

THE MEDIABASE MAGAZINE

# gavin

THE MOST TRUSTED NAME IN RADIO



## SPECIAL INSIDE

The Future is Now

## MUSIC

### TOP 40

Christina Rubs Top 10  
The Right Way

### ALTERNATIVE

Bizkit Hits With Nookie

### COUNTRY

One Star Nabs #1

### A/C

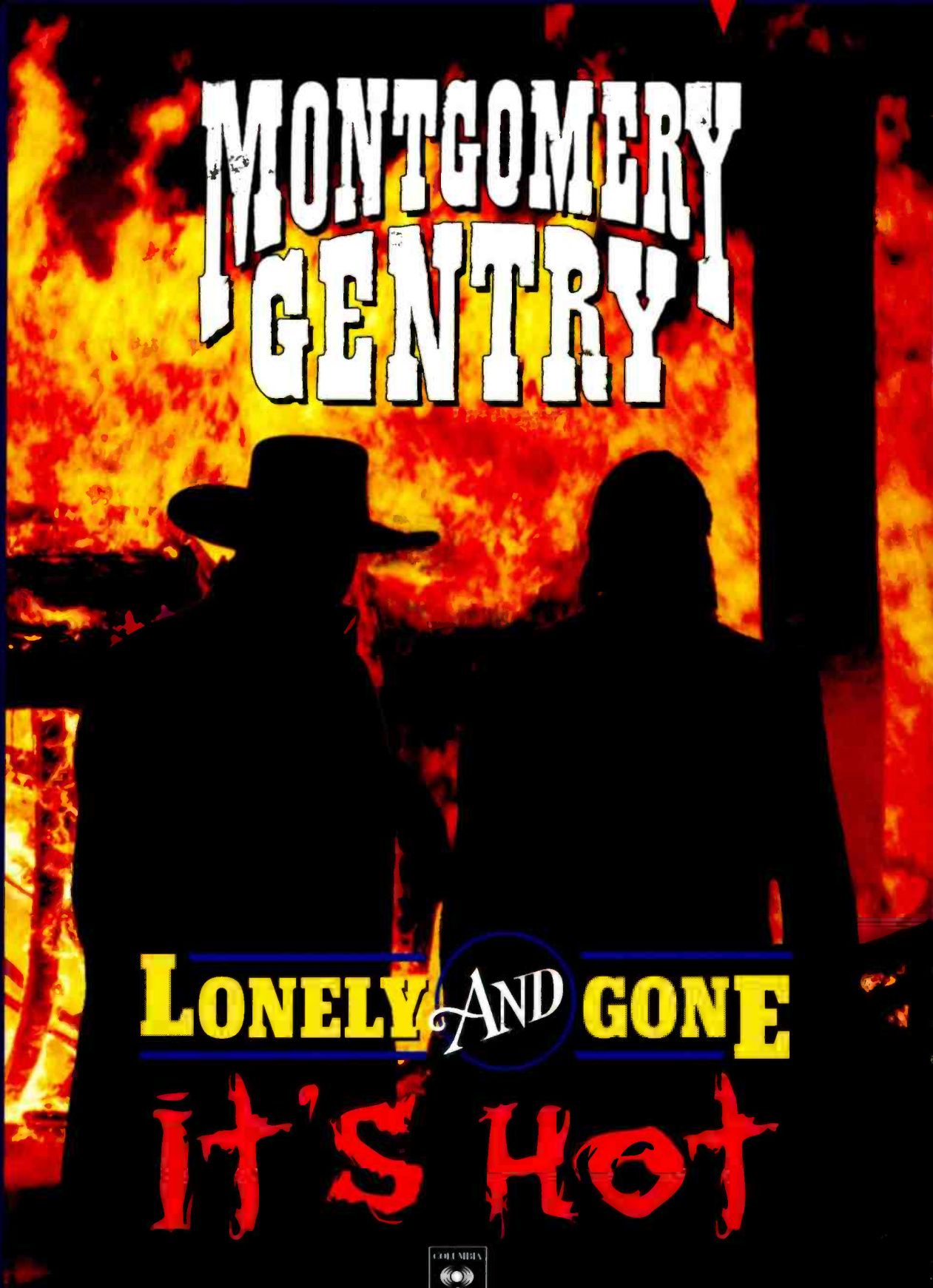
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### URBAN

Genuine Anxious in Top 5

### NEWS

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Fonovisa Payola Charges  
Is Consolidation Over?



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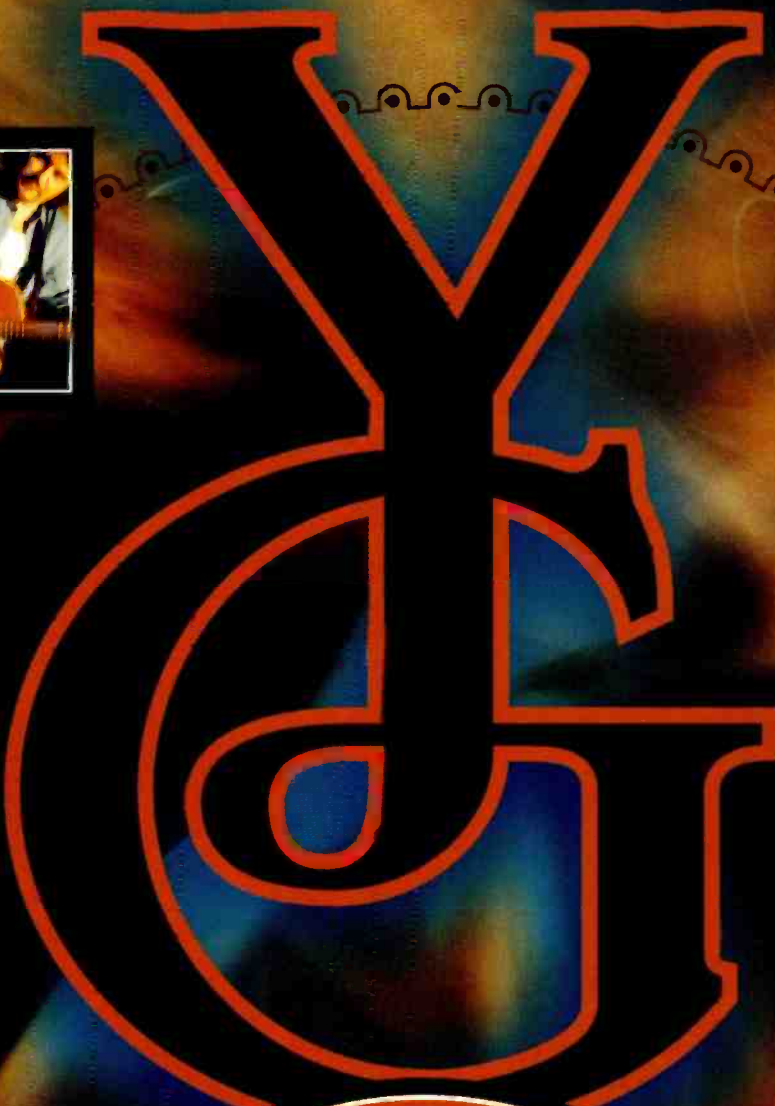
## LONELY AND GONE

# it's HOT

From the Publishers of Music Week, MBI and fono  
Miller Freeman Publication



This is Yankee **CD** era



all Things  
Considered



  
**monument**  
Is Artistic

**ON YOUR DESK NOW!**

## FIRST PERSON

AS TOLD TO TONY SANDERS

### Bob Coen

**McCann-Erickson**

*No one has been tracking media advertising for as long or in as much detail as McCann-Erickson's Bob Coen who, for the last 20 years has held the title of SVP/ Director of Forecasting, as he sees it, when it comes to trusting estimates being touted for Internet advertising, a healthy dose of skepticism is in order. He's also not too worried about Internet advertising taking revenue away from traditional mass media.*



**When I look at the Internet's threat to other mass media, it seems to be minuscule.**

There are reports of all kinds of money being spent on the Internet, but I'm skeptical as to whether that's for true advertising. A lot of companies are spending money to do things on the Internet that are really a form of public relations, or they're spending a lot of money in order to sell things. That's really a form of modifying distribution, like McDonald's going out and opening up fast-food restaurants all over the place.

A computer manufacturer might say, "We'll put a banner on our site that will send people to your site, if you'll put one on your site to send people to our site." I don't call that advertising. The real value of these things, the pricing, is still very fuzzy. The last time I looked, in 1997, the range for Internet advertising from about seven or eight different sources went from \$300 million to \$1 billion. Well, if those are the kinds of numbers and the certitude, who knows what it really is?

It has taken cable advertising 20 or 30 years to get to a 3% share. And based on past history, the only thing that really took off was traditional broadcast television. And even that took over 10 years to get to as much as a 10% share. About the only type of advertising that seems to be very vulnerable to competition from the Internet is newspaper classifieds, and I'm not sure that even that is as big a threat as many of the newspaper people seem to fear.

When I look at the Internet's threat to other mass media, it seems to be minuscule. We have some measurement on who is spending money on Internet advertising and it's not the mass-appeal, mass-consumer product advertisers. It's primarily the marketers of computers and computer software as well as the financial market. In fact, I see some evidence that the more marketers move into the use of online to distribute and sell their products, the more need they're going to have for traditional advertising. So, I don't think the Internet's any threat to radio, at least not for years to come.

## Play This!

"Our office, together with the Department of Justice, has an ongoing investigation of corruption and payola kickbacks in the radio industry for the promotion of recording artists." —U.S. ATTORNEY RICHARD ROBINSON, COMMENTING ON PAYOLA CHARGES FILED LAST WEEK AGAINST TWO RECORD INDUSTRY EXECS (SEE STORY, PAGE 4).

## Beauty Before Age

"Who out there has a problem with the fact that I'm 47-and-a-half, you know? I don't give a f\*\*k. If anyone has a problem, it's their problem. What's it got to do with me? Personally, I'm happier. I don't necessarily want to look bad, but I don't care if I look old. I always say to myself, 'Who's looking? Who cares?'" —SINGER CHIRSSIE HYNDE ON AGING, FROM *ROLLING STONE ONLINE*.

## Hip-Hop Flip-Flop

"Hip-hop's funny, 'cause hip-hop takes itself very serious. Whenever you take yourself very serious, it's easy to make fun of you. No, whenever you take yourself too serious, it's way, way too easy to make fun of you. I'm always in the making-fun-of-hip-hop business, as is [Comedian Prince] Paul. 'Cause I love hip-hop.'" —COMIC CHRIS ROCK, AS TOLD TO *MTV NEWS*.

## GAVIN GIG ALERT

Due to expansion driven by our recent alliance with Mediabase, we're currently searching for some strong media professionals to fill two positions in our San Francisco office.

- **IN THE EDITORIAL DEPARTMENT** we're seeking someone with considerable experience editing and rewriting copy, extensive knowledge of the radio and record industries, the ability to work under pressure on weekly and daily deadlines, and the maturity to deal with day-to-day management responsibilities.
- **ON THE TECHNICAL SUPPORT AND NETWORK ADMINISTRATION SIDE** we need someone to oversee our Information Technology Dept. This person must have considerable experience in the maintenance of Macintosh hardware and software, plus knowledge of LAN, routers, Internet connectivity, and UNIX. Also required is a good working knowledge of the Internet, email, FTP, HTML, and DNS. Knowledge of Mac OS, ACIUS 4th Dimension, Quark XPress, and Microsoft Word are a real plus.

Interested? Fax or email your resume and salary requirement to Natalie Duitsman at 415-495-8684 or natalie@mail.gavin.com. *No phone calls please!*

## Who's Jammin' to the Oldies?

**The recent eruption of Jammin' Oldies stations across the U.S. is coming at some format's expense...but whose? A new Interep study reveals that this new phenomenon primarily is capturing listeners from Top 40, Oldies, Rhythm Crossover, and Urban stations...with a little Hot A/C and Classic Rock thrown in. Specifically, Jammin' Oldies listeners:**

- **Primarily are aged 25-44, with secondary 45-54 appeal;**
- **Skew female (56%);**
- **Are ethnically/racially diverse (26% black, 23% Hispanic; 51% other); and**
- **Are near or at the U.S. norm for a college degree and \$50,000+ household income.**

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# Most Ad Dollars Go to Handful of Owners

BY TONY SANDERS

Here's some good news about consolidation for PDs and MDs: "The revolving door of radio-group ownership has definitely slowed down," says J.T. Anderton, VP, Duncan's American Radio. "That means, in many markets, the ownership we see in place today will probably be there in the future."

In today's average market, about 90 percent of the radio advertising revenue is controlled by no more than four or five owners. There are only two markets within the top 50—Los Angeles and Dallas—that have more than six owners splitting up the revenue pie. In L.A., seven owners control 86 percent of revenue while eight Dallas operators divvy up 96 percent of that market's ad dollars. In general, however, 10 of the top 50 markets have three significant owners taking in the lion's share of radio revenue; 17 markets have four owners; 11 markets have five owners; and nine markets have six owners.

There are, of course, exceptions to the rule. One market, Cleveland, has two owners splitting just under 81 percent of the radio ad dollars. According to Duncan's just-pub-

lished American Radio Winter 1999 report, Chancellor Media's six-station combine gets 39 percent of the yearly ad revenue there, while Clear Channel's six stations pull in just a bit more, 42 percent.

According to Anderton, there are only a few possible scenarios that could set that revolving door spinning again and create some major changes in the industry's current ownership structure: the sale of one major group to another estab-

lished radio group, or the breakup of a major group into smaller pieces purchased by a number of buyers.

"If we're talking about selling a major group to buyer that's already in the industry, there's no way that something like wouldn't create a lot of spinoffs," Anderton told GAVIN. He said a new round of industry consolidation could come in the smaller markets, with mergers between smaller radio groups.

## Fonovisa Execs Charged With Payola

The U.S. attorney's office in Los Angeles has charged Fonovisa, the nation's largest independent Latin record label, with payola stemming from accusations that it paid a number of U.S. radio stations to play its records. Also named was Fonovisa president Guillermo Santiso, whom prosecutors charge with a payola-related felony tax count for allegedly falsifying promotional expenses. The label's promotion chief, Jesus Gilberto

Moreno, agreed to plead guilty to a misdemeanor payola count, according to the Associated Press.

The charges stem from an investigation into Moreno's alleged payment of \$2,000 to an unidentified radio in exchange for airplay, court records reveal. Fonovisa parent company Grupo Televisa reported the incident last year after an internal audit suggested impropriety; the company cooperated fully with investigators.

FIRST WORDS

## Who Would Want To Be In Radio?

The pressures of consolidation, narrowing of formats, increasing spot load, greater attention to the bottom line, plus future challenges from easy Internet access to music and satellite radio delivered direct to the consumer—who on earth would want to be in radio?

Yet fortunes are being made, empires are being built and radio operators no longer hang out at the five-and-dime end of Wall Street.

At the true operating level, genuine career opportunities have opened up in a way never before imaginable. A resume need no longer read more like a page from a gazetteer with baby-step enhancements in job title for each entry. Programming can be a BIG job now.

The increased spectrum of media outlets should surely only expand those career opportunities. For the future that means that the brightest people in radio who are unafraid of new challenges can look forward to job responsibilities that possibly haven't even been dreamed up yet.

It just might be at a .com or an XM rather than an FM.

David Dalton, CEO

## Today's Online Listener: Older, Smarter, Less Rich

By Tony Sanders

"The lower income figure was the one that surprised me the most, because you don't expect that with owners of PCs" says Bruce Ryon, SVP Media Matrix, who spoke with GAVIN at the Streaming Media East Conference in New York last week and offered a demographic profile of PC users who listen to audio over the Internet. The results, Ryon said, were somewhat unexpected; "They're a bit older, usually single, and better-educated—but with lower income, meaning below \$50,000 a year. That's really something we didn't expect." The age-cell breakout for these online listeners: 12.1% are under 18 years old; 33.6% are 18-34; 42.5% are 35-54; and 11.8% are 55-plus. Generally, 57% are men, while 43% are women; 45% have incomes under \$50,000 a year, with 55% having annual pay above that figure. The data is based on a March survey by Media Matrix of 10,000 Windows-based PC users who use a RealNetworks player to listen to Internet audio.



### Tanner Director/Ops and Services at McClusky



Indie promotion, marketing, soundtrack, and new media company Jeff McClusky & Associates (JMA) have announced continued expansion with the appointment of Geary Tanner, Director, Operations & Consulting Services at JMA's Chicago headquarters.

In this newly-created position, Tanner will focus on JMA's growing operations and consulting endeavors. He will also provide operational support for all JMA offices and employees, enhancing productivity and efficiency.

### Rappaport VP/Broadcasting & Events at Columbia

Paul Rappaport has been upped to Vice President, Broadcasting & Event Marketing of the Columbia Records Group. "Paul Rappaport has been a key player for Columbia Records for nearly thirty years," commented John Ingrassia, Executive Vice President of the label. "During that time, he has had a tremendous effect not only on this company, but on the entire record industry as well. From *A&E Live By Request* to *The Columbia Records Radio Hour*, he continues to set new standards for bringing music to ever wider audiences. Paul is a true force in the industry and it's a genuine pleasure to announce his promotion."



### Minnich Named COO at T.J. Martell

Tony Martell, founder of the T.J. Martell Foundation, has named Tod Minnich as Chief Operating Officer of the Foundation. Minnich previously served as Executive Director of the Nashville Division & New Media at the Foundation, which raises funds for cancer, AIDS, and leukemia research. His new responsibilities will include overseeing national operations on groundbreaking research at offices in New York, Nashville, and Los Angeles, in addition to those in development. Frances Preston, President of the Foundation board, commented on the appointment, "Tod was a tremendous success as Executive Director. His success and commitment to the Foundation renders him an excellent selection for this new post."

# kim richiey

## TRIPLE A

WAVIN - **WAVIN 92** - MOST ADDED TWO CONSECUTIVE WEEKS  
WAVIN - **WAVIN 92** - INCREASE +168  
ALBUM NET POINTS - MOST ADDED, MOST PROGRESS, MOST PROMISING  
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## ALREADY ON:

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KSLN (Austin)  
WSTX (Norfolk)  
WZLX (Philadelphia)  
WYLD (Nashville)  
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KJZZ (Boise)  
WAVY (Cape Cod)  
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Plus Many More...

A/C

ALREADY ON THESE MARKETS  
WLIF (BALTIMORE)  
KKCW (PORTLAND)  
KUDL KANSAS CITY  
WATD (BOSTON)

# come around

The first single from the new album **GLIMMER**

**Impacts Radio: 6/29**  
See Kim Perform Live at this  
years Conclave on July 22!!

Featured in the forthcoming Universal Pictures  
release **For The Love Of The Game**  
starring **Kevin Costner**

# The Clean Air Act of 1999

BY PAIGE NIENABER

Why do you go to McDonalds? The clown, the kiddies play-ground outside, the word-find game on the tray liner—they're all part of the vibe—but you want food...fast. Now, imagine that McDonalds suddenly forced you to spend two minutes on the play-ground, another five minutes tackling the word-find, and had the clown come up and make small talk before you would be allowed to eat. You'd go somewhere else. The same goes for radio.

People listen to your radio station to hear their favorite song. Period. With few exceptions, the contests, stunts, and jocks are all window-dressing. They, along with the music, create your vibe, but the music is what they're lis-

tening for. When the marketing, spots, talk, and other distractions become too intrusive and prevent them from hearing what they tuned in to hear, they're going to go somewhere else.

Most contests are clutter. How absolutely critical is it that you give away a CD this hour? Unless it's going to force people to listen longer, or somehow adds to your stationality, take the minute that you'd be soliciting and then congratulating a winner, and play music.

tening for. When the marketing, spots, talk, and other distractions become too intrusive and prevent them from hearing what they tuned in to hear, they're going to go somewhere else.

Remotes are a prime example of a necessary evil in today's radio. We know that listeners hate commercials. And a remote is nothing less than a truly awful commercial. One thing we can do is have a stopwatch handy and when the break hits 60 seconds, cut the feed. Nothing sucks more than listening to some jock rambling on for 2 minutes from a car dealership, airing the owner and then interviewing people who came out to spin the prize wheel. No one cares. Hit the points and go to music.

This is sacrilegious for me, as a promotions person, to say, but most contests are clutter. How absolutely critical is it that you give away a CD this hour? Unless it's going to force

people to listen longer, or somehow adds to your stationality, take the minute that you'd be soliciting and then congratulating a winner, and play music.

The challenge is to do promotions without the air becoming jumbled with worthless noise. The summer, like Christmas, offers a tremendous opportunity to test your Air Janitor skills. Why? Because every freakin' client in the world is demanding a promotion. It's best to create two or three umbrella promotions for the summer (or Christmas, Valentine's, etc.) and if a client wants a promotion, great; they can be a part of one of these.

How aware is your sales team of existing promotions and features?

Continually communicate to them all the available opportunities for their clients. Your Web site can be a tremendous venue, as can your street-level marketing. They want a promotion? Fine, we'll do it at the fair this weekend, or we'll register people at our remotes next month, or we'll give away their product from the van. But we *won't* create a mid-day contest that'll run for two weeks and be prohibitive for our audience to enjoy the station.

Air pollution is more than just smog. It's the useless drivel that makes radio unlistenable. But with a conscientious effort, you can filter out the clutter and make your station more listening-friendly.

PAIGE NIENABER IS VP/FUN 'N GAMES FOR JERRY CLIFTON'S NEW WORLD COMMUNICATIONS AND C.P.R.: RADIO'S FIRST PROMOTIONAL CONSULTANCY. YOU CAN REACH HIM AT (651) 433-4554 OR VIA EMAIL AT nwcprmo@earthlink.net

## RABbag

BY LAURA SWEZEY

### Hi Ho Silver!

The zany folks at KYLZ-Albuquerque took it upon themselves to invent a new sport: Greco-Ramen Wrestling. In a kiddie pool filled with 30 cases of Ramen noodles, morning sidekick Silver challenged listeners to a wrestling match a few weeks back. About a dozen women beat Silver at his own game and scored trips to Carlsbad Caverns.

If that weren't enough, Silver offered up the ultimate challenge: He dared listeners to marry him...and one did. Coming up with the best reason (she claimed she could tie down the playboy Silver—literally), one female listener took a maid of honor with her to Las Vegas, where she and Silver were wed in an official ceremony in one of those little wedding chapels. However, the paperwork was not signed by the right people, so the marriage wasn't legal. To celebrate the not quite-divorce from the not-quite wedding, everyone went out and partied in the City of Sin.



### Taking the Plunge

The contestants of WZZU-Spokane's Whirl Til Ya Hurl promo have finally stopped whirling, after 25 straight days of no hurling. At 5 p.m. on July 1, the Tremors roller coaster at the Silverwood Theme Park pulled to a stop, and the remaining three contestants drew pingpong balls from a hat to determine who would receive the \$10,000 prize. Each had been offered \$2600 by the station's Breakfast Boys, Dave and Ken, to end the stunt earlier, but they all wanted to hold out for the big bucks. Winner Tracy Jacobs ended up having a wild time during her last week of the promo.

Tracy's boyfriend, Jim Bebout, had proposed marriage on the air while Tracy was on the roller coaster. She said yes, and not wanting to jeopardize her standing in the promotion, the two were married on the ride on June 29. The bride readied herself in the Silverwood Theme Park gift shop, and walked down the loading station to the coaster in front of 100 or so family and friends. When pronounced husband and wife, the duo smacked lips, were strapped in, and took off and whirling. The live broadcast on the Breakfast Boys show garnered lots of local publicity, including coverage by three local TV stations.



### Drives Like Team Spirit

KISS-San Antonio takes its basketball seriously. To celebrate the Spurs' entry into the NBA playoffs, the station invited listeners to decorate a 1984 Cadillac Fleetwood. The Spurs Mobile, replete with Texas longhorns, was painted with obnoxious bright colors and adorned with pro-Spurs slogans. Air personalities



John Lisle and Brian Kendall took a listener and one guest on a road trip in the Spurs Mobile to New York to watch games four and five of the playoffs. Needless to say, the bunch got lots of stares from folks on the drive to the Big Apple.

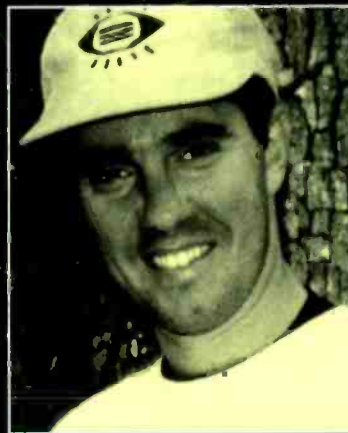
Things never became violent, but the guys were a little worried by the response from a toll taker upon entering Manhattan: "You're taking that in there? They're gonna burn it."



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President,  
Island Def Jam Music Group



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SFX Entertainment  
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Delsener/Slater Enterprises

# "FORE!"



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# g BACKstage

BY JAAN UHELSZKI

## Fugee to Walk Down the Aisle?

It looks like erstwhile **Fugee Lauryn Hill** is finally going to tie the knot with **Rohan Marley**, son of reggae icon **Bob Marley**, who is her longtime companion and father of her two children. "We haven't set a date yet because I have to fit it around my tour," Hill told Britain's *Daily Mirror*, "but it's going to be a big wedding, because we've both got huge extended families." Intimates suggest the 25-year old superstar will tie the knot before the end of the year; she only has tour dates scheduled through August 14, when she winds up at Burgettstown, Pennsylvania's Star Lake Amphitheater.



## Sonic Youth Equipment Nabbed

Avant-garde noise meisters **Sonic Youth** were beset with bad fortune this week-end, when all their equipment was stolen from a Ramada Inn in Orange County. Sonic's guitarist, **Lee Ranaldo**, posted urgent messages on a number of Web sites asking for the return of their stuff: "Hello all, this is Lee from Sonic Youth here. We have had a f\*\*ked up situation come down on us over this last night—a brand new Ryder truck parked at a Ramada Inn in Orange County [Calif.] with *all of our gear in it was stolen.*" What makes the theft especially galling is that the band's signature sound comes from many of the modifications that they have made to their instruments over the years. If you have any information, email the band at [Mascaras66@aol.com](mailto:Mascaras66@aol.com) or call their representative, Aaron Blitzstein in New York at (212) 343-2314...Despite this unfortunate incident, the band still played at "This Ain't No Picnic" in Orange County, borrowing equipment from some of the other bands on the bill. According to their rep, they will finish out their tour, which winds up in Santa Fe, New Mexico on July 10.



## Mick and Jerry's Day in Court

**Mick Jagger** and **Jerry Hall** will get their day in court. On July 9, the estranged couple heads to a British divorce court to begin the dissolution of their 8-year marriage. Neither Jagger nor Hall is expected to make an appearance at London's High Court; instead their lawyers will present the legal paperwork to the judge in private...In other **Rolling Stones** news, 300 fans gathered in Cheltenham cemetery last Saturday to mark the 30th anniversary of **Brian Jones'** death. Among the mourners were Jones' girlfriend, **Pat Andrews** and their son **Mark Jones**, and RS tour manager **Tom Keystone**. Jones, who would have been 57 years old, was found dead in the swimming pool at his Sussex home in 1969. According to **David Reynolds**, who runs a fan club for the late rock star, the ceremony culminated in a mass sing-along of the Stones' "As Tears Go By."



## The Duke & the King

These days, musician-cum-actor-cum-Web master **David Bowie** can be found penning liner notes for a 3-CD **Elvis Presley** box set called *Artist of a Century*. Besides Bowie's musings, the box will include reminiscences from **Bob Dylan**, **Bruce Springsteen**, **Eric Clapton**, and praise from the beyond grave from **John Lennon**. Look for it on July 13. According to our friends at *Ice* magazine,



that's not all the Elvis that **BMG** has in store for us: On August 24, they will release *The Collection*, which will include 29 CDs and a previously unreleased interview disc with the **King** (retail: a mere \$424.98).

# Mark Sandman

Mark Sandman, lead singer, bassist, and prime mover behind Boston-based trio **Morphine**, collapsed onstage at a festival 30 miles outside of Rome just before midnight on Saturday, July 3. According to the Associated Press, the band had just completed their second song when he crumpled to the stage. A doctor was summoned backstage, but was unable to revive the 46-year old singer, who was pronounced dead in the ambulance en route to the hospital.

The band was performing during the second day of a three-day music fest at the Giardini de Principe in Palestrina, Italy. The festival was only the second stop on **Morphine's** scheduled two-week European tour. The band was due to begin a two-week tour of the West Coast on July 19.

"We're devastated," Deborah Klein, the band's manager told AP. "We don't even know what to say, we're in shock." According to the *Boston Herald*, Sandman did not have any health problems that could have led to his fatal heart attack. "I think this marks an end of an era, the Boston music scene will never recover from this," said an intimate of the musician.

Sandman formed the trio in 1990 with saxophonist Dana Colley and drummer Jerome Dupree, releasing their first album, *Good*, the next year. Dupree was later replaced by Billy Conway. During their career, the haunting, sardonic trio released three other albums, 1993's *Cure for Pain*, 1995's *Yes*, and 1997's *Like Swimming*. A live album is planned for this October from DreamWorks.

Sandman, who was unmarried, is survived by a girlfriend, parents Bob and Tel Sandman, sister Martha Holmes, and grandmother Goldie Conway. A private service for friends and family will be held Friday, July 9 in the Boston area. In lieu of flowers, the family requests that contributions be made to the Mark Sandman Music Education Fund. Donations will benefit music education programs in Cambridge public schools. Contributions should be mailed to: **Morphine**, P.O. Box 382085, Cambridge, MA 02238.



# We have seen the future... And it is (almost) here

As we begin the last half of the last year of the 20<sup>th</sup> Century\*, it's tempting to look back at how far the radio industry has come in just 100 years. But instead of paying homage to the men and women whose contributions have formed the backbone of this business, we at GAVIN have chosen to address how the new technologies are about to change the radio industry forever.

The Internet, satellite delivery, and digital communications all have the ability to affect virtually every aspect of the communications business in a profound and irreversible way. It's virtually impossible to predict how these new technologies might alter the course of radio over the next five years, let alone the next century, but one thing is certain: the business of radio as we know it is evolving at a logarithmic pace. Change is both constant and inevitable, and the way we embrace it will determine not only the direction of radio in the 21<sup>st</sup> century, but also who will lead the industry...and who will follow.



\*Yes, we know the arguments...but Y2K begins January 1, 2000. So there!

## *How will the Internet and/or satellite distribution affect traditional radio broadcasting over the next 5-10 years?*



**Erik Bradley, B96-Chicago:** It will definitely affect radio broadcasting, but to what extent remains to be seen. I look at it as additional competition, and ideally, that competition will make us better.

**Adam Goodman, The Randy Lane Company:** In most markets, the percentage of in-car listening is still third behind home and office...but if radio doesn't have a distinct reason for being turned on instead of an all-music satellite service (i.e. personalities, traffic and weather, in-between-records stuff), it's going to get hurt.

**Tracy Johnson, KFMB-San Diego:** The Internet is affecting everything about our lives, and that trend will continue to accelerate. As technology improves, and bandwidth increases, it could have a dramatic impact.

**Casey Keating, KPLZ/FM and KVI/AM-Seattle:** Listening habits will become more and more fragmented as these other media vie for a person's time. Radio stations will become Internet and satellite content providers as well as have an emphasis on local programming.

**Gary Krantz, AMFM Networks:** No question that both the Internet and the two planned satellite services will have a significant impact on traditional radio. They will reposition FM in the way that FM repositioned AM at the dawn of freeform, progressive radio. Stations that are poorly programmed and do not have a defined position in their market will be the most vulnerable in the short term. On the other hand, those stations that are well programmed and marketed will continue to succeed, as long as they keep improving their product and moving their services to the listener forward. Bottom line is, radio won't be dead, it will just be different. The listener will ultimately win with more choices and diverse programming.

**Guy Zapoleon, Consultant:** The Internet may indeed be the most important invention of the 20th Century. Its importance in educating and leveling the knowledge advantage of today's dominant cultures will be apparent during the next 20

years. It will have a profound effect on the way listeners consume entertainment. Why is it that every major entertainment company is investing billions in Internet-based technology? They know that it's the future of their business. The explosion has just begun for music programming as we see an avalanche of Internet radio sites. Now comes the challenge for the record industry as downloadable music sites emerge, giving music consumers the ultimate control over what they listen to in various combinations for a small price—or no price!

The next few years will be a time for the greatest changes since radio began.

**Bob Davis, The Randy Lane Company:** All of the new systems—Internet radio, MP3, satellite radio—have to be delivered with the reliability of a light switch. Consumers have to be able to count on it the way they can count on analog "terrestrial" radio today. When they're able to count on digital the way they count on analog radio, these revolutionary developments will come into their own. In the short term, traditional radio broadcasting won't be affected too much, but on the outside of that





curve, depending on the economy, traditional radio will be affected deeply. That's why Chancellor and many others are staking claim to dot-com broadcasting capabilities. We think it's about intellectual property and not formats. Human nature has not changed, and probably won't. The truth is, it won't be too long before you can choose any one of a hundred services that give you Classic Rock, or Soft Rock, or today's best music...personality and talent make the difference at the most basic level.

**Mike Hays, TwangCast.com:** As part of "the 'Net," we are affecting traditional broadcast outlets by eating into their time spent listening. TwangCast listeners use us as a default station at work and at home, only listening to commercial radio in transit. Ultimately, I see a substantial TSL drop-off for commercial radio and somewhat of a cume drop as more people discover commercial-free niche music that fits their listening preferences. Also, the availability of high bandwidth download capability via cable modem, high speed phone, or satellite modems into the homes means even higher quality sound. PCs connected into entertainment systems may even replace certain components.

**Nancy Johnson, WMLB-Cumming, Ga.:** Satellite delivery—especially direct to the listener—will force radio stations to focus on localized services, a friendly voice, a knowledgeable companion with local connections. Internet still has a way to go before it's a major competitor; with radio you're not tethered to a phone line. But once the Internet becomes more robust, look for more and more people to download their own "compilation" music collections.

**Randy Wynne, WMNF-Tampa, Fla.:** With the advent of satellite radio, music and radio on the Internet, and cable streams, radio that survives will need to provide the one thing these new programming sources lack: localism. These new programming sources won't be telling you what band is in town this weekend or having them on

the air to play live and do an interview. They won't be talking about the local political issue that people in your town are stirred up about. They won't play the band down the street. And they won't tell you today's weather. Stations that base airplay on playlists and research from New York or L.A. won't thrive, nor will stations whose primary programming comes from syndicated sources. Stations will need to be firmly grounded in their local community.

**Fred Boenig, WDVR-Sergeantsville, N.J.:** Cable modems will transport people into what I call the H.G. Welles Time Machine (a.k.a. the Home PC). Where else could you sit in a chair, go online, and lose six hours! With faster modems, people will spend even more time staying home and interacting with the computer. Radio stations like KPIG will become more popular than ever. The PC will become the home entertainment center, allowing you to watch TV, download a CD, send music to a friend, have sex with a total stranger, make a phone call, and listen to a DJ on the other side of the world, never having to leave your bedroom!

**Winnie Richardson, WVLS-Farmville, Va.:** When the technology allows high quality transfer of music and programming, it will change the sources for stations, and possibly listeners. However, car radios will still be the main mode of reception.

**Joe Horn, Third Coast, San Antonio, Tex.:** If this were adding more numbers to the FM dial, we'd all know what to predict about the change. Since this is basically a completely new system of entertainment delivery, I'd expect the beginning customers to be those that are pretty hard-core, like the folks who forked out \$600 last year for a DVD player that sells this year for \$299. As the price for participation drops, expect more people to play.

**Mike Bettelli, A/C Consultant:** Both the Internet and satellite will bring tremendous change to radio.

We are just at the beginning of Internet broadcasting and a year away from satellite radio coming online. Count on Webcasting to be



dramatically improved in the next few years. Right now, it sounds awful on most computers and is nowhere near the quality of a \$9 Emerson clock radio—but that's where we are now. Satellite radio may just change radio like nothing else has. When XM and CD come on line next year they will offer 200 channels of music, entertainment, and talk. Some big players are involved and have a stake in making this programming successful. Will the public be willing to pay \$10 a month for the digital quality and great variety? I believe these companies will be successful and will force broadcasters to re-examine every aspect of formatting and programming.

**Chris Conley:** Radio will continue to be affected just as newspapers are now affected by the Internet and cable. Listening levels will definitely deteriorate. Radio's edge over satellite and Internet is local appeal and years and years of habitual usage patterns. And in the case of Internet, it sounds like crap.



**Chuck Knight, WSNY (Sunny 95)-Columbus:** Internet radio is bound to have an impact on traditional over-the-air radio broadcasting. Already consumers are able to program and download their own music jukeboxes. As programmers of mass appeal radio stations we must see the Internet as another delivery system for our product. As researcher Bill Moyes says, if the railroads had seen their business as transporting people instead of railroads, they'd still be in business. I see satellite radio as much less of a threat, although Internet access being delivered via satellite will be preferred over fiber optics in the future. Localism will absolutely be our key to programming success.

**Linda Silver, World Space Corp.:** These new technologies will have a huge impact on basic terrestrial broadcasters. The Internet and satellite broadcasters can and will offer a larger selection of music and formats, and because costs to produce the channels will be lower, you can have more focused channels. Also, the monitoring of the stations will be concise, especially on the 'Net. Once you sign on, they know how long a person listens and to what channel. Also, they will know more about the listener by having them fill out a profile.

**Mary Ellen Kachinske, WQAL (Q104)-Cleveland:** To me the



Internet is a major opportunity. Web site strategies mirror those of radio programming: grab the customers and hold on to them as long as possible. It won't be long before the mass amount of people can be online all the time, like you leave your radio or TV on. Before it becomes such a major part of the masses' daily routines, radio must become a bigger part of it and evolve with it.

**Byron "Ron" Harrell, KIMN-Denver:** To me, the question is "How will traditional radio broadcasting affect the Internet and satellite distribution over the next 5-10 years?" Content will be the leader. Internet and satellite will learn from radio. The medium of distribution may change; it always does. But the content still will need to be entertaining.

**Keith Hill, Hill-Acree Consultants:** Until the bandwidth issue is fixed, the Internet is not a problem to traditional radio. Satellite distribution is a big unknown. In order for a medium to gain popularity it has to be easy and cheap. Initially the satellite will likely be neither. I figure ten years from now (2009) traditional radio will still be with us...but audience levels will have atrophied by 10 to 25 percent. The challenge will be to provide programming that folks need....particularly the mobile population. For big bandwidth the



Internet will most likely require a wire or cable, while satellite delivery may very well work with cars. I believe traditional radio will live and do fairly well. I still think if the Internet and radio were both developed today, at the same time, the excitement would be about radio.



**What one element in radio today should be changed... and how and why would you change it?**

**Adam Goodman:** Stations that won't invest in talent and people.

**Tracy Johnson:** We need to be more creative in our fundamental approach to radio, in all areas of the business. The art is losing out to science.

**Todd Shannon, WNCI-Columbus:** I'd rather not say anything because the competitors are executing everything I would say not to do. What kind of strategy would that be on my part?

**Rob Davis:** At every level in this business, even though companies say they don't want it, they have placed these people we call "sterilizers." They are corporate middle managers who are like political officers in the old Soviet Armed Forces. They are essentially useless, but have found a space between necessary layers of management and they sterilize creativity. It is devastating to creative people to be around that kind of force...and it isn't limited to just to programming either. If you are in this stealth layer of useless management, be a resource to your people: leave them alone and let them be creative.

**Gary Krantz:** The creative quality and targeting of the commercials. People don't mind the commercials as much if the advertisements are things they are interested in. When you are buying a car, you don't mind hearing a ton of car commercials. It

is actually a service. Second, if the commercials sound bad, and/or they are irritating, you tune them out. I say we re-think the whole concept of :30s and :60s and focus on what gets the message out effectively. If anything, the Internet is already doing this. What company do you think of when you hear "You've got mail"? How long is that image? Just one second!

**Guy Zapoleon:** Probably the most important thing I would change is increasing the access to a wide variety of minds to create the entertainment of tomorrow. With the need to reduce the bottom line through consolidation, you may see a reduction of the programming talent pool and a resulting sameness of programming for the radio world. In classic brainstorming training they teach you to think in terms of volume—"don't limit the amount or scope of ideas." The creative process is not black and white but gray, and that requires unlimited ideas and a great team of people to turn them into entertainment.

**Jon Coleman, Coleman Research:** The belief that we can grow radio revenues against other media without strategically positioning radio's customer benefits of "more frequency for fewer dollars." Radio, as an industry, is afraid or unwilling to compete strategically with magazines, newspapers, and TV. Soon the Internet will have a position, too.

**John Paul, WYRK-Buffalo:** Bring back the personality! There's a market for radio with real people between records...be a friend listeners want to hang around with. That's so much more important than a talent reading liner cards. As we make our way into the year 2000 let's get "real" people back on the radio and give the listeners a chance to know them.

**Bill Wyatt, WHEE-Martinsville, Va.:** The level of intelligence to which most stations program. For the most part, I am amazed how many times I'm insulted as a listener by much of what I hear today. I believe the average listener is far more intelligent than most programmers give

them credit for being.

**Mike Hays:** National consultants, lack of local programmers, and music directors. Consolidation may have offered a better economy of scale for investors, but it has all but sucked the life out of commercial radio. Let's bring the people back into the loop by paying attention to the local audience.

**Nancy Johnson:** Consultants. Radio programmers need to learn to do a better job of giving listeners what they want, especially more artist variety, which consultants can't address on a local level.

**Fred Boenig:** Radio consultants. Radio formats should diversify even within their own genre. I don't know many people who, when given the choice to hear different music, wouldn't rather hear a bigger variety.

**Eric Kauffman, KLOA-Ridgecrest, Cal.:** Can you say re-regulation?

**Winnie Richardson:** More variety in programming.

**Stan Edwards, WLNR-Kingston, N.C.:** Localism. Satellite will be the death of radio.

**Joe Horn:** Change in today's radio landscape is unlikely, as fewer people own more stations. Conglomerates' interests seem to be in creating one shade and flavor of product nationwide. Change will come when influences outside broadcasting cause a general devaluation of the property. It could be satellite radio, or something we don't even know about yet. Eventually, I feel that FM signals will be virtually worthless, come full circle, and be ruled once again by hippies.



**Casey Keating:** The current ratings system. There needs to be an electronic monitoring system implemented that more accurately tracks a listener's habits and provides more current information. Right now we get a fuzzy snapshot of what happened three

months ago.

**Mike Bettelli:** Clutter. The creators of satellite radio see the clutter of commercial radio as their big opportunity. Too many commercials, too much chatter on morning shows, maybe too many promos. Consolidation has forced more spots onto stations and the listeners are beginning to notice. Broadcasters will have to find ways of limiting this clutter. A big part of this will have to be broadcasters working together to increase radio's share of the advertising dollar, which will allow higher per-spot rates. Tune in any station at :50 minutes past the hour and you'll hear commercials. No matter how cleverly we produce spots—we will lose listeners to all the other channels and options available to listeners.

**Chuck Knight:** At a time when we have alternate Internet sources delivering customized commercial-free music, we terrestrial broadcasters are increasing commercial units up to 17 per hour. At a time when we need to be focusing on our strengths on localization, our true point of product differentiation, we terrestrial broadcasters are eliminating our talent training grounds in the smaller markets by voice-tracking those stations. Come on, we're better than this.

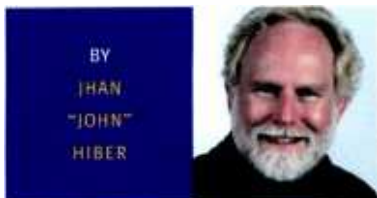
**Linda Silver:** We are in an immediate gratification age. Sometimes people forget that even though life is so fast-paced, it still takes time for music projects to develop.

Most informed programmers and music directors have trouble hearing a hit the first few times they listen. Why should the public be any different? Believe and be patient. This is by no means a new problem. I also think it's time people spoke their minds without fear of retribution. Support your station and your position without intimidation. It's basic freedom of expression.



**Ron Harrell:** Thermostats. Companies have cut back on air conditioning. Studios should always be ice cold.

# The Future Ahead? The Diary Is Dead!



As we boldly go into the new millennium, making forecasts about what might (or might not) happen can be a risky enterprise. However, as one scans the future of radio ratings and research, there's one prediction I feel virtually certain about:

"The Arbitron diary's days are numbered, to be replaced in a few years by an electronic gizmo."

Also known as the Personal People Meter.

## DIARY OUT, METER IN

Since the mid-1960s the Arbitron seven-day diary has been the 800-pound gorilla in the radio scorekeeping business. Millions of dollars have been spent by erstwhile competitors on new or different methodologies, and they all failed to dislodge Arbitron's diary. Now, a combination of societal factors and new technology (spun off from the Cold War) may finally cause the demise of the diary. The successor is likely to be some version of the Personal People Meter (PPM) pictured here, now being tested in England.

While many radio programmers rail against the current diary system,

at least it's the devil we know. New ratings approaches could create new issues for radio execs. So why is the diary on its last legs?

- It's getting harder, despite Herculean efforts by Arbitron, to get decent sample sizes in a cost-effective fashion.
- With the fragmenting of radio sources—such as soon-to-come direct satellite-to-car broadcast systems, plus audio streaming on the Internet—the diary would have to be redesigned significantly to try and capture all the radio source options someone may have "heard."
- As we become involved in a more mobile, stressed, and hi-tech society, folks may not pay close attention to the diarykeeping chore. It is, after all, awfully hard to fill in a diary accurately while in a vehicle, switching between stations.
- Paper is out and electronics are in. At the Arbitron consultant fly-in last fall, I was struck by the notion that given Arbitron's plans for the meter, and the company's challenge in trying to keep up with the audio explosion on the Internet, they were beginning to prepare us for the paperless ratings world. My guess when this actually occurs? About five years from now, depending on continued success-

ful testing of the PPM—and political acceptance by ad agencies and broadcasters.

So what exactly is the Personal People Meter...and what are its key implications for the industry?

**What?** It's a passive monitor of radio signals (each station has a unique embedded code) carried by individuals, about the size of a pager.

**How?** As folks would carry their meter it would note what was listened to (by station) and observe exact start/stop times. Each night, upon going to bed, the respondent plugs the PPM into a download unit (looks like a battery charger) which siphons out that day's listening data.

**Test results?** Initial testing among 50 respondents in Manchester, England went very well. The meter was not seen as obtrusive; people remembered to plug it in to download the data each night. And the technical issue (would each station's silent-to-the-ear embedded code be properly picked up?) went as planned.

**Status?** A larger test sample (300) is being organized for the next phase, to start soon, again in Manchester. Rumors and input from a number of curious programmers in the U.S. suggest that Arbitron is selecting some domestic markets for testing, but Arbitron denies this, saying it's premature until the results of the next phase in Manchester are in and analyzed.

## FORMAT IMPLICATIONS

Imagine a ratings system that didn't rely on recall, but actually noted exactly what station a radio was

tuned to...and when. Changing the way the "scores" are kept would have major ramifications, either positive or negative, depending on where you are in the industry.

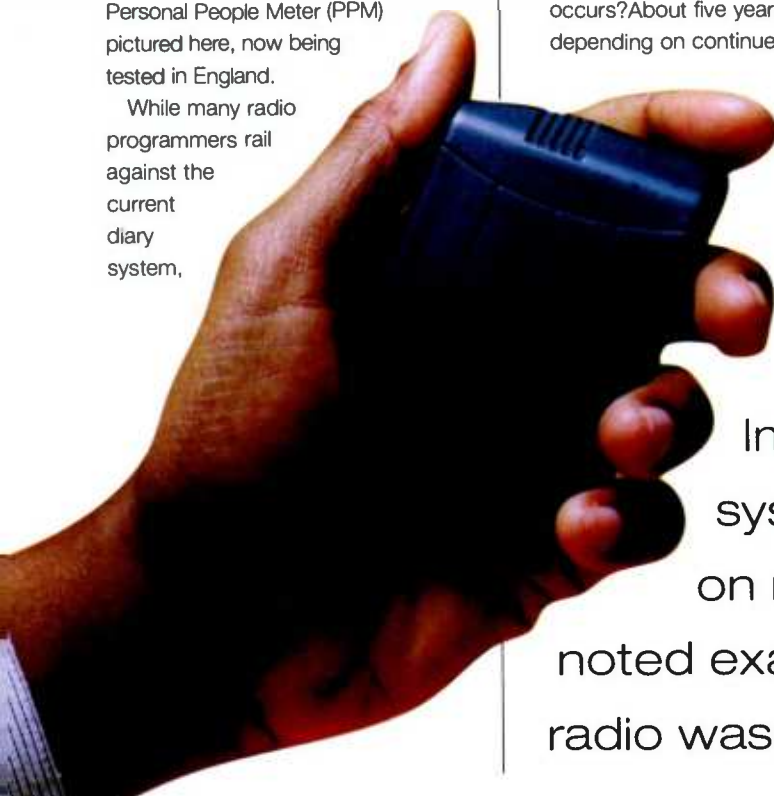
- Ad agencies may be resistant. Media buying is an overhead item, not profitable when buying radio (vs. TV), so they may not want to have to retrain and retool.
- Formats that benefit from lazy diarykeeping, especially long spans at work, may see slippage.
- Formats under-represented in sampling (diary return), particularly those aimed at ethnic and male 18-34 targets, could benefit.
- Since "top of mind awareness" won't matter as much, marketing budgets could shrink, or be re-directed.
- Product will be the key, meaning the PPM could usher in a boom time for on-air talent and musical artists.

Then there's the cost issue. As you might imagine, Arbitron's 30+ year old diary methodology is less expensive to administer than the R&D-related costs of developing a new ratings tool, plus the new systems needed to produce the data collected by the meter. If the PPM is a more costly technique, will broadcasters be ready to foot the bill? Those whose formats could suffer may be less than eager to grab the check.

## NOT "IF," BUT "WHEN?"

When the meter was first discussed several years ago, I thought its chances of seeing usage were slim. However, the diary just can't cope with the explosion of DBS and Internet audio. Thus, despite the political and financial hurdles ahead, it's my feeling that the diary is on life support. The only question regarding the PPM is when...not if. Here's to the future!

If you have any thoughts to share on this or any other ratings/research question or topic, please call me at my new Carmel number: (831) 372-2181 or fax me at (831) 372-1181. Thanks!



Imagine a ratings system that didn't rely on recall, but actually noted exactly what station a radio was tuned to...and when.

## STATION NEWS

- **WCXT-Hart/Grand Rapids** flips from A/C to Rhythmic Top 40 as "105.5 The Whip" under PD **Keith Curry**, who crosses the street from APD/MD at rival **WSNX**, now being sold to Clear Channel. Look for new calls **WWIP** soon. Inked for mornings: **John Hammer** and **Connie** from **WHZZ-Lansing**, with more staff TBA. Send all label product to Mr. Curry, c/o The Whip, 1050 W. Western, Muskegon, MI 49440.
- **WGTZ-Dayton (4.5-4.7)** inks **Ange Canessa** as its new PD. Canessa, currently APD/night jock (as "Joe Nasty") of **WMEE-Ft. Wayne**, also worked at **WXKS-Boston** and was OM of **WJFX-Ft. Wayne** for five years. He starts July 28. Canessa's first project, with OM **Michael Luczak**, is to hire a morning co-host.
- **KBMB (The Bomb)-Sacramento** PD **Ebro** (aka **Ibrahim Jamile**) exits for mornings @ the **Steve Smith/Michael Newman**-consulted **KXJM (Jammin' 95.5)-Portland**, which recently jumped #15 to #5 12-plus, (3.0-4.9) after only two months of existence. "Looks like I might not have to take that job as **Mike Holmgren's** waterboy after all," says PD **John Christian**. Look for Ebro's new morning playmates to be announced.
- **Changes @ Clear Channel Top 40 KZZP-Phoenix** under new PD **Marc Summers**: Longtime morning host **Bruce Kelly** has left the building, while **Naughty Boy** (a.k.a. **Davin Fesmire**) is inbound for nights (from mornings at **KKPN-Corpus Christi**). Mr. Boy previously did nights at **KQKS-Denver**. The station's new positioner is now "104-7 'ZP, Arizona's Hit Music Channel." Morning show packages to **Summers**, **KZZP**, 645 E. Missouri Ave., Suite #360, Phoenix, AZ 85012 EOE. Kelly can be reached @ (480) 816-0074.
- Longtime Alternative **KKDM-Des Moines** flips to Top 40 "Kiss 107" under new owner **Clear Channel**. The station is jockless and without a PD for now. This purchase from **Midwest Radio** teams **KKDM** with Hot A/C **KMXD**, **KYSY**, and N/T **WHO/AM**.
- **Clear Channel's KHTS (Channel 933)-San Diego** PD **Diana Laird** is temporarily co-hosting mornings with **Nastyman**. Send your high-quality tapes and correctly-spelled envelopes to Ms. Laird: Channel 933, 4891 Pacific Highway, San Diego, CA 92110 EOE.
- **New Liggett Rhythmic Top 40 WTCF-Saginaw** needs jocks. Packages to OM/PD **Rich Stevens**, 5196 State St., Saginaw, MI 48603. Look for a new and improved station identity very soon.
- After a brief trial run, **KYLD (Wild 94.9)-San Francisco** PD **Michael Martin** ups parttimer "Strawberry" to nights. "He's been terminated twice and suspended at least five times, which makes him perfect for nights at Wild 94.9," says Martin.
- **Nassau Broadcasting** inks **Robert Minton** as Director of Promotions and Marketing from **WNFZ-Knoxville**. Minton will oversee promotions and marketing for all five Nassau Central stations, including **WPST-Trenton** and sister **WNJO**.

### Impact

JULY 12/13

- 98 "I Do (Cherish You)" (Universal/UMG)  
Top 40, R/C
- Mary J. Blige** "All That I Can Say" (MCA)  
R/C
- Blink 182** "What's My Age Again?" (MCA)  
Top 40
- Jennifer Brown** "Two in the Morning"  
(RCA) Top 40
- Coko** "Sunshine" (RCA) R/C
- EYC** "Only a Dream" (Red Ant) Top 40
- Five** "Everybody Get Up" (Arista), Top 40
- Michael Fredo** "This Time Around"  
(Qwest/Warner Bros.) Top 40
- Hootie & the Blowfish** "Wishing" (Atlantic)  
Top 40
- Jagged Edge** "Keys to the Range"  
(Columbia/CRG) Rhythmic Top 40, R/C
- Monica** "Street Symphony" (Arista), Top 40
- Puff Daddy** "P.E. 2000" R/C
- Shania Twain** "You've Got a Way"  
(Mercury/IDJMG) Top 40
- Stick Rick** "Street Talkin'" (Island Def Jam  
Music Group) R/C

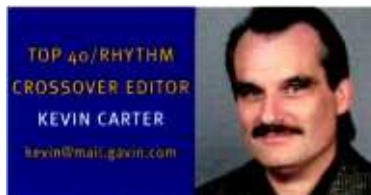
JULY 19/20

- Bachelor Girl** "Buses & Trains" (Arista)  
Top 40
- Destiny's Child** "Bills, Bills, Bills"  
(Columbia/CRG) Top 40
- Terry Dexter** "Better Than Me" (Warner  
Bros) R/C
- Whitney Houston** "My Love Is Your Love"  
(Arista) R/C
- Melanie G.** "Word Up" (Maverick) Top 40,  
R/C
- Ricky Martin** "She's All I Ever Had"  
(C2/CRG) Top 40, R/C
- T Spoon** "Sex On the Beach" (550 Music),  
Top 40, RC

(subject to change)

## PD Q & A

# When is it too soon to put a song into callout?



**Guy Zapoleon:** "From my recent 'Legend of Lost Hits' article, certainly our biggest complaint from the recording industry—and knowledgeable programmers as well—is that songs either don't get enough spins and they don't get enough 6 a.m.-7 p.m. exposure to the largest possible audience before the songs are put into callout.

Arbitron Ratings' service has a good gauge they use when they instruct us on how to create the best commercial schedule when placing radio and TV advertising. It's called OES, for "Optimum Effective Schedule."

This is based on the Rule of Three, which means that a commercial has to reach a listener at least three times to create the beginning of an awareness of the message.

Songs are the same as commercials, in that they need a well-placed schedule throughout the hours of all dayparts to reach most of your listeners.

Let me give you an eye-opening example of how many times a typical listener really hears a song. We will use an average successful Top 40 station's reach and frequency to calculate one week. Most stations spin a "New Song" or a "B Rotation" song a minimum of every

four hours. That's conservatively 40 plays over one week. Of course there are a lot of stations that don't even get close to playing a new song that many times. The following calculation will tell you how many times a given song would actually be heard by the average listener.

- 1 week, 40 plays = 1 average listen
- 2 weeks, 80 plays = 2 average listens
- 3 weeks, 120 plays = 3 average listens
- 4 weeks, 160 plays = 4 average listens
- 5 weeks, 180 plays = 5 average listens
- 6 weeks, 220 plays = 6 average listens
- 7 weeks, 260 plays = 7 average listens
- 8 weeks, 300 plays = 8 average listens



Guy Zapoleon

While three listens creates the tip of awareness, it generally takes up to eight listens for the average listener to really know how they "feel" about a song. That's eight weeks with 300 plays, using the calculations!

A general rule of thumb that **WKTU's** **Frankie Blue** uses is at least 100 plays before putting a song into callout. Also I believe that judging a given song's strength really starts when it's 85% familiar for at least 3-4 weeks.

It requires even more time if the station is a developing Top 40, Modern Adult, or Adult Top 40 with less cume than our "Successful Example." It also requires more time and plays as the listener gets older and spends less time "listening to" radio.

GUY ZAPOLEON IS THE PRESIDENT OF ZAPOLEON MEDIA STRATEGIES. HE CAN BE REACHED @ (281) 980-3665.

## LATIN LOVE CONTINUES

**The Chris Perez Band** hangs with 104 **KRBE-Houston** afternoon jock **Michele Fisher** and overnighter **Yoj**



GavinTOP40		SPINS				
LW	TW	TW	LW	Trend	SPINS	
2	1	BACKSTREET BOYS - I Want It That Way (Jive)	5573	5554	+19	98
1	2	RICKY MARTIN - Livin' La Vida Loca (C2/CRG)	5123	5654	-531	99
3	3	SMASH MOUTH - All Star (Interscope)	4947	4632	+315	98
4	4	WILL SMITH - Wild, Wild West (Overbrook/Interscope/Columbia)	4770	4517	+253	90
6	5	JENNIFER LOPEZ - If You Had My Love (WORK)	4755	4189	+566	95
7	6	BRITNEY SPEARS - Sometimes (Jive)	4005	4147	-142	95
5	7	TLC - No Scrubs (LaFace/Arista)	3896	4379	-483	93
10	8	MADONNA - Beautiful Stranger (Maverick/Warner Bros.)	3475	3410	+65	97
13	9	CHRISTINA AGUILERA - Genie In A Bottle (RCA)	3298	2937	+361	91
8	10	SIXPENCE NONE THE RICHER - Kiss Me (Squint/Columbia)	3245	3819	-574	97
9	11	SHANIA TWAIN - That Don't Impress Me Much (IDJMG)	3225	3723	-498	81
11	12	BLESSID UNION OF SOULS - Hey Leonardo (She Likes Me...) (Push/V2)	3181	3108	+73	85
14	13	SARAH McLACHLAN - I Will Remember You (Live) (Arista)	2895	2823	+72	76
19	14	TAL BACHMAN - She's So High (Columbia/CRG)	2447	2107	+340	83
17	15	CITIZEN KING - Better Days (& The Bottom...) (Warner Bros.)	2438	2255	+183	74
15	16	BRANDY - Almost Doesn't Count (Atlantic)	2414	2641	-227	73
18	17	FASTBALL - Out Of My Head (Hollywood)	2247	2183	+64	78
16	18	98° - The Hardest Thing (Universal/UMG)	2173	2423	-250	78
22	19	SUGAR RAY - Someday (Lava/Atlantic)	2163	1720	+443	81
20	20	EDWIN McCAIN - I Could Not Ask For More (Lava/Atlantic)	1932	1939	-7	79
23	21	TLC - Unpretty (LaFace/Arista)	1865	1600	+265	75
26	22	PEARL JAM - Last Kiss (Epic)	1840	1288	+552	61
<b>g</b> "After just 12 plays, 'Last Kiss' winds up the week @ #7 phones...Wow! Can you say 'instant reaction?'" Tom Gjerdrum, PD, WZPL-Indianapolis						
21	23	K-CI & JOJO - Tell Me It's Real (MCA)	1802	1756	+46	75
24	24	GOO GOO DOLLS - Black Balloon (Warner Bros.)	1698	1441	+257	71
25	25	WHITNEY HOUSTON - It's Not Right But It's Okay (Arista)	1478	1434	+44	53
30	26	ENRIQUE IGLESIAS - Bailamos (Overbrook Music/Interscope)	1465	940	+525	59
28	27	RICKY MARTIN - The Cup Of Life (C2/CRG)	1255	1024	+231	45
27	28	LIT - My Own Worst Enemy (RCA)	1151	1133	+18	59
33	29	LFO - Summer Girls (Arista)	1021	758	+263	48
39	30	VITAMIN C - Smile (Elektra/EEG)	956	558	+398	60
<b>g</b> A nine-point chart increase and up almost 400 spins this week; Ms. C is seeing major action @ WDRQ-Detroit, KSLZ-St. Louis, KKRZ-Portland, WRVW-Nashville, more						
36	31	702 - Where My Girls At (Motown)	851	644	+207	37
35	32	BOYZONE - No Matter What (Island Def Jam Music Group)	688	650	+38	46
40	33	JOEY McINTYRE - I Love You Came Too Late (C2/CRG)	681	547	+134	38
34	34	SKY - Love Song (Arista)	667	658	+9	45
38	35	112 - Anywhere (Bad Boy/Arista)	632	580	+52	23
37	36	DEF LEPPARD - Promises (Mercury/IDJMG)	627	620	+7	42
D	37	ALANIS MORISSETTE - So Pure (Maverick/Reprise)	446	—	new	29
D	38	SANTANA - Smooth (Arista)	434	291	new	26
D	39	NEW RADICALS - Someday We'll Know (MCA)	410	393	new	27
D	40	LEN - Steal My Sunshine (550 Music)	346	—	new	22

HyperACTIVE		SPINS	TREND
JENNIFER LOPEZ - If You Had My Love (WORK)	4755	+566	
PEARL JAM - Last Kiss (Epic)	1840	+552	
ENRIQUE IGLESIAS - Bailamos (Overbrook Music/Interscope)	1465	+525	
SUGAR RAY - Someday (Lava/Atlantic)	2163	+443	
VITAMIN C - Smile (Elektra/EEG)	956	+398	
CHRISTINA AGUILERA - Genie In A Bottle (RCA)	3298	+361	
ALANIS MORISSETTE - So Pure (Maverick/Reprise)	446	+349	
TAL BACHMAN - She's So High (Columbia/CRG)	2447	+340	
SMASH MOUTH - All Star (Interscope)	4947	+315	
LEN - Steal My Sunshine (550 Music)	346	+267	

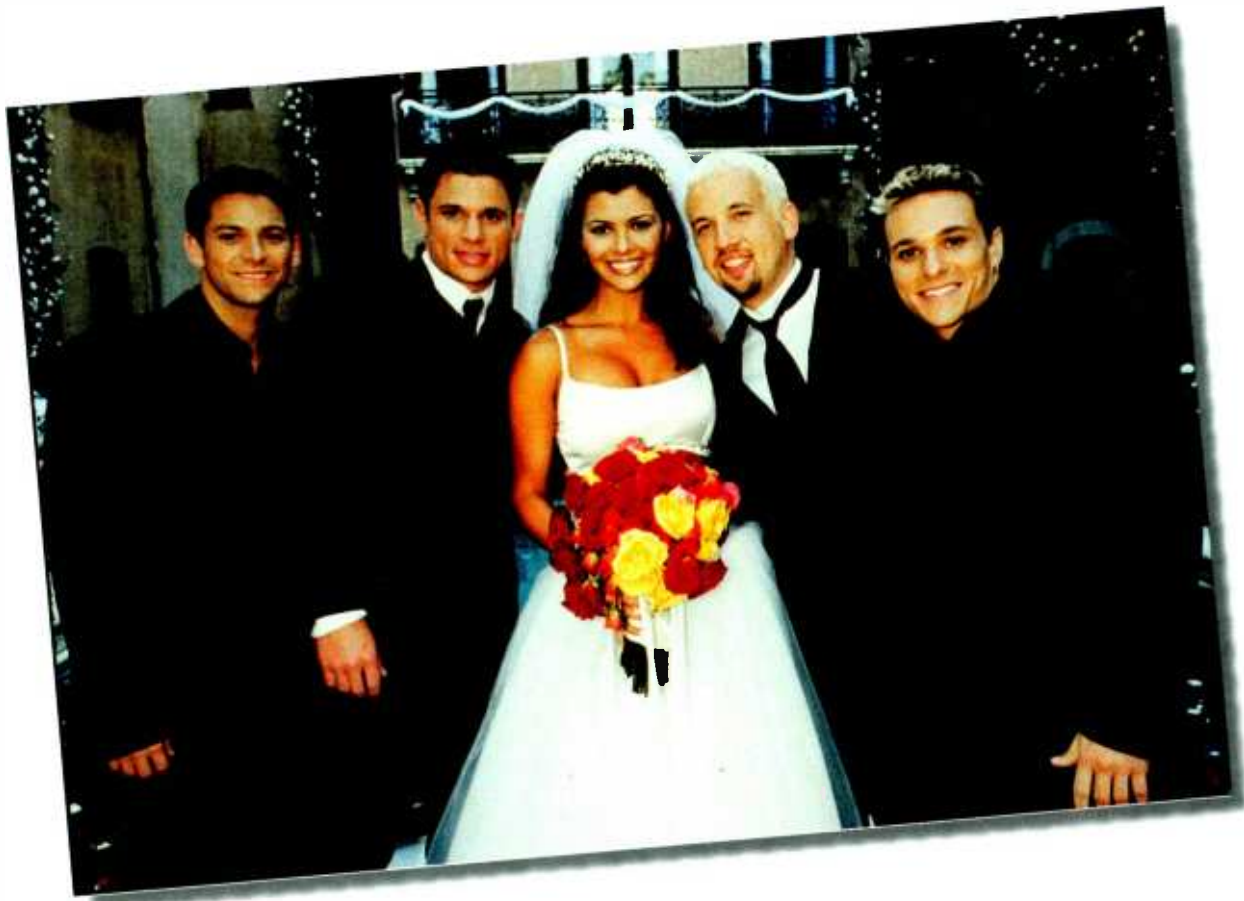
Top40CHARTBOUND		SPINS
SHERYL CROW - Sweet Child O' Mine (C2/CRG)	300	
JAMIROQUAI - Canned Heat (WORK)	246	
LAURYN HILL - Everything Is Everything (Columbia/CRG)	241	
RED HOT CHILI PEPPERS - Scar Tissue (Warner Bros.)	225	
PHIL COLLINS - You'll Be In My Heart (Walt Disney/Hollywood)	222	
LENNY KRAVITZ - American Woman (Maverick)	211	
JEWEL - Jupiter (Atlantic)	203	
VENGABOYS - Boom Boom Boom Boom!! (Strictly Rhythm)	199	
BARENAKED LADIES - Call & Answer (Reprise)	193	
RICKY MARTIN - She's All I Ever Had (C2/CRG)	172	
DESTINY'S CHILD - Bills, Bills, Bills (Columbia/CRG)	163	
JENNIFER PAIGE - Always You (Edel America/Hollywood)	149	
DONNA SUMMER - I Will Go With You (Epic)	137	
LOVE INC. - You're A Superstar (Logic/BMG)	130	
KID ROCK - Bawitdaba (Lava/Atlantic)	109	
BLINK 182 - What's My Age Again (MCA)	106	
GARBAGE - When I Grow Up (Interscope)	100	
98° - I Do (Cherish You) (Universal/MCA)	96	
KORN - Freak On A Leash (Immortal/Epic)	90	
ANOTHER LEVEL featuring TQ - Summertime (Arista)	84	

Top40RECURRENTS		SPINS
EVERLAST - What It's Like (Tommy Boy)	2730	
SUGAR RAY - Every Morning (Lava/Atlantic)	2481	
GOO GOO DOLLS - Slide (Warner Bros.)	2249	
LENNY KRAVITZ - Fly Away (Virgin)	1694	
BRITNEY SPEARS - ...Baby, One More Time (Jive)	1348	
MATCHBOX 20 - Back 2 Good (Lava/Atlantic)	1294	
EAGLE EYE CHERRY - Save Tonight (WORK)	1252	
Whitney Houston/Faith Evans/Kelly Price - Heartbreak Hotel (Arista)	1185	
CHER - Believe (Warner Bros.)	1151	
MONICA - Angel Of Mine (Arista)	1001	
THIRD EYE BLIND - Jumper (Elektra/EEG)	943	
JAY-Z/JA/AMIL - Can I Get A... (Roc-A-Fella/IDJMG)	897	
NEXT - Too Close (Arista)	866	
SHAGGY featuring JANET JACKSON - Luv Me, Luv Me (MCA)	842	
GOO GOO DOLLS - Iris (Warner Bros.)	832	
OFFSPRING - Why Don't You Get A Job? (Columbia/CRG)	784	
JORDAN KNIGHT - Give It To You (Interscope)	766	
NATALIE IMBRUGLIA - Torn (RCA)	750	
CHER - Strong Enough (Warner Bros.)	731	
EVE 6 - Inside Out (RCA)	712	

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98°

*“I Do” (Cherish You)*

*The follow-up to the Top 5 Hits “The Hardest Thing” & “Because Of You.”* **AIRPLAY DATE: 7/13**

*Album sales Double Platinum. Early: KHKS, WXKS, WHYI, KHTS, KMXV, WNCI, WNKS, WBLI, KDWB, WXYV, WFLZ, KKRZ, WPRO, WPST, KC101, WNVZ, WPXY and many more. On tour now.*



*Produced by Keith Thomas*

*Executive Producers Paris D'jon and Bruce Carbone*

*Management Paris D'jon for Top 40 Entertainment*



**Top4040/40** TOP 40 HITS AT THE TOP 40 AQH STATIONS **SPINS**

LW	TW		TW	LW	Trend	Spns.
2	1	<b>BACKSTREET BOYS</b> - I Want It That Way (Jive)	2131	2099	+32	39
3	2	<b>JENNIFER LOPEZ</b> - If You Had My Love (WORK)	2077	1885	+192	38
5	3	<b>SMASH MOUTH</b> - All Star (Interscope)	2010	1792	+218	39
4	4	<b>WILL SMITH</b> - Wild, Wild West (Overbrook/Interscope/Columbia)	1954	1818	+136	37
1	5	<b>RICKY MARTIN</b> - Livin' La Vida Loca (C2/CRG)	1921	2105	-184	40
11	6	<b>CHRISTINA AGUILERA</b> - Genie In A Bottle (RCA)	1472	1236	+236	36
6	7	<b>TLC</b> - No Scrubs (LaFace/Arista)	1472	1595	-123	38
7	8	<b>BRITNEY SPEARS</b> - Sometimes (Jive)	1453	1421	+32	38
8	9	<b>MADONNA</b> - Beautiful Stranger (Maverick/Warner Bros.)	1421	1349	+72	39
9	10	<b>SIXPENCE NONE THE RICHER</b> - Kiss Me (Squint)	1207	1321	-114	38
13	11	<b>BLESSID UNION OF SOULS</b> - Hey Leonardo (She Likes Me...) (Push/V2)	1203	1158	+45	31
10	12	<b>SHANIA TWAIN</b> - That Don't Impress Me Much (IDJMG)	1090	1205	-115	32
12	13	<b>BRANDY</b> - Almost Doesn't Count (Atlantic)	1075	1132	-57	29
23	14	<b>TAL BACHMAN</b> - She's So High (Columbia/CRG)	992	746	+246	32
14	15	<b>SARAH McLACHLAN</b> - I Will Remember You (Live) (Arista)	979	992	-13	27
15	16	<b>EVERLAST</b> - What It's Like (Tommy Boy)	938	969	-31	29
27	17	<b>ENRIQUE IGLESIAS</b> - Bailamos (Overbrook Music/Interscope)	918	694	+224	31
16	18	<b>GOO GOO DOLLS</b> - Slide (Warner Bros.)	916	961	-45	36
25	19	<b>SUGAR RAY</b> - Someday (Lava/Atlantic)	901	707	+194	32
19	20	<b>WHITNEY HOUSTON</b> - It's Not Right But It's Okay (Arista)	883	834	+49	23
22	21	<b>RICKY MARTIN</b> - The Cup Of Life (C2/CRG)	872	745	+127	26
17	22	<b>SUGAR RAY</b> - Every Morning (Lava/Atlantic)	854	949	-95	38
18	23	<b>98 DEGREES</b> - The Hardest Thing (Universal/UMG)	820	831	-11	31
28	24	<b>TLC</b> - Unpretty (LaFace/Arista)	796	687	+109	30
20	25	<b>K-Ci &amp; JOJO</b> - Tell Me It's Real (MCA)	787	743	+44	30
26	26	<b>CITIZEN KING</b> - Better Days (& The Bottom...) (Warner Bros.)	786	692	+94	24
21	27	<b>FASTBALL</b> - Out Of My Head (Hollywood)	760	745	+15	27
39	28	<b>PEARL JAM</b> - Last Kiss (Epic)	698	457	+241	21
32	29	<b>EDWIN McCAIN</b> - I Could Not Ask For More (Lava/Atlantic)	637	612	+25	28
36	30	<b>GOO GOO DOLLS</b> - Black Balloon (Warner Bros.)	612	500	+112	25
33	31	<b>MATCHBOX 20</b> - Back 2 Good (Lava/Atlantic)	595	577	+18	24
34	32	<b>LENNY KRAVITZ</b> - Fly Away (Virgin)	582	564	+18	26
31	33	<b>BRITNEY SPEARS</b> - ...Baby, One More Time (Jive)	573	600	-27	35
30	34	<b>EAGLE EYE CHERRY</b> - Save Tonight (WORK)	545	629	-84	34
29	35	<b>MONICA</b> - Angel Of Mine (Arista)	538	624	-86	25
24	36	<b>Whitney Houston/Faith Evans/Kelly Price</b> - Heartbreak Hotel (Arista)	530	699	-169	24
35	37	<b>CHER</b> - Believe (Warner Bros.)	473	485	-12	28
D	38	<b>VITAMIN C</b> - Smile (Elektra/EEG)	440	—	NEW	26
44	39	<b>LFO</b> - Summer Girls (Arista)	436	341	+95	19
49	40	<b>702</b> - Where My Girls At (Motown)	429	350	+79	18

**40/40Panel Includes**

<b>WHTZ</b> New York	<b>KZZP</b> Phoenix	<b>WXYV</b> Baltimore
<b>KIIS</b> Los Angeles	<b>WBZZ</b> Pittsburgh	<b>WXXL</b> Orlando
<b>KHKS</b> Dallas	<b>KBFM</b> McAllen-Brownsville	<b>KJYO</b> Oklahoma City
<b>WSTR</b> Atlanta	<b>WBLI</b> Long Island	<b>WDCG</b> Raleigh
<b>KRBE</b> Houston	<b>KXXM</b> San Antonio	<b>WKSS</b> Hartford
<b>WXKS</b> Boston	<b>WDRQ</b> Detroit	<b>WFLY</b> Albany
<b>KDWB</b> Minneapolis	<b>WWZZ</b> Washington, DC	<b>WKSE</b> Buffalo
<b>WIOQ</b> Philadelphia	<b>WNCI</b> Columbus	<b>WKRZ</b> Wilkes-Barre
<b>KKRZ</b> Portland	<b>KSLZ</b> St. Louis	<b>WXSS</b> Milwaukee
<b>WFLZ</b> Tampa	<b>WPRO</b> Providence	<b>KZHT</b> Salt Lake City
<b>KZOZ</b> San Francisco	<b>KMXV</b> Kansas City	<b>WAEB</b> Allentown
<b>KBKS</b> Seattle	<b>WNKS</b> Charlotte	<b>WAPE</b> Jacksonville
<b>WHYI</b> Miami	<b>WKRQ</b> Cincinnati	
<b>KHTS</b> San Diego	<b>KALC</b> Denver	

**SnapSHOTS**

**Quotage du jour:**

- "Looks like I might not have to take that job as **Mike Holmgren's** waterboy after all," says **KXJM** (Jammin' 95.5)-Portland PD **John Christian** after leaping 15th to 5th 12-plus (3.0-4.9), after only two months of existence.
- "For the love of God...get me off this shift...I need tapes...good ones....and if you call me, you won't get the gig...if you spell my name wrong on the envelope, you won't get the gig." **KHTS**-San Diego PD **Diana Laird**, just a tad sleep-deprived while temporarily co-hosting mornings.
- "The Fox is dead...He had been limping for quite awhile, and we felt that the humane thing to do was put put him down." **WTCF** (formerly The Fox)-Saginaw OM/PD **Rich Stevens** on the station's new identity and rhythmic direction.
- "He's been terminated twice and suspended at least five times, which makes him perfect for nights at Wild 94.9." **KYLD**-San Francisco PD **Michael Martin**, discussing the unique qualifications of his new night jock, **Strawberry**.



Diana Laird

**Songs in The Key Of Love:**

- "'Summer Girls' by **LFO** is a smash! **702** is my #1-testing record, **Jennifer Lopez** is testing #3, 'Bills Bills Bills' is a smash, and I love 'Summertime' by **Another Level**." **Diana Laird**, PD, **KHTS**-San Diego.
- "#1 phones on **Little Troy**, and our #1 researching record is 'Player's Holiday' by **T.W.D.Y.**...On the 'new-music-I-love' tip, it's **Tracie Spencer** - another 'chick-dissing-a-guy' song that's bound for Top 10 status." **John Christian**, PD, **KXJM**-Portland.
- "**Ginuwine's** latest, 'So Anxious,' is Top 10 phones ...our audience is always there for him....And the new video for **Lauryn Hill's** 'Everything Is Everything' is absolutely phenomenal!" **Michael Martin**, PD, **KYLD**-San Francisco
- Top 5 phones on **T.W.D.Y.**, Top 5 phones and good early callout on **Jennifer Lopez** also check out the new one from **Puffy**, 'PE 2000'...It's edgier than his other stuff, but I think it's gonna blow up." **Eric Powers**, PD, **KUBE**-Seattle

**Pop Culture Pit Stop.** Actor **Barry Williams** (better known as **Greg Brady** of *The Brady Bunch*), is in a Las Vegas studio at this very moment, recording a new CD entitled "The Return Of Johnny Bravo." The album's release is timed to coincide with the 30th Anniversary of *The Brady Bunch* in September. (Now how old do you feel?) Also look for a special collector's edition of William's 1992 memoir, "Growing Up Brady - I Was A Teenage Greg." "The response so far has been incredible," says **Good Guy Entertainment's Terry Anzaldo**. Williams is set to kick off a 50-city promo tour. To climb on board, contact Anzaldo @ 310-385-4838 or **Anthony Anzaldo** @ 707-794-8122.

**Lovefest: Christina Aguilera**

- "**Christina** is absolutely huge...84 spins a week and research through the roof, all demos, especially the upper end." —**Michael Steele**, APD/MD, **KIIS**-Los Angeles
- "**Christina Aguilera** is starting to generate tons of phones." —**Eric Powers**, PD, **KUBE**-Seattle
- "**Christina Aguilera** is turning out to be a huge record for us; #2 phones this week." —**Cliff Tredway**, PD, **KTFM**-San Antonio
- "**K-Ci & JoJo**, **Christina Aguilera** and **702** are so phat that **Jerry Springer** called and asked if he could knock down a wall so he could haul 'em outta here." —**Cat Thomas**, PD, **KLUC**-Las Vegas



Christina Aguilera

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



RhythmCROSSOVER		SPINS				
LW	TW	TW	LW	Trend	Spins	
1	1	702 - Where My Girls At (Motown)	2812	2763	+49	51
2	2	112 - Anywhere (Bad Boy/Arista)	2600	2752	-152	51
3	3	JENNIFER LOPEZ - If You Had My Love (WORK)	2418	2371	+47	43
4	4	BLAQUE - 808 (Track Masters/Columbia/CRG)	2002	2060	-58	46
6	5	WILL SMITH - Wild, Wild West (Overbrook/Interscope/Columbia)	1907	1900	+7	43
10	6	DESTINY'S CHILD - Bills, Bills, Bills (Columbia/CRG)	1753	1458	+295	47
<p><b>g</b> Another stellar week for D.C. - Up nearly 300 spins; 90-plus alone @ WJFX-Ft. Wayne...Bog phones @ KXME-Honolulu, KYLD-SF, WJMH-Greensboro, everywhere else.</p>						
5	7	TLC - No Scrubs (LaFace/Arista)	1737	1960	-223	51
7	8	K-Ci & JOJO - Tell Me It's Real (MCA)	1675	1829	-154	43
8	9	BACKSTREET BOYS - I Want It That Way (Jive)	1636	1606	+30	35
9	10	RICKY MARTIN - Livin' La Vida Loca (C2/CRG)	1389	1557	-168	35
20	11	CHRISTINA AGUILERA - Genie In A Bottle (RCA)	1228	884	+344	32
13	12	JA RULE - Holla, Holla (DJM/G)	1145	990	+155	42
11	13	TLC - Unpretty (LaFace/Arista)	1145	1188	-43	33
16	14	NAUGHTY BY NATURE - Jamboree (Arista)	1136	943	+193	40
23	15	ENRIQUE IGLESIAS - Bailamos (Overbrook Music/Interscope)	1074	786	+288	30
17	16	T.W.D.Y. - Players Holiday (Thump)	959	921	+38	26
12	17	BRANDY - Almost Doesn't Count (Atlantic)	902	1054	-152	32
21	18	BRITNEY SPEARS - Sometimes (Jive)	887	861	+26	25
19	19	JUVENILE - Back that Azz Up (Cash Money/Universal)	857	887	-30	30
25	20	RUFF RYDERS - What Ya Want (Interscope)	846	700	+146	33
18	21	WHITNEY HOUSTON - It's Not Right But It's Okay (Arista)	793	897	-104	31
14	22	MAXWELL - Fortunate (Columbia/CRG)	782	978	-196	31
22	23	TRICK DADDY - Nann (Slip N' Slide/Warlock)	769	832	-63	31
24	24	LAURYN HILL - Everything Is Everything (Columbia/CRG)	667	723	-56	30
31	25	GINUWINE - So Anxious (550 Music)	662	536	+126	26
<p><b>g</b> Already pulling Top 10 phones for Michael Martin @ KYLD-San Francisco; Quickly getting large @ KXHT-Memphis, KKFR-Phoenix, KBOS-Fresno</p>						
30	26	JAY-Z - Jigga My Nigga (Ruff Ryders/Interscope)	656	537	+119	23
28	27	LIL' TROY - Wanna Be A Baller (Republic/Universal)	656	617	+39	23
27	28	TYRESE - Lately (RCA)	618	621	-3	28
29	29	CHANTE MOORE - Chante's Got A Man (Silas/MCA)	602	562	+40	25
26	30	CASE - Happily Ever After (IDJMG)	567	655	-88	23
34	31	JT MONEY - Who Dat? (Priority)	475	467	+8	31
35	32	MONICA - Street Symphony (Arista)	463	462	+1	20
33	33	RICKY MARTIN - The Cup Of Life (C2/CRG)	457	481	-24	14
37	34	MISSY ELLIOTT - All N My Grill (The Gold Mind, Inc./EastWest)	449	446	+3	33
D	35	TANTO METRO/DEVONTE - Everyone Falls In Love (VP/550 Music)	392	346	NEW	13
38	36	SILKK THE SHOCKER - Somebody Like Me (Priority)	385	440	-55	15
D	37	Timbaland/Ginuwine - Keep It Real (Blackground Ent./Atlantic)	372	336	NEW	9
32	38	R. KELLY - Did You Ever Think (Jive)	368	528	-160	21
39	39	SPORTY THIEVZ - No Pigeons (Ruffhouse/Columbia/CRG)	361	424	-63	26
D	40	BUSTA RHYMES - Do The Bus A Bus (Elektra/EEG)	360	329	NEW	24

HyperACTIVE	SPINS	TREND
CHRISTINA AGUILERA - Genie In A Bottle (RCA)	1228	+344
DESTINY'S CHILD - Bills, Bills, Bills (Columbia/CRG)	1753	+295
ENRIQUE IGLESIAS - Bailamos (Overbrook Music/Interscope)	1074	+288
NAUGHTY BY NATURE - Jamboree (Arista)	1136	+193
JA RULE - Holla, Holla (IDJMG)	1145	+155
RUFF RYDERS - What Ya Want (Interscope)	846	+146
GINUWINE - So Anxious (550 Music)	662	+126
JAY-Z - Jigga My Nigga (Ruff Ryders/Interscope)	656	+119
702 - Where My Girls At (Motown)	2812	+49
JENNIFER LOPEZ - If You Had My Love (WORK)	2418	+47

R/CCHARTBOUND	SPINS
TRACIE SPENCER - It's All About You (Capitol)	294
112 - Your Letter (Bad Boy/Arista)	260
BEATNUTS - Watch Out Now (Relativity)	237
Q-TIP - Vivrant (Violator/IDJMG)	227
WESTSIDE CONNECTION - Let it Reign (Priority)	196
VITAMIN C - Smile (Elektra/EEG)	189
AMBER - Sexual (Tommy Boy)	175
PUFF DADDY - P.E. 2000 (Bad Boy/Arista)	163
TRU - Hoody Hoo (No Limit/Priority)	146
MARY J. BLIGE - All That I Can Say (MCA)	142
SMASH MOUTH - All Star (Interscope)	141
MYSTIKAL & OUTKAST - Neck Uv Da Woods (Jive)	140
NAS - K-I-SS-I-N-G (Columbia/CRG)	139
LFO - Summer Girls (Arista)	138
MASE - What You Want (Bad Boy/Arista)	126
DJ QUIK - Down, Down (Profile/Arista)	125
DEVANTE feat. TIMBALAND/MAGOO - Can U Get Wit it (Priority)	125
BACKSTREET BOYS - Back To Your Heart (Jive)	117
BLESSID UNION OF SOULS - Hey Leonardo (She Likes Me...) (Push/V2)	105
ANOTHER LEVEL featuring TQ - Summertime (Arista)	100

R/C20/20		TOP 20 HITS AT THE TOP 20 AQH STATIONS				
		SPINS				
LW	TW	TW	LW	Trend	Spins	
1	1	702 - Where My Girls At (Motown)	1033	1078	+45	20
2	2	112 - Anywhere (Bad Boy/Arista)	1005	962	-43	20
4	3	JENNIFER LOPEZ - If You Had My Love (WORK)	727	769	+42	15
3	4	TLC - No Scrubs (LaFace/Arista)	741	670	-71	19
8	5	WILL SMITH - Wild, Wild West (Overbrook/Interscope/Columbia)	592	640	+48	17
11	6	DESTINY'S CHILD - Bills, Bills, Bills (Columbia)	477	576	+99	17
7	7	BACKSTREET BOYS - I Want It That Way (Jive)	630	561	-69	12
6	8	RICKY MARTIN - Livin' La Vida Loca (C2/CRG)	642	553	-89	13
5	9	BLAQUE - 808 (Track Masters/Columbia/CRG)	632	532	-100	17
12	10	JA RULE - Holla, Holla (IDJMG)	470	524	+54	17
13	11	RUFF RYDERS - What Ya Want (Interscope)	430	451	+21	14
9	12	TYRESE - Sweet Lady (RCA)	506	411	-95	13
10	13	K-Ci & JOJO - Tell Me It's Real (MCA)	485	397	-88	13
17	14	NAUGHTY BY NATURE - Jamboree (Arista)	326	377	+51	15
14	15	JUVENILE - Back that Azz Up (Cash Money/Universal)	363	361	-2	11
27	16	ENRIQUE IGLESIAS - Bailamos (Overbrook Music/Interscope)	243	343	+100	9
15	17	JAY-Z/JA/AMIL - Can I Get A... (Roc-A-Fella/IDJMG)	333	340	+7	17
19	18	TRICK DADDY - Nann (Slip N' Slide/Warlock)	314	314	+0	12
20	19	T.W.D.Y. - Players Holiday (Thump)	291	299	+8	9
26	20	CHRISTINA AGUILERA - Genie In A Bottle (RCA)	246	293	+47	9

20/20 Pantheons		
WQHT-New York	KYLD-San Francisco	KQKS-Denver
WKTU-New York	WPGC-Washington	WLLD-Tampa
KPWR-Los Angeles	WPOW-Miami	XHTZ-San Diego
WBBM-Chicago	KMEL-San Francisco	KGGI-Riverside
KBXX-Houston	KUBE-Seattle	KLUC-Las Vegas
WJMN-Boston	KKFR-Phoenix	WJMH-Greensboro
WERQ-Baltimore	KTFM-San Antonio	





G2Rap

LW	TW		Weeks	Stations	SPINS	TREND
2	1	<b>ROYCE THE 5*9</b> - I'm The King/Take His Life (Game/Landspeed)	1682	+227	96	0
1	2	<b>THE GENIUS</b> - Breaker Breaker 1,9 (MCA)	1451	-18	91	1
9	3	<b>SCREWBALL</b> - F.A.Y.B.A.N. (Black Label/Tommy Boy)	1238	+199	82	0
8	4	<b>CHRIS LOWE &amp; LARGE PROF.</b> - CT To Queens (Bronx Science)	1174	+78	75	0
<b>D</b>	5	<b>WESTSIDE CONNECTION</b> - Let It Rain (Priority)	1170	<b>new</b>	59	59
<b>9</b>		<b>W.C. reigns supreme! Number one most added with 59 stations and a debut at #5 with 1170 spins. There sure is alot of DJ's out there throwing up the "W"!</b>				
4	6	<b>NOREAGA</b> - Half Baked (Penalty Recordings)	1130	-171	67	0
13	7	<b>ORIGINO GUNN CLAPAZ</b> - Shoot To Kill/Giriz Ninety Now (Duck Down/Priority)	1118	+228	83	2
11	8	<b>STYLES OF BEYOND</b> - Easy Back It Up (Ideal)	1081	+123	81	1
14	9	<b>ARSONISTS</b> - In Your Town/Pyromaniac (Matador)	1006	+152	71	0
17	10	<b>RUFF RYDERS</b> - Jigga My Nigga (Interscope)	986	+202	71	1
6	11	<b>GROUP HOME</b> - Stupid Muthafuckas/Make It In Life (Replay)	986	-139	83	1
15	12	<b>TASH</b> - Pimpin' Ain't Easy (Loud)	919	+126	77	0
5	13	<b>THE ROOTS</b> - The Next Movement (MCA)	918	-346	67	0
3	14	<b>MR. LIF</b> - Inhuman Capabilities (Brick/Landspeed)	850	-568	74	0
19	15	<b>EMINEM</b> - Guilty Conscience/I'm Shady (Aftermath/Interscope)	825	+100	58	0
7	16	<b>THE BEATNUTS</b> - Watch Out Now (Relativity)	816	-299	67	0
<b>D</b>	17	<b>HI &amp; MIGHTY</b> - B-Boy Document '99 Remix (Rawkus Entertainment)	784	<b>new</b>	85	1
24	18	<b>MOODSWINGAZ</b> - Moodswingaz Anthem/Muslin' (Raw Shack)	742	+146	78	2
30	19	<b>COVER</b> - U Want Money (Black Label/Tommy Boy)	729	+282	70	2
<b>9</b>		<b>This is one of three Black Label records on our charts. Cover had the biggest jump in rotation this week from 30 to 19. With two new adds on the record, Cover is shooting to the top!</b>				
10	20	<b>D. AUGUSTE</b> - Not 2 Far (HiRise/Landspeed)	713	-290	66	0
22	21	<b>CARDAN</b> - Enemy Of The State/Who U Lovin' (Penalty Recordings)	648	+25	51	0
27	22	<b>WHITE BOY SOTRK.</b> - Come Get It feat. DJ Hurricane & Flipmode Squad (TVT)	641	+151	57	0
29	23	<b>UGLY DUCKLING</b> - Now Who's Laughing (1500)	615	+136	53	1
16	24	<b>SWAY &amp; KING TECH</b> - The Anthem (Interscope)	591	-195	54	1
12	25	<b>NATURAL ELEMENTS</b> - 2 Tons (Black Label/Tommy Boy)	561	-346	50	0
<b>D</b>	26	<b>MEMPHIS BLEEK</b> - Memphis Bleek Is... (Roc-A-Fella/IDJMG)	555	<b>new</b>	59	4
21	27	<b>SLICK RICK</b> - Street Talking/I Own America (IDJMG)	489	-169	42	0
32	28	<b>SUPERSTAR QUAMALLAH</b> - Don't Call Me John (ABB)	477	+116	35	0
<b>D</b>	29	<b>QUASIMOTO</b> - Microphone Mathematics (Stones Throw Records)	465	<b>new</b>	64	6
36	30	<b>WHORIDAS</b> - Dock Of The Bay/Top Notch (TVT)	464	+143	65	0
18	31	<b>1 LIFE 2 LIVE</b> - Can't Nobody/You Don't Know (Bystorm/LaFace/Arista)	450	-330	40	0
25	32	<b>GANG STARR</b> - Full Clip/Dwyck (Noo Trybe/Virgin)	421	-147	39	0
31	33	<b>LIL' CEASE</b> - Play Around (Entertainment/Epic)	385	-47	32	1
20	34	<b>CLIPSE</b> - The Funeral (Elektra/EEG)	376	-295	35	1
<b>D</b>	35	<b>DIEZZLE DON</b> - Hustler/Thug Passion (Marcion Records)	371	<b>new</b>	53	5
23	36	<b>QUANNUM MC'S</b> - Bomb On Yall (Quannum Records)	366	-241	40	0
<b>D</b>	37	<b>LOST BOYZ</b> - Ghetto Jiggy (Universal/MCA)	357	<b>new</b>	65	57
26	38	<b>RUFF RYDERS</b> - What You Want feat. Eve & Nokio (Interscope)	343	-175	28	0
35	39	<b>US</b> - Niggas (Dangerous Music)	334	+2	32	0
40	40	<b>GRITS</b> - They All Fall Down (Gotee)	324	+42	31	0

rap most added

- WESTSIDE CONNECTION (59)** - "Let It Reign" (Priority)
- LOST BOYZ (57)** - "Ghetto Jiggy" (Universal)
- RAH DIGGA (56)** - "Tight" (Elektra/EEG)
- THIRSTEN HOWL III (44)** - "Spit Boxer/Brooklyn..." (Rawkus)
- BIG MIKE (25)** - "Better Now" (Rap-A-Lot/Virgin)

SpinCREASE

- WESTSIDE CONNECTION** +1144
- THE HI & MIGHTY** +597
- MEMPHIS BLEEK** +403
- QUASIMOTO** +373
- LOST BOYZ** +309

ChartBOUND

- EPMD (IDJMG)
- STREET CONNECT (Mericon)
- Q-TIP (Violator/IDJMG)
- JAY-Z (Roc-A-Fella/IDJMG)
- RAH DIGGA (Elektra/EEG)
- WU-SYNDICATES (Wu-Tang/Priority)
- COMPOUND (Compound Records)
- THIRSTEN HOWL III (Rawkus)
- THE OUTFIT (Oblique)
- MISSY ELLIOTT (The Gold Mind, Inc./Elektra/EEG)

RAP REPORTS ACCEPTED  
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PHONE: (415) 495-1990,  
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Review

TOO SHORT  
"Ain't No..."  
(Short/Jive)

From Short's forthcoming LP *Can't Stay Away*, this single is definitely for the clubs and mixers. Short puts his special touch on the obvious "Ain't No Woman..." sample and makes it his own. On this single, Short breaks it down to all the guys out there, proving he is a world-wide mack. From cheerleaders to lawyers, teenage to middle-aged, all complexions and nationalities, Too Short has 'em on lock. Don't front on this Oaktown pimp who can't put the mic down. —JUSTIN TORRES



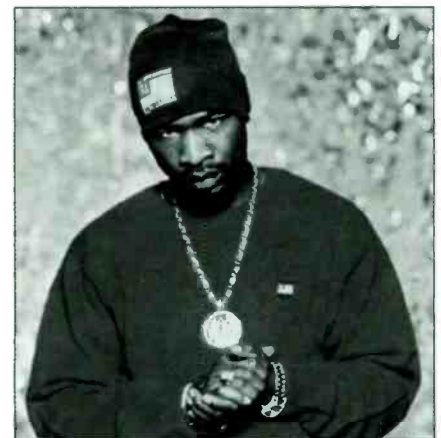
ARTIST PROFILE JT MONEY

**LABEL: PRIORITY RECORDS**  
JT Money's career as a rapper started back in the day, when he was doing talent shows around the Miami area. It was there that he first ran into the future members of his Poison Clan crew, and entrepreneur Luther Campbell.

After releasing three LP's on Campbell's now defunct Luke Skyywalker records and spawning hits such as "Shake What Your Mama Gave Ya," "Dance All Night," and "I Want Action," JT and Luke got into a dispute over the label's business practices. As a result of this, JT and the Poison Clan were forced to disband and drop off the rap scene for a while.

JT went through some hard times, but like any true player, the sultan of the Southern players got himself together and landed on his feet. By 1997, JT had put together a tight demo for his solo projects, which garnered the attention of a few labels, but once again, fate dealt another series of cold blows, as he saw deal after deal fall through the cracks.

Fortunately for JT, the right deal came along when musical mover-and-shaker Tony Mercedes signed JT to his imprint, Tony Mercedes Records. Mercedes served as the bridge that connected JT to super producer and record impresario Dallas Austin, who



turned out to be a fan of JT and the Poison Clan. Austin wasted no time in inking JT to a production deal on his newly formed Freeworld label.

*Pimping on Wax* is JT Money's long-awaited solo debut, and it was well worth the four years wait.

RadioSAYS

SUPERSTAR QUAMALLAH

SUPERSTAR QUAMALLAH  
"Don't Call Me John" (ABB)

"This shit is banging. This is my most requeste song."  
—J. Force, WRFG, Atlanta, GA.

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

# BORN SUSPICIOUS

"44 Maggins"

GOING FOR  
ADDS

JULY 22, 1999

FOR MIXSHOW CALL RADIO RAHEIM  
FOR COLLEGE CALL KORAN



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# gavin

## Urban/Urban AC

### THE MUSIC MEETING

#### Dorsey Fuller, MD, KKBT-Los Angeles



"I've been in the entertainment business for 13 years, but The Beat is my first radio experience," says Fuller. Born and raised in Oakland, Calif., Dorsey Fuller left home to attend UCLA and has been in Southern California ever since. His music career began in 1989; when Fuller was at UCLA, he joined the rap group O6 Style and was signed to Profile Records. The group had a hit called "Steppin' Into the House."

After the group broke up, Fuller became a publicist for Def Press, working with rappers like the Ghetto Boys, Luke, Ice Tea, Domino, and Paris. He then stepped to National Director of Promotions for Rap Sheet. He left the magazine to start his own company, DF Enterprises, doing event marketing with sports companies like Nike and K-Swiss. "We also did our own concerts," says Fuller. "We produced shows with Gangstars,

The Roots, and we started producing shows for the *Wake-Up Show* on The Beat. That's how I segued into radio. [Former PD] Michelle Santosuosso was looking for a music director who knew the streets and I got the job. I've been with The Beat for 18 months."

#### What personal quality assists you most in your work?

It's a combination of my passion for the music and my ability to communicate with people. I'm a workaholic because I love what I do. I'm the hands-on type because I want projects to come out the way I envision them.

#### What are your responsibilities as Music Director?

I do the logs daily now. This has been part of a growth process for me, because when I first started I didn't know anything about Selector. I also book all the acts for our concerts and shows. I'm basically the liaison between the record companies and the radio station.

#### What is the sound of your station?

Hip-hop and R&B with a sprinkling of old school. It's challenging, because this market is constantly evolving. We just did some testing and we found that the folks in L.A. want to hear new music.

#### How important is research in the selection of new music?

With new music it's totally a gut thing. Our philosophy is, if we're feeling it, we're gonna play it. If we feel a record is going to be a smash, we get behind it and support it. Then we'll let research operate—but only after we've played the song 75 times or so.

#### ARTIST PROFILE

### Chanté Moore

**LABEL:** MCA

**PROMOTIONAL CONTACT:** Jeff Sharp  
(404) 733-5511

**CURRENT RELEASE:** "Chanté's Got a Man"  
from *This Moment is Mine*

**HOMETOWN:** Born in San Francisco

**ALL-STAR PRODUCERS:** For her latest release, Moore recruited a collection of producers that read as a who's who of the R&B world: Jimmy Jam and Terry Lewis, Rodney Jerkins, Jermaine Dupri, Gue Roche, Simon Law, and Robin Thicke. On this, her third album, songs range from the upbeat and danceable ("I Started Crying") to the introspective (The Diane Warren-penned "I See You in a Different Light").

**THE CREATIVE PROCESS:** Moore keeps a journal to document poems and phrases as they occur to her, a process that proved fruitful while recording *This Moment Is Mine* with Jam and Lewis. "With these particular songs, I'd go into the studio, and Jimmy and Terry

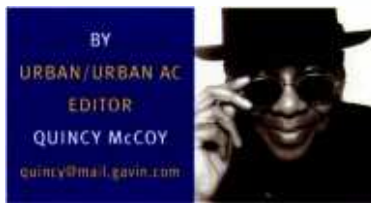
would give me tracks and ask me what am I feeling, what do I think. My thoughts come pretty immediately, so I'd take the tracks to the hotel—and write lyrics and melodies. I'd



go back to the studio and say, 'This is what I think!' I'd sing the songs and they'd say, 'Okay, okay, I like that, now let's do it!' And then I'd sing the songs."

creativerradio.net

## The Comeback



Just in time to ruin what's left of summer for some PDs, the Spring Book results are here. Hopefully, you will be spared the pain and anxiety that bad ratings produce and instead will be celebrating excellent scores, having reached your station's objectives. Sadly, there will be many who have to deal with setbacks and unfulfilled expectations. Some will lose their jobs and others will be faced with

the daunting task of rallying their teams back from a bad book. Remember: A wise leader makes use of difficult times. It's your job to bring people together—through training and personal encouragement—to assure them as a committed working community that they have the power to overcome any obstacle.

First of all, you must remember that failure is normal on the way to winning. A setback should be absorbed as a natural stop on the path to success. Remember that many of the biggest champions in this business experienced worst-to-first situations. Practice and teach this philosophy, and it will keep your station morale from falling to unmanageable levels.

A PD's job is to astonish customers. When your listeners are truly astonished, it produces great ratings. Your station's rating performance is your Number One responsibility. Putting together strategies to accomplish that target is your first and most important objective. You must invest your time wisely, focus on innovation, and pay attention to detail.

Break down every piece of information you can gather on your latest ratings. Compare every hour of the Arbitron Book and look at your weekly and monthly in-house research to determine

your strengths and weaknesses. Reassess all the promotional, marketing, music, personnel, and programming moves you and your competition made during the last ratings period, then prepare two lists: "What You Know" and "What You Don't Know." Write a report to yourself explaining what you've uncovered and what you think needs to be done in order to turn the station around.

Every station has different reasons for failing, including marketing, personnel, spirit, or a lack of focus. Once you've ascertained your problem, take immediate steps to change it. Your new sense of urgency should be the standard

First of all, you must remember that failure is normal on the way to winning. A setback should be absorbed as a natural stop on the path to success.

around the station. A change in attitude and focus are essential steps toward success.

Now you are ready to face the troops.

Just as it's always important to have a motivational staff meeting before every Book begins, it's also essential to have a positive one after a setback. In this meeting, use the universal "we" when referring to how poorly the team performed. Focus immediately on your plans to improve and retool the station for success. Open the meeting to questions and suggestions from staff members. Involve them in all your quality improvement plans and share your enthusiasm for success. Finally, always be honest and straightforward in all communications. Your staff will trust you more—and will be more likely to take your advice—when they know you have them and the station's best interests at heart.

# TRINA & TAMARA

## joanne

featuring **Eve**

The follow-up to their blazin' hit  
**WHAT'D YOU COME HERE FOR?**  
From their self-titled debut album,

### "TRINA & TAMARA."

ALBUM IN STORES TUESDAY, AUGUST 3, 1999



EVE appears courtesy of Ruff Ryders  
Records Inc./Interscope Records

Produced by Deric "D-Dot" Angelette for Crazy Cat Catalogue,  
Inc./ Bad Boy Productions, Inc. and Kanye West for Crazy Cat  
Catalogue, Inc./Man Man Productions

Management: TJS Management

[www.trinandtamara.com](http://www.trinandtamara.com)

[www.e2records.com](http://www.e2records.com)

Urban		SPINS				
LW	TW		TW	LW	Trend	SPINS
2	1	DESTINY'S CHILD - Bills, Bills, Bills (Columbia)	1614	1502	+112	51
5	2	702 - Where My Girls At (Motown)	1478	1478	+0	50
4	3	CHANTE MOORE - Chante's Got A Man (Silas/MCA)	1463	1490	-27	50
3	4	CASE - Happily Ever After (IDJMG)	1431	1501	-70	48
1	5	MAXWELL - Fortunate (Columbia/CRG)	1376	1545	-169	48
9	6	TYRESE - Lately (RCA)	1363	1252	+111	48
12	7	GINUWINE - So Anxious (550 Music)	1347	1100	+247	48
8	8	WILL SMITH - Wild, Wild West (Overbrook/Interscope/Columbia)	1248	1305	-57	49
7	9	BLAQUE - 808 (Track Masters/Columbia/CRG)	1223	1314	-91	48
6	10	R. KELLY - Did You Ever Think (Jive)	1221	1332	-111	49
13	11	K-CI & JOJO - Tell Me It's Real (MCA)	1145	1080	+65	49
11	12	LAURYN HILL - Everything Is Everything (Columbia/CRG)	1091	1133	-42	47
10	13	BRANDY - Almost Doesn't Count (Atlantic)	1041	1205	-164	49
14	14	112 - Anywhere (Bad Boy/Arista)	951	1073	-122	43
16	15	FAITH EVANS - Never Gonna Let You Go (Arista)	888	888	+0	46
20	16	JUVENILE - Back that Azz Up (Cash Money/Universal)	878	802	+76	42
18	17	RUFF RYDERS - What Ya Want (Interscope)	873	846	+27	42
21	18	TLC - No Scrubs (LaFace/Arista)	846	802	+44	43
23	19	JA RULE - Holla, Holla (IDJMG)	837	770	+67	44
15	20	WHITNEY HOUSTON - It's Not Right But It's Okay (Arista)	824	981	-157	43
22	21	TRACIE SPENCER - It's All About You (Capitol)	809	800	+9	44
17	22	DRU HILL - You Are Everything (University/Island)	735	865	-130	40
25	23	NAUGHTY BY NATURE - Jamboree (Arista)	727	675	+52	46
19	24	SILK - If You (Elektra/EEG)	695	803	-108	32
27	25	JAY-Z - Jigga My Nigga (Ruff Ryders/Interscope)	694	660	+34	36
24	26	TLC - I'm Good At Being Bad (LaFace/Arista)	693	740	-47	38
29	27	MISSY ELLIOTT - All N My Grill (The Gold Mind, Inc./EastWest)	666	643	+23	42
26	28	KELLY PRICE - It's Gonna Rain (Island Def Jam Music Group)	626	668	-42	34
31	29	ERIC BENET - Spend My Life With You (Warner Bros.)	624	556	+68	41
33	30	SILK - Meeting In My Bedroom (Elektra/EEG)	623	491	+132	39
28	31	JT MONEY - Who Dat? (Priority)	569	657	-88	37
30	32	JESSE POWELL - You (Silas/MCA)	533	625	-92	35
D	33	MARY J. BLIGE - All That I Can Say (BLANK LABEL)	506	—	new	31
 <b>There is something about Mary. She's hot! WFXA-Augusta (37), WCDX-Richmond (32), WVEE-Atlanta (28), WJLB-Detroit (27).</b>						
36	34	LIL' TROY - Wanna Be A Baller (Republic/Universal)	491	427	+64	22
34	35	CHANTAY SAVAGE - Come Around (IDJMG)	482	486	-4	28
D	36	COKO - Sunshine (RCA)	471	—	new	28
 <b>The sun is rising fast of the urban horizon. This tune is catching fire. WCDX-Richmond (41), WUSL-Philadelphia (35), KMJQ-Houston (32), WBLS-New York (29).</b>						
46	37	DEBORAH COX - We Can't Be Friends (Arista)	464	331	+133	34
41	38	MONICA - Street Symphony (Arista)	447	375	+72	30
35	39	LIBERTY CITY FLA. - 24-7 (Jive)	441	469	-28	27
37	40	PROFYLE - I Ain't the One (Motown)	424	402	+22	25
42	41	DAVE HOLLISTER - Baby Mama Drama (Dreamworks)	415	359	+56	28
38	42	JENNIFER LOPEZ - If You Had My Love (WORK)	410	393	+17	25
39	43	LAURYN HILL - Ex-Factor (Columbia/CRG)	404	385	+19	29
D	44	NAS - You Won't See Me Tonight (Columbia/CRG)	388	—	new	30
44	45	112 - Love You Like I Did (Bad Boy/Arista)	379	344	+35	31
48	46	JESSE POWELL - 'Bout It, 'Bout It (Silas/MCA)	377	328	+49	29
D	47	BUSTA RHYMES - Do The Bus A Bus (Elektra/EEG)	351	—	new	30
47	48	TRICK DADDY - Nann (Slip N' Slide/Warlock)	328	329	-1	28
D	49	TIMBALAND AND MAGOO - Can U Get Wit It (LaFace/Arista)	326	—	new	21
D	50	GRENIQUE - Should I? (Motown)	314	—	new	22

UrbanCHARTBOUND		SPINS
TERRY DEXTER - Better Than Me (Warner Bros.)		305
Q-TIP - Vivrant Thing (Violator/IDJMG)		276
TRU - Hoody Hoo (No Limit/Priority)		221
MYSTICAL - Neck Uv Da Woods (Jive)		214
PUFF DADDY - P.E. 2000 (Bad Boy/Arista)		208
3rd STOREE - Party Tonight (Yab Yum/EEG)		208
BLACKSTREET - Think About You (Jive)		204
MERCEDES - It's Your Thang (No Limit/Priority)		194
IDEAL - Get The Hell On (Get Gone) (NooTrybe/Virgin)		181
TRINA BROUSSARD - Love You So Much (SoSoDef/Columbia/CRG)		168
CROOKED LETTAS - Fire Water (Penalty Recordings)		160
LES NUBIANS - Tabou (Higher Octave)		136
MACY GRAY - Do Something (Epic)		116
RUFF RYDERS - Down Bottom (Interscope)		111
TRU - Tru Homies (No Limit/Priority)		107

UrbanRECURRENTS		SPINS
TYRESE - Sweet Lady (RCA)		444
K-CI & JOJO - Life (MCA)		418
BUSTA RHYMES/JANET - What's It Gonna Be (Flipmode/Violator/Elektra/EEG)		296
FAITH EVANS - All Night Long (WTG/Epic)		276
ERIC BENET AND FAITH EVANS - Georgy Porgy (Warner Bros.)		229
JAY-Z/JA/AMIL - Can I Get A... (Roc-A-Fella/IDJMG)		220
JAY-Z - Jigga What... (Roc-A-Fella/IDJMG)		213
NEXT - Too Close (Arista)		178
FAITH EVANS - Love Like This (Bad Boy/Arista)		172
LAURYN HILL - Doo Wop (That Thing) (Ruffhouse/Columbia/CRG)		157
R. KELLY - When A Woman's Fed Up (Jive)		144
TRINA AND TAMARA - What'd You Come Here For (Columbia/CRG)		141
RAPHAEL SAADIQ - Get Involved (Hollywood)		141
AALIYAH - Are You That Somebody (Atlantic)		135
JUVENILE - Ha (Universal/MCA)		134
THE ROOTS - You Got Me (MCA)		129
Whitney Houston/Faith Evans/Kelly Price - Heartbreak Hotel (Arista)		115
R. KELLY - Home Alone (Jive)		113
LAURYN HILL - To Zion (Ruffhouse/Columbia/CRG)		106
SHANICE - When I Close My Eyes (LaFace/Arista)		103

HyperACTIVE		SPINS	TREND
MARY J. BLIGE - All That I Can Say (BLANK LABEL)		506	+493
GINUWINE - So Anxious (550 Music)		1347	+247
COKO - Sunshine (RCA)		471	+165
NAS - You Won't See Me Tonight (Columbia/CRG)		388	+157
DEBORAH COX - We Can't Be Friends (Arista)		464	+133
SILK - Meeting In My Bedroom (Elektra/EEG)		623	+132
DESTINY'S CHILD - Bills, Bills, Bills (Columbia)		1614	+112
TYRESE - Lately (RCA)		1363	+111
BUSTA RHYMES - Do The Bus A Bus (Elektra/EEG)		351	+84
JUVENILE - Back that Azz Up (Cash Money/Universal)		878	+76

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# COKO

## "SUNSHINE"

the debut single from the former VOICE of SWV

Impacting  
7/13/99  
with 700 spins



Sun already shining  
at 52 stations  
Debut 39\*  
R&B Mainstream  
#30  
Mainstream Audience  
@ 11.5 million

ALREADY MELTING AT:

KKBT, WGGI, WBLS, WERQ, WPGC, WKKV, HOT 97-NY, WEDR, KKDA, WQUE,  
WDTJ, KRQQ, WJLB, WPEG, WJMH, KKBX, WJBT, KXJM, WWWZ,  
WZFX, WQOK, KMJQ, KDKS, WILD, KPRS, WEMX, WWDM, WJMI, WUSL,  
WPHI, WKYS, WCDX, WHRK, KMJJ

From the forthcoming album  
**HOT COKO**  
AUGUST 10TH

Produced by Rodney Jerkins for DarkChild Entertainment/ Executive Producers: Cheryl "Coko" Gamble and Anthony Morgan/  
A&R Direction: Anthony Morgan/ Management: Ledy Tibba Management & Bennie Diggs/Abandon Entertainment



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Urban2020

TOP 20 HITS IN THE TOP 20 MARKETS



		SPINS				
LW	TW	TW	LW	Trend	Spins	
1	1	CASE - Happily Ever After (IDJMG)	806	737	-69	20
2	2	MAXWELL - Fortunate (Columbia/CRG)	773	709	-64	20
4	3	DESTINY'S CHILD - Bills, Bills, Bills (Columbia)	639	660	+21	19
3	4	CHANTE MOORE - Chante's Got A Man (Silas/MCA)	681	646	-35	20
5	5	702 - Where My Girls At (Motown)	606	610	+4	18
6	6	R. KELLY - Did You Ever Think (Jive)	532	517	-15	19
16	7	GINUWINE - So Anxious (550 Music)	379	492	+113	17
11	8	TYRESE - Lately (RCA)	446	478	+32	17
13	9	RUFF RYDERS - What Ya Want (Interscope)	422	456	+34	17
8	10	WILL SMITH - Wild, Wild West (Overbrook/Interscope/Columbia)	511	455	-56	17
9	11	BLAQUE - 808 (Track Masters/Columbia/CRG)	458	446	-12	17
17	12	JA RULE - Holla, Holla (IDJMG)	374	437	+63	19
10	13	LAURYN HILL - Everything Is Everything (Columbia/CRG)	466	434	-32	17
7	14	112 - Anywhere (Bad Boy/Arista)	501	424	-77	17
12	15	BRANDY - Almost Doesn't Count (Atlantic)	426	383	-43	17
21	16	K-CI & JOJO - Tell Me It's Real (MCA)	343	367	+24	17
19	17	TLC - No Scrubs (LaFace/Arista)	356	363	+7	17
20	18	JAY-Z - Jigga My Nigga (Ruff Ryders/Interscope)	341	358	+17	14
14	19	SILK - If You (Elektra/EEG)	398	354	-44	15
18	20	WHITNEY HOUSTON - It's Not Right But It's Okay (Arista)	360	318	-42	16

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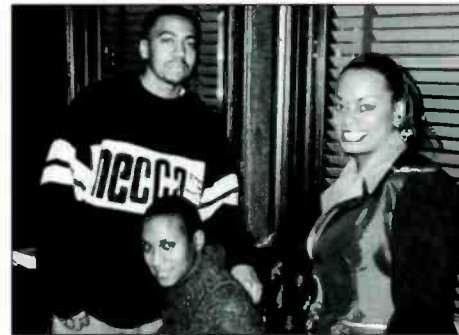
ONLINE G2 TRACKING SERVICES NOW ARE AVAILABLE UNTIL 12 NOON WEDNESDAY PACIFIC DAYLIGHT TIME.

SnapSHOTS

**From Diva to DJ.** One of the Urban landscapes' leading R&B singers, **Miki Howard**, began her on-air career this week at V-103 in Atlanta. "Last year she was on the morning show and her great personality just stayed in my mind," remembers **WVEE PD Tony Brown**. "So when my midday guy left, and I was going through a lot of air checks, and I wasn't hearing what I wanted to hear, I thought about her. I brought her in for a week a month ago and she was just bursting with personality. I asked her if she like to do it and she said 'I'd love to.' But what impressed me the most was that she is a fan of radio and her knowledge of radio formatics." Brown says he was "floored with her enthusiasm about radio, adds Brown. "When we started putting this thing together she came in and drew clocks. I asked her: 'Are you sure you haven't done this before.' She comes in with ideas that are radio friendly. She's a natural and a perfectionist. Right after her first show, she walked in my office with a list of things that went wrong. She gonna be great."



**Millennium Entertainment** artist **La Veda** signed a booking deal with **Pyramid Entertainment.**



The former model and published poet is completing her debut album, **Mosaic**, with producer **Bastiany**, who has worked with **112**, and **Tanya Blount**. (left to right: Bastiany, La Veda, and **E'Ise Murray** (VP, Pyramid Entertainment))

Over 12 thousand people were in attendance at the Light Amphitheater in Pittsburgh, PA for **WAMO's** 6th Annual Juneteenth Festival. Listeners celebrated with food and drink, amusement rides, face painting, and a chance to win a Suzuki GSX-R600 motorcycle. (left to right: **Sly Jock** (morning show), **Orlana Darkins**, (WAMO special events coordinator), and **Sony Music** recording artist **Donnell Jones**.)



**A heat wave of hits.** "It's burning up here in New York and a lot of things are happening," says **Michelle Campbell**, MD at **WBLS**. "Just like the weather there are plenty of records on fire. I can't just narrow it down to one because it just a great time for music. "We've increase our spins on the **Missy Elliot**, but **Coko's** "Sunshine" is a major record for us. Last but not least, look out for the **Mary J.** record; it's gonna be hotter than this heat wave."



EMAIL COMMENTS TO QUINCY@MAIL.GAVIN.COM OR CALL 415-495-1990 x617

Q FILE DOUG BANKS

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



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

bought up—larger companies buying big companies—there is a need for the product we provide," says Banks. "I made the right move. But the main thing I've learned over the years is that any shift you do, you must have compassion and warmth for people. I think that's one of the biggest problems with radio today. Someone told me years ago that when you do radio, you talk to people, not at them. Today, guys get on the air and talk at you. It's no longer a one-on-one thing."

"With all the radio stations being



UrbanAC		SPINS				
LW	TW		TW	LW	Trend	SPINS
1	1	MAXWELL - Fortunate (Columbia/CRG)	595	571	+24	25
2	2	CHANTE MOORE - Chante's Got A Man (Silas/MCA)	413	445	-32	24
3	3	BRANDY - Almost Doesn't Count (Atlantic)	406	372	+34	25
4	4	JESSE POWELL - You (Silas/MCA)	358	340	+18	25
5	5	TYRESE - Lately (RCA)	299	299	+0	20
9	6	WHITNEY HOUSTON - It's Not Right But It's Okay (Arista)	293	272	+21	23
8	7	ERIC BENET - Spend My Life With You (Warner Bros.)	269	273	-4	23
7	8	CASE - Happily Ever After (IDJMG)	256	285	-29	19
6	9	TEMPTATIONS - How Could He Hurt You (Motown)	228	288	-60	19
10	10	PEABO BRYSON - Did You Ever Know? (Private Music/Windham Hill)	220	261	-41	19
11	11	GLENN JONES - Baby Come Home (Sar Records)	198	224	-26	13
18	12	NATALIE COLE - Say You Love Me (Elektra/EEG)	185	152	+33	19
<b>9</b> <i>The biggest gainer in the urban A/C world this week. WWIN-Baltimore (36), WZZZ-Flint (17), KJMS-Memphis (17), WHUR-Wash D.C. (15)</i>						
20	13	TEMPTATIONS - This Is My Promise (Motown)	182	150	+32	20
16	14	KELLY PRICE - It's Gonna Rain (Island Def Jam Music Group)	176	178	-2	12
17	15	JOE SAMPLE w/ LALAH HATHAWAY - When Your Life... (PRA/GRP)	163	160	+3	14
23	16	LAURYN HILL - Nothing Even Matters (Columbia/CRG)	160	136	+24	22
15	17	LAURYN HILL - Ex-Factor (Columbia/CRG)	159	180	-21	20
13	18	SHANICE - Yesterday (Motown)	157	190	-33	16
19	19	K-CI & JOJO - Tell Me It's Real (MCA)	154	151	+3	15
14	20	FAITH EVANS - Never Gonna Let You Go (Arista)	150	183	-33	12
24	21	OLU - Baby Can't Leave It Alone (Gee Street)	149	126	+23	12
22	22	CASE & JOE - Faded Pictures (Def Jam/Mercury)	133	139	-6	15
21	23	WILL DOWNING - You Sure Love To Ball (Motown)	129	144	-15	15
25	24	KIRK WHALUM - All I Do (Warner Bros.)	114	109	+5	9
33	25	BARRY WHITE - Staying Power (BLANK LABEL)	106	68	+38	11
26	26	GRENIQUE - Should I? (Motown)	103	107	-4	14
27	27	TLC - No Scrubs (LaFace/Arista)	94	97	-3	8
34	28	DRU HILL - The Love We Had Stays On My... (IDJMG)	79	65	+14	6
30	29	PATTI AUSTIN - In And Out Of Love (GRP)	72	74	-2	8
35	30	TRACIE SPENCER - It's All About You (Capitol)	69	63	+6	8

UrbanAC CHARTBOUND		SPINS
112	- Anywhere (Bad Boy/Arista)	67
LES NUBIANS	- Tabou (Higher Octave)	57
MARY J. BLIGE	- All That I Can Say (MCA)	55
COKO	- Sunshine (RCA)	48
702	- Where My Girls At? (Motown)	45
DESTINY'S CHILD	- Bills, Bills, Bills (Columbia)	39
LAURYN HILL	- Everything Is Everything	36
RAPHAEL SAADIQ	- Get Involved (Hollywood Records)	34
MICHAEL FRANKS	- Now Love Has No End (Windham Hill Jazz)	33
JAMES INGRAM	- I Believe In Those Love Songs (Private Music/Windham Hill)	31

UrbanAC RECURRENTS		SPINS
TYRESE	- Sweet Lady (RCA)	204
K-CI & JOJO	- Life (MCA)	199
R. KELLY	- When A Woman's Fed Up (Jive)	146
Whitney Houston/Faith Evans/Kelly Price	- Heartbreak Hotel (Arista)	136
DEBORAH COX	- Nobody's Supposed To Be Here (Arista)	121
ERIC BENET AND FAITH EVANS	- Georgy Porgy (Warner Bros.)	119
TRIN-I-TEE 5:7	- God's Grace (Interscope)	116
NEXT	- Too Close (Arista)	107
LUTHER VANDROSS	- I'm Only Human (Virgin)	104
DRU HILL	- These Are The Times (Island Def Jam Music Group)	104
TEMPTATIONS	- Stay (DGC)	88
ARETHA FRANKLIN	- A Rose Is Still A Rose (Arista)	79
MONICA	- Angel Of Mine (Arista)	73
FAITH EVANS	- Love Like This (Bad Boy/Arista)	72
LES NUBIANS	- Makeda (Higher Octave)	62
K-CI & JOJO	- All My Life (Rounder)	59
GOD'S PROPERTY featuring KIRK FRANKLIN	- Stomp (B-Rite/Interscope)	58
BRIAN MCKNIGHT	- Anytime (Motown)	56
FRANKLIN/KELLY/BONO	- Lean On Me (Gospocentric)	54
BRANDY	- Have You Ever (Atlantic)	53

**WVAZ-Chicago**  
PD: Maxx Myrick  
MD: Jamillah Muhammad  
(312) 360-9000  
AMFM

TW	LW	2W
29	23	26
27	27	23
26	25	22
25	26	26
24	21	22
23	33	26
21	18	20
15	14	11
13	11	10
12	14	10
12	15	10
11	9	13
10	10	0
9	5	7
9	4	2
8	6	2
7	4	8
7	3	2
7	3	4
6	4	1
6	4	4
5	7	7
5	6	17
4	3	3
4	3	3
3	3	3
3	1	1
3	4	5
3	5	5
2	4	5
2	2	4
2	3	2
2	0	2
2	0	1
2	0	1
2	2	4
2	4	5
2	4	5
2	3	2
2	3	2
2	3	2

**WRKS - New York**  
PD: Toya Beasley  
APD/MD: Wayne Mayo  
212-242-9870  
Emmis

TW	LW	2W
15	24	20
15	20	13
15	25	23
13	24	15
13	23	15
12	20	24
12	15	19
12	24	21
11	24	22
11	21	22
10	20	18
4	4	5
3	2	1
3	4	1
3	2	4
3	3	2
3	2	2
3	2	2
2	5	1
2	2	3
2	1	3
2	1	4
2	2	2
2	0	2
2	7	4
2	2	2
2	2	5
2	2	5
2	5	0
2	2	0
2	2	0
2	1	0
2	1	0
1	3	1
1	0	7
1	4	3
1	3	2
1	3	1

**WHUR-Washington**  
PD: Hector Hannibal  
(202) 806-3500  
Howard University

TW	LW	2W
22	17	12
22	16	13
21	20	17
18	21	15
18	13	12
15	13	12
15	13	11
15	14	11
15	14	11
15	14	11
15	13	8
15	11	12
14	11	12
13	10	8
13	7	0
12	7	0
11	9	0
8	9	7
7	10	16
7	4	3
7	6	4
7	6	5
7	7	6
7	6	6
6	5	3
6	4	3
6	4	6
6	5	5
6	5	5
5	7	5
5	5	6
5	5	3
5	6	5
5	0	0
4	3	2
4	7	6
4	4	4
4	7	3
4	7	3
4	6	3
4	7	3

**WGPR - Detroit**  
PD: Program Director  
APD/MD: Lucia Harvin  
313-259-8862  
WGPR Broadcasting

TW	LW	2W
25	21	9
24	19	8
21	19	14
19	0	0
18	23	16
17	15	10
12	14	6
12	18	5
11	10	9
10	10	11
10	6	7
10	8	11
9	6	4
9	15	10
9	9	3
9	12	7
8	9	5
8	6	3
7	5	4
7	10	7
7	10	7
7	9	11
7	0	0
7	8	4
7	4	0
6	10	5
6	7	4
6	6	6
6	5	4
6	0	5
6	0	0
5	4	2
5	0	3
5	0	3
5	4	4
5	4	4
5	3	5
5	3	5
5	0	0

### PROMOTION PROFILE

#### Alex Coronfly

Senior Director of Adult Formats, Reprise Records

Contact him at: (818) 953-3744

Hometown & birthdate: Oakland, Calif.; February 17, 1967

How long at present job? I've been with Reprise for two years.

What radio stations did you grow up listening to? KFRC, KSAN, and KQAK "The Quake."

What stations do you listen to now? KYSR, Channel 103.1, and KROQ.

First industry gig: I was a video jockey for the California Music Channel, the longest running local music video program in the U.S.

First record you remember buying: Abba's *Arrival*.

Favorite song or record of all-time: The Pretenders' *Pretenders*.

Favorite song right now: The Chris Perez Band's "Resurrection" and Wilco's "I'm Always in Love."

Song or act you've been proudest to break and why: I am proud to be associated with the success that Reprise Records has had in breaking the Barenaked Ladies. This band has been a labor of love for our field staff. The group's current album has scanned over 3 million units and is still selling.

Favorite sport: Baseball

Favorite junk food: M&M Peanuts

If you weren't in record promotion, you'd be: ...working as a professor

Your personal motto: Get more spins.

Future ambitions: It's a tie between international record promotion and teaching Mass Communication at the university level.



## Bobby Rich on Boosting Morale and Team Spirit



At a recent industry gathering, it was pointed out by Ellen K., best-known now as Rick Dees' sidekick on KISS FM-Los Angeles, that her former boss, Bobby Rich was a great morale booster. As a person that's put in a lot of hours in front of a mic and in the PD chain, we asked Bobby to talk about the topic and provide some helpful pointers on how to best boost your programming staff's spirit in the workplace.



Bobby Rich

"In our business, monetary rewards and extra time off are, for economic reasons, few and far between. But hopefully the vast majority of us are still doing this because we love it, and don't need that kind of incentive. Still, every one needs to be recognized for good work. To me, it's more meaningful to get a pat on the back; if I'm passionate about what I do, that should mean more than performing to try and win some monetary item.

"The last thing you want to do is be disingenuous in your praise, so you need to choose your words and timing carefully. I don't use the hotline often; in fact, I usually have to look up the number. I don't believe in interrupting the talent while they are performing. Every now and again, though, I will catch them after the set and say, 'that was

great radio,' or some such thing. It's a small thing, but if it's perceived as honest, it can make a big difference. Once you get the right people, anything you can do to encourage them and make them love what they're doing will pay off in the long run.

"Of course, you can also make bigger gestures, like a surprise event exclusively for the staff and their spouses (no casual dates, only spouses or significant others). It bonds your team and

scores points on the home fronts. At 99X, I rented limos and did a two-night, three-day tour of New York City—hotels, dinners, tours. In Philly, I had jocks come to a 5 p.m. Friday meeting and took them by limo to Atlantic City. In San

Diego, I tried to do something every year. Once it was an awards ceremony at a fancy hotel in town where everybody got a trophy for something; I made it a big, important, dress-up affair. Another year we had a beach party with catered food, and we had t-shirts made up to commemorate the event. Most companies, if approached properly, will allow you to do these kinds of things.

"Finally, don't forget the non-air talent. You don't want to exclude any contributor within your department, and there's a lot to be said for camaraderie and team spirit."

BOBBY RICH IS PD MORNING TALENT AT JOURNAL BROADCAST GROUP'S KMNZ-TUCSON.

#### Impact

(subject to change)

JULY 12 & 13

HOT/MODERN A/C:

98° "I Do (Cherish You)" (Universal/UMG)

Blink 182 "What's My Age Again?" (MCA)

Jennifer Brown "Two In the Morning" (RCA)

Michael Fredo "This Time Around"

(Qwest/Warner Bros.)

Hootie & the Blowfish "Wishing" (Atlantic)

Shania Twain "You've Got a Way" (from

*Notting Hill*) (Island Def Jam Music Group)

MAINSTREAM A/C:

Hootie & the Blowfish "Wishing" (Atlantic)

Boney James f/ Shal "I'll Always Love You"

(Warner Bros.)

Shania Twain "You've Got a Way" (from

*Notting Hill*) (Island Def Jam Music Group)

JULY 19 & 20

HOT/MODERN A/C:

Beth Hart "L.A. Song" (Atlantic)

The Honeydogs "I Miss You" (IDJMG)

Ricky Martin "She's All I Ever Had" (C2/CRG)

Kendall Payne "Closer to Myself" (Capitol)

MAINSTREAM A/C:

Martin "Who" (Warner Bros.)

Ricky Martin "She's All I Ever Had" (C2/CRG)

Styx "While There's Still Time" (CMC International)

Atlantic/Blitz recording group All-4-One stopped by to say "Hi" at the recent AMFM, Inc. (formerly Chancellor) meetings in Los Angeles. The quartet is currently riding the A/C chart with their latest hit, "I Will Be Right Here." They pose here with KBIG-Los Angeles' APD/MD Tony Coles and VP, A/C Programming Steve Streit, who by the way are the two that aren't dressed in white.



## Khaner Rises at RCA



Cheryl Khaner has been promoted to Senior Director National Adult Promotion, Adult Formats at RCA Records by the label's Senior Vice President of Promotion Ron Geslin. Khaner will now be based at the label's Los Angeles offices and continue to report to Geslin.

In her new position, she will continue to direct RCA's promotion efforts at all Adult radio formats. During her tenure, which began in December, 1997, Khaner has helped artists such as the Dave Matthews Band, Natalie Imbruglia, Eve 6, 'N Sync, and Lit attain Adult Radio airplay.

Khaner says of her promotion: "I am thrilled to continue my relationship with RCA from the West Coast. Bob [Jamieson], Jack [Rovner], and Ron [Geslin] have given me another great opportunity and I am proud to be associated with the label. RCA has proven that it can deliver hits at all formats and I am looking forward to continuing to break new artists here."

# Adult CONTEMPORARY

LW		TW		SPINS		Trend	SPINS
LW	TW	TW	LW	Trend	SPINS		
1	1	PHIL COLLINS - You'll Be In My Heart (Walt Disney/Hollywood)	1949	1950	-1	90	
2	2	BACKSTREET BOYS - I Want It That Way (Jive)	1719	1655	+64	90	
3	3	SIXPENCE NONE THE RICHER - Kiss Me (Squint/Columbia)	1569	1617	-48	84	
4	4	SARAH McLACHLAN - I Will Remember You (Live) (Arista)	1385	1403	-18	90	
5	5	'N SYNC - God Must Have Spent A Little.. (RCA)	1301	1347	-46	89	
6	6	98° - The Hardest Thing (Universal/UMG)	1168	1185	-17	85	
7	7	SHANIA TWAIN - From This Moment On (IDJMG)	1109	1044	+65	90	
8	8	FAITH HILL - Let Me Let Go (Warner Bros.)	967	919	+48	80	
12	9	JIM BRICKMAN/HILL/PORTER - Destiny (Windham Hill)	778	674	+104	78	
<p><b>9</b> <i>Tops in Spinincreases this week, Brickman &amp; friends' destiny says 'hit.' #1 most-spun tune at WJXB-Knoxville.</i></p>							
10	10	SHANIA TWAIN - That Don't Impress Me Much (IDJMG)	775	833	-58	63	
11	11	ELTON JOHN/H. HEADLEY/S. SCOTT - A Step Too Far (Rocket/IDJMG)	763	703	+60	80	
9	12	MONICA - Angel Of Mine (Arista)	759	897	-138	79	
13	13	R KELLY & CELINE DION - I'm Your Angel (Jive)	716	661	+55	78	
16	14	EDWIN McCAIN - I Could Not Ask For More (Lava/Atlantic)	594	525	+69	46	
17	15	VONDA SHEPARD w/ EMILY SALIERS - Baby, Don't You Break... (Jacket)	562	513	+49	72	
15	16	RICKY MARTIN - Livin' La Vida Loca (C2/CRG)	545	534	+11	43	
14	17	ELTON JOHN/LeANN RIMES - Written In The Stars (Curb/Rocket/IDJMG)	528	570	-42	72	
20	18	BRITNEY SPEARS - Sometimes (Jive)	449	362	+87	41	
21	19	ALL-4-ONE - I Will Be Right Here (Atlantic/Blitzz)	382	359	+23	45	
18	20	JIM BRICKMAN/MICHAEL W. SMITH - Love Of My Life (Windham Hill)	380	441	-61	60	
24	21	BOYZONE - No Matter What (Island Def Jam Music Group)	341	313	+28	45	
25	22	SOPHIE B. HAWKINS - Lose Your Way (Columbia/CRG)	334	294	+40	45	
23	23	QUINCY JONES - I'm Yours (Qwest)	316	321	-5	52	
26	24	NATALIE COLE - Snowfall On The Sahara (Elektra/EEG)	295	276	+19	42	
27	25	SUGAR RAY - Every Morning (Lava/Atlantic)	257	262	-5	12	
19	26	ROD STEWART - Faith Of The Heart (Universal/UMG)	256	388	-132	36	
31	27	MADONNA - Beautiful Stranger (Maverick/Warner Bros.)	227	163	+64	16	
32	28	SKY - Love Song (Arista)	154	143	+11	26	
30	29	JOHN TESH w/ JAMES INGRAM - Forever More... (GTSP/Mercury)	152	190	-38	22	
33	30	JIMMY BUFFETT - Pacing The Cage (Margaritaville/IDJMG)	128	134	-6	22	
28	31	MULBERRY LANE - Harmless (Refuge/MCA)	125	208	-83	14	
D	32	JOHN TESH - Heart Of The Sunrise (GTSP/IDJMG)	81	37	NEW	15	
<p><b>9</b> <i>Tesh's latest piano masterpiece is the week's high debut. New spin detections at KOSI-Denver, KKMJ-Austin, and WRSN-Raleigh.</i></p>							
36	33	GOO GOO DOLLS - Slide (Warner Bros.)	77	83	-6	6	
40	34	JAMES INGRAM - I Believe In Those... (Private Music/Windham Hill)	73	60	+13	20	
39	35	BRITNEY SPEARS - ...Baby, One More Time (Jive)	68	63	+5	4	
38	36	BARBRA STREISAND - I've Dreamed Of You (Columbia/CRG)	63	69	-6	15	
D	37	BENNY MARDONES - Bless A Brand New Angel (Fuel 2000)	61	—	NEW	33	
D	38	NATALIE MERCHANT - Life Is Sweet (Elektra/EEG)	52	51	NEW	3	
D	39	THE ARTIST - 1999 (Warner Bros.)	48	46	NEW	14	
D	40	ROBERT PALMER - True Love (Pyramid/Rhino)	41	41	NEW	9	

# A/C CHARTBOUND

PAUL ANKA & ANTHEA ANKA - Do I Love You (Epic)
ENRIQUE IGLESIAS - Bailamos (Overbrook Music/Interscope)
KATHY TROCCOLI - I Remember (Monarch)
KENNY G with LOUIS ARMSTRONG - What A Wonderful World (Arista)
FASTBALL - Out Of My Head (Hollywood)
ROBBIE WILLIAMS - Millennium (Capitol)
K-CI & JOJO - Tell Me It's Real (MCA)
KENNY ROGERS - The Greatest (Dreamcatcher)
SHAWN MULLINS - What Is Life (C2/CRG)
JOHN MELLENCAMP - Under The Boardwalk (IDJMG)

# A/C RECURRENTS

	SPINS
SARAH McLACHLAN - Angel (Warner Sunset/Reprise)	1180
CHER - Believe (Warner Bros.)	1127
SAVAGE GARDEN - Truly Madly Deeply (Columbia/CRG)	842
SHANIA TWAIN - You're Still The One (Island Def Jam Music Group)	840
FAITH HILL - This Kiss (Warner Bros.)	698
LeANN RIMES - How Do I Live (MCG/Curb)	655
EDWIN McCAIN - I'll Be (Lava/Atlantic)	650
NATALIE IMBRUGLIA - Torn (RCA)	624
BACKSTREET BOYS - I'll Never Break Your Heart (Jive)	579

# HyperACTIVE

	SPINS	TREND
JIM BRICKMAN/HILL/PORTER - Destiny (Windham Hill)	778	+104
BRITNEY SPEARS - Sometimes (Jive)	449	+87
EDWIN McCAIN - I Could Not Ask For More (Lava/Atlantic)	594	+69
SHANIA TWAIN - From This Moment On (IDJMG)	1109	+65
BACKSTREET BOYS - I Want It That Way (Jive)	1719	+64
BENNY MARDONES - Bless A Brand New Angel (Fuel 2000)	61	+61
ELTON JOHN/HEADLEY/SCOTT - A Step Too Far (Rocket/IDJMG)	763	+60
R KELLY & CELINE DION - I'm Your Angel (Jive)	716	+55
VONDA SHEPARD - Baby, Don't You Break My... (Jacket)	562	+49
FAITH HILL - Let Me Let Go (Warner Bros.)	967	+48
SOPHIE B. HAWKINS - Lose Your Way (Columbia/CRG)	334	+40
BOYZONE - No Matter What (Island Def Jam Music Group)	341	+28
ALL-4-ONE - I Will Be Right Here (Atlantic/Blitzz)	382	+23
NATALIE COLE - Snowfall On The Sahara (Elektra/EEG)	295	+19
RICKY MARTIN - Livin' La Vida Loca (C2/CRG)	545	+11

# G2 MostADDED

	ADDS
SHANIA TWAIN "You've Got a Way" (Island Def Jam Music Group)	11
KATHY TROCCOLI "I Remember" (Monarch)	10
**JEWEL "Jupiter (Swallow the Moon)" (Atlantic)	7
**KENNY G with LOUIS ARMSTRONG "What a Wonderful World" (Arista)	7
**J'NYCE "Day By Day" (Goody Entertainment)	7

# G2 SpinCREASE

JIM BRICKMAN/JORDAN HILL/BILLY PORTER "Destiny" (Windham Hill)	+148
SHANIA TWAIN "You've Got a Way" (Island Def Jam Music Group)	+104
JEWEL "Jupiter (Swallow the Moon)" (Atlantic)	+96
BRITNEY SPEARS "Sometimes" (Jive)	+86
JOHN MELLENCAMP "Under the Boardwalk" (Island Def Jam Music Group)	+75

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 ONLINE G2 TRACKING SERVICES NOW ARE AVAILABLE UNTIL 12 NOON WEDNESDAY PACIFIC DAYLIGHT TIME.

**HotAC**  **SPINS**

LW	TW		TW	LW	Trend	SPINS
1	1	RICKY MARTIN - Livin' La Vida Loca (C2/CRG)	2702	3074	-372	74
2	2	SIXPENCE NONE THE RICHER - Kiss Me (Squint/Columbia)	2419	2588	-169	80
3	3	<b>SARAH McLACHLAN</b> - I Will Remember You (Live) (Arista)	2400	2465	-65	81
5	4	<b>SMASH MOUTH</b> - All Star (Interscope)	2394	2416	-22	72
4	5	GOO GOO DOLLS - Slide (Warner Bros.)	2278	2448	-170	81
6	6	SUGAR RAY - Every Morning (Lava/Atlantic)	2082	2292	-210	78
7	7	SHANIA TWAIN - That Don't Impress Me Much (IDJMG)	1852	2031	-179	65
9	8	<b>TAL BACHMAN</b> - She's So High (Columbia/CRG)	1825	1677	+148	68
8	9	<b>EDWIN McCAIN</b> - I Could Not Ask For More (Lava/Atlantic)	1723	1729	-6	71
11	10	<b>MADONNA</b> - Beautiful Stranger (Maverick/Warner Bros.)	1652	1586	+66	64
12	11	<b>FASTBALL</b> - Out Of My Head (Hollywood)	1649	1524	+125	58
13	12	<b>BACKSTREET BOYS</b> - I Want It That Way (Jive)	1353	1303	+50	49
14	13	<b>CITIZEN KING</b> - Better Days (& The Bottom...) (Warner Bros.)	1287	1277	+10	50
16	14	<b>BARENAKED LADIES</b> - Call & Answer (Reprise)	1096	1065	+31	51
17	15	<b>BLESSID UNION</b> - Hey Leonardo (She Likes Me...) (Push/V2)	1008	931	+77	40
21	16	<b>PEARL JAM</b> - Last Kiss (Epic)	989	726	+263	40
<b>g</b> <i>Seattle band's pucker-power holds strong. Tied for #1 most-spun tune at WXPT-Minneapolis, with increased airplay at WPLJ-New York, KZZO-Sacramento, and KMXB-Las Vegas.</i>						
19	17	<b>GOO GOO DOLLS</b> - Black Balloon (Warner Bros.)	944	850	+94	51
20	18	<b>SUGAR RAY</b> - Someday (Lava/Atlantic)	909	833	+76	43
15	19	NATALIE MERCHANT - Life Is Sweet (Elektra/EEG)	759	1075	-316	42
22	20	PHIL COLLINS - You'll Be In My Heart (Walt Disney/Hollywood)	668	706	-38	33
24	21	SHERYL CROW - Sweet Child O' Mine (C2/CRG)	575	648	-73	32
27	22	<b>SANTANA feat. ROB THOMAS</b> - Smooth (Arista)	565	438	+127	24
25	23	BRITNEY SPEARS - ...Baby, One More Time (Jive)	514	524	-10	23
26	24	98° - The Hardest Thing (Universal/UMG)	491	503	-12	24
32	25	<b>VONDA SHEPARD w/ EMILY SALIERS</b> - Baby, Don't You Break... (Jacket)	394	368	+26	22
30	26	<b>NEW RADICALS</b> - Someday We'll Know (MCA)	392	394	-2	18
34	27	<b>RED HOT CHILI PEPPERS</b> - Scar Tissue (Warner Bros.)	387	337	+50	18
29	28	<b>LIT</b> - My Own Worst Enemy (RCA)	387	396	-9	22
33	29	<b>STRETCH PRINCESS</b> - Sorry (Wind-up)	364	347	+17	17
<b>g</b> <i>The New York-based trio moves into Top 30 territory. Newly-rotated at KBBT-Portland, as well as KQMB and KISN-Salt Lake City.</i>						
28	30	'N SYNC - God Must Have Spent A Little.. (RCA)	338	404	-66	21
35	31	BRITNEY SPEARS - Sometimes (Jive)	336	315	+21	15
31	32	JEWEL - Down So Long (Atlantic)	307	373	-66	20
37	33	SHANIA TWAIN - From This Moment On (IDJMG)	285	278	+7	21
38	34	<b>TLC</b> - No Scrubs (LaFace/Arista)	272	268	+4	8
39	35	<b>THE CRANBERRIES</b> - Animal Instinct (IDJMG)	232	247	-15	14
40	36	<b>MY FRIEND STEVE</b> - Charmed (Mammoth/Atlantic)	225	240	-15	6
<b>D</b>	37	<b>ALANIS MORISSETTE</b> - So Pure (Maverick/Reprise)	214	—	<b>NEW</b>	15
<b>D</b>	38	<b>JENNIFER LOPEZ</b> - If You Had My Love (WORK)	196	130	<b>NEW</b>	9
<b>D</b>	39	<b>THE ARTIST</b> - 1999 (Warner Bros.)	191	163	<b>NEW</b>	38
<b>D</b>	40	<b>JEREMY TOBACK</b> - You Make Me Feel (RCA)	172	—	<b>NEW</b>	12

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**HotAC CHARTBOUND** 

<b>JEREMY TOBACK</b> - You Make Me Feel (RCA)
<b>TRAIN</b> - Meet Virginia (Aware/Columbia)
<b>DIDO</b> - Here With Me (Arista)
<b>JEWEL</b> - Jupiter (Atlantic)
<b>THE HONEYDOGS</b> - I Miss You (Island Def Jam Music Group)
<b>LEN</b> - Steal My Sunshine (550 Music)
<b>GARBAGE</b> - When I Grow Up (Almo/Interscope)
<b>RICKY MARTIN</b> - The Cup Of Life (C2/CRG)
<b>CHRISTINA AGUILERA</b> - Genie In A Bottle (RCA)
<b>WILL SMITH</b> - Wild, Wild West (Overbrook/Interscope/Columbia)

**HotAC RECURRENTS** 

	SPINS
<b>MATCHBOX 20</b> - Back 2 Good (Lava/Atlantic)	1830
<b>EVERLAST</b> - What It's Like (Tommy Boy)	1439
<b>EAGLE EYE CHERRY</b> - Save Tonight (WORK)	1270
<b>LENNY KRAVITZ</b> - Fly Away (Virgin)	981
<b>CHER</b> - Believe (Warner Bros.)	974
<b>SHAWN MULLINS</b> - Lullaby (SMG/Columbia)	921
<b>NATALIE IMBRUGLIA</b> - Torn (RCA)	916
<b>SARAH McLACHLAN</b> - Angel (Warner Sunset/Reprise)	862
<b>SHERYL CROW</b> - My Favorite Mistake (A&M/Interscope)	832
<b>GOO GOO DOLLS</b> - Iris (Warner Bros.)	822

**HyperACTIVE** 

	SPINS	TREND
<b>PEARL JAM</b> - Last Kiss (Epic)	989	+263
<b>TAL BACHMAN</b> - She's So High (Columbia/CRG)	1825	+148
<b>SANTANA feat. ROB THOMAS</b> - Smooth (Arista)	565	+127
<b>FASTBALL</b> - Out Of My Head (Hollywood)	1649	+125
<b>GOO GOO DOLLS</b> - Black Balloon (Warner Bros.)	944	+94
<b>BLESSID UNION</b> - Hey Leonardo (She Likes Me...) (Push/V2)	1008	+77
<b>SUGAR RAY</b> - Someday (Lava/Atlantic)	909	+76
<b>MADONNA</b> - Beautiful Stranger (Maverick/Warner Bros.)	1652	+66
<b>BACKSTREET BOYS</b> - I Want It That Way (Jive)	1353	+50
<b>BARENAKED LADIES</b> - Call & Answer (Reprise)	1096	+31
<b>THE ARTIST</b> - 1999 (Warner Bros.)	191	+28
<b>VONDA SHEPARD w/ E. SALIERS</b> - Baby, Don't You... (Jacket)	394	+26
<b>CITIZEN KING</b> - Better Days (& The Bottom...) (Warner Bros.)	1287	+10

**G2 MostADDED** 

	ADDS
<b>PEARL JAM</b> "Last Kiss" (Epic)	8
<b>SANTANA</b> featuring <b>ROB THOMAS</b> "Smooth" (Arista)	5
<b>**JENNIFER LOPEZ</b> "If You Had My Love" (WORK)	4
<b>**JEWEL</b> "Jupiter (Swallow the Moon)" (Atlantic)	4
<b>**ALANIS MORISSETTE</b> "So Pure" (Maverick/Reprise)	4
<b>**HOOTIE &amp; THE BLOWFISH</b> "Wishing" (Atlantic)	4

**G2 SpinCREASE** 

<b>PEARL JAM</b> "Last Kiss" (Epic)	+258
<b>MADONNA</b> "Beautiful Stranger" (Maverick/Warner Bros.)	+106
<b>NEW RADICALS</b> "Someday We'll Know" (MCA)	+90
<b>CITIZEN KING</b> "Better Days" (Warner Bros.)	+74
<b>WILL SMITH</b> "Wild Wild West" (Overbrook/Interscope/Columbia)	+67

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# gavin

Alternative/Active

## 91X's Fat 50



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

Like many stations over the recent holiday weekend, heritage Alternative 91X-San Diego had a countdown. In this case, it was the "Fat 500"—the listeners' choice of their 500 favorite Alt songs of all-time. "We let people vote on our Web site and via fax," says MD Chris Muckley, who adds, "and we gave out random concert tickets to help induce the audience to vote."



Here in GAVIN 24/7 we are printing the top 50 songs, so you can compare them to what's big in your town. Note the heavy Southern California influence of bands like San Diego's Blink 182, Sublime, and Offspring, plus the ever-popular Bob Marley. And remember, in the immortal words of Casey Kasem, "The hits get bigger, as the numbers get smaller!"

- 50. "New Year's Day," U2
- 49. "Say It Ain't So," Weezer
- 48. "Friday I'm in Love," The Cure
- 47. "No Woman, No Cry," Bob Marley
- 46. "She Sells Sanctuary," The Cult
- 45. "Song 2," Blur
- 44. "Somebody," Depeche Mode
- 43. "Suck My Kiss," Red Hot Chili Peppers
- 42. "Wrong Way," Sublime

- 41. "Tonight, Tonight," Smashing Pumpkins
- 40. "Even Flow," Pearl Jam
- 39. "Boy's Don't Cry," The Cure
- 38. "Crash Into Me," Dave Matthews Band
- 37. "Would," Allce in Chains
- 36. "Loser," Beck
- 35. "My Town," Buck-O-Nine
- 34. "Buffalo Soldier," Bob Marley
- 33. "Alive," Pearl Jam
- 32. "Story of My Life," Social Distortion
- 31. "What's My Age Again," Blink 182
- 30. "Dead Man's Party," Oingo Boingo
- 29. "Plush," Stone Temple Pilots
- 28. "Just Like Heaven," The Cure
- 27. "Comedown," Bush
- 26. "Today," Smashing Pumpkins
- 25. "Come Out and Play," Offspring
- 24. "London Calling," The Clash
- 23. "Basket Case," Green Day
- 22. "Creep," Radiohead
- 21. "Intergalactic," Beastie Boys
- 20. "Lithium," Nirvana
- 19. "Roxanne," The Police
- 18. "Doin' Time," Sublime
- 17. "One," U2
- 16. "Enjoy the Silence," Depeche Mode
- 15. "Jeremy," Pearl Jam
- 14. "What I Got," Sublime
- 13. "Bullet With Butterfly Wings," Smashing Pumpkins
- 12. "Blister in the Sun," Violent Femmes
- 11. "Closer," Nine Inch Nails
- 10. "Anything Anything," Dramarama
- 9. "Under the Bridge," Red Hot Chili Peppers
- 8. "Self Esteem," Offspring
- 7. "Girls," Beastie Boys
- 6. "Dammit," Blink 182
- 5. "How Soon Is Now," The Smiths
- 4. "Santeria," Sublime
- 3. "Jane Says," Jane's Addiction
- 2. "Jammin'," Bob Marley
- 1. "Smells Like Teen Spirit," Nirvana.

**Red Hot Y-100. WPLY-Philadelphia recently hosted a "Concert to End Hate in High Schools" with the Red Hot Chili Peppers. Here's PD Jim McGuinn along with Y-100's Bret Hamilton and Matt Cord mugging for the camera with Anthony and John of the Chill Peps.**



## SIXPENCE NONE THE RICHER



The new single from their gold self-titled debut album and the follow-up to their ~~Not~~ smash *Kiss Me*

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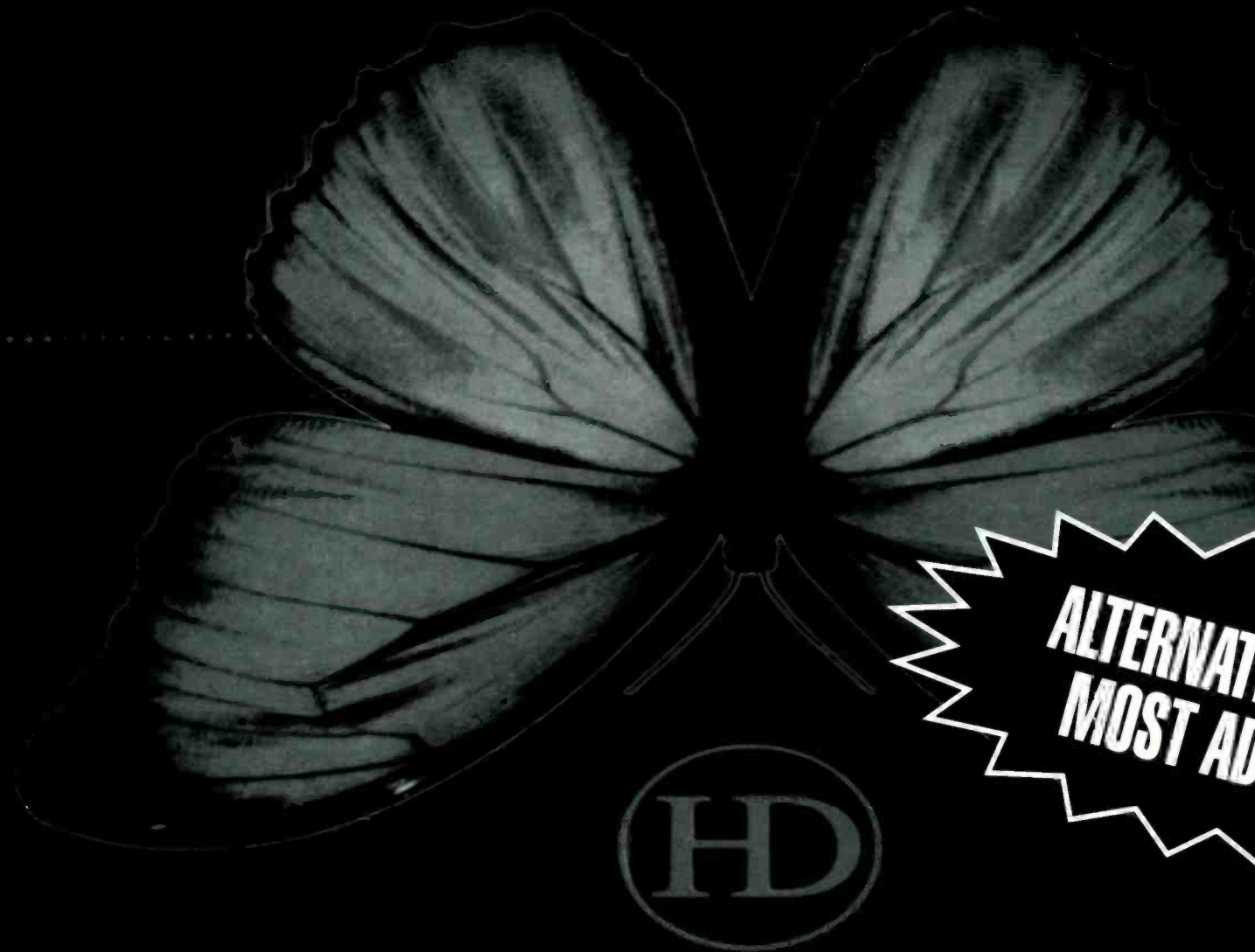
Produced by Steve Taylor  
Mixed by Tom Lord-Alge & Remixed by Ben Grosse  
Managed by Ken Levitan for Vector Management

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Management: Charlie Hewitt/Buzz Int'l

Alternative		SPINS		Trend		SPINS	
LW	TW	TW	LW	Trend	SPINS	LW	TW
1	1	RED HOT CHILI PEPPERS - Scar Tissue (Warner Bros.)	2087	2176	-89	57	
9	2	SMASH MOUTH - All Star (Interscope)	1917	1960	-43	54	
3	3	BLINK 182 - What's My Age Again (MCA)	1831	1857	-26	55	
4	4	LIT - My Own Worst Enemy (RCA)	1637	1764	-127	57	
5	5	PEARL JAM - Last Kiss (Epic)	1537	1710	-173	55	
7	6	LIMP BIZKIT - Nookie (Interscope)	1406	1355	+51	50	
6	7	LO-FIDELITY ALLSTARS - Battle Flag 1/Pigeonhed (Skint/SupPop/Columbia)	1298	1362	-64	49	
9	8	OFFSPRING - The Kids Aren't Alright (Columbia/CRG)	1170	1137	+33	48	
10	9	LENNY KRAVITZ - American Woman (Maverick)	1101	1045	+56	47	
8	10	KID ROCK - Bawitdaba (Lava/Atlantic)	1076	1156	-80	44	
12	11	SUGAR RAY - Someday (Lava/Atlantic)	1043	998	+45	43	
11	12	CITIZEN KING - Better Days (& The Bottom...) (Warner Bros.)	937	1017	-80	39	
13	13	ALICE IN CHAINS - Get Born Again (Columbia/CRG)	887	962	-75	46	
14	14	CREED - One (Wind-Up)	846	947	-101	47	
18	15	GOO GOO DOLLS - Black Balloon (Warner Bros.)	841	828	+13	39	
20	16	LEN - Steal My Sunshine (550 Music)	811	781	+30	37	
15	17	GODSMACK - Whatever (Republic/Universal)	791	841	-50	36	
9	18	OLEANDER - Why I'm Here (Republic/Universal)	782	839	-57	39	
9	19	SILVERCHAIR - Ana's Song (Open Fire) (Epic)	754	752	+2	46	
17	20	COLLECTIVE SOUL - Heavy (Atlantic)	727	833	-106	42	
22	21	TONIC - You Wanted More (Universal)	720	618	+102	33	
24	22	THE VERVE PIPE - Hero (RCA)	715	581	+134	37	
<p><i>Smooth harmonies making a killing. Heavy Spincrease at KDGE-Dallas (3-24), WAVF-Charleston (4-22), CIMX-Detroit (9-21)</i></p>							
25	23	ORGY - Stitches (Reprise)	624	554	+70	39	
19	24	EVERLAST - Ends (Tommy Boy)	580	814	-234	36	
28	25	TRAIN - Meet Virginia (Aware/Columbia)	498	474	+24	24	
26	26	ECONOLINE CRUSH - All That You Are (x3) (Restless)	478	528	-50	29	
31	27	POWERMAN 5000 - When Worlds Collide (DreamWorks)	474	430	+44	32	
36	28	VERTICAL HORIZON - We Are (RCA)	466	385	+81	32	
<p><i>Boston based quartet sings introspective rock n' roll. Hot at WEND-Charlotte (25), KKND-New Orleans (25), WNNX-Atlanta (22)</i></p>							
27	29	LUSCIOUS JACKSON - Lady Fingers (Grand Royal/Capitol)	462	490	-28	28	
37	30	SPLENDER - Yeah, Whatever (C2/CRG)	450	385	+65	19	
29	31	GARBAGE - When I Grow Up (Almo Sounds/Geffen)	443	464	-21	27	
30	32	NO DOUBT - New (Trauma/Interscope)	384	443	-59	22	
39	33	JOYDROP - Beautiful (Tommy Boy)	371	357	+14	17	
38	34	MOBY - Body Rock (V2)	336	358	-22	27	
33	35	CHEMICAL BROTHERS - Let Forever Be (Astralwerks)	334	400	-66	25	
43	36	COLLECTIVE SOUL - No More, No Less (Atlantic)	328	313	+15	20	
44	37	CAKE - Let Me Go (Columbia/CRG)	325	302	+23	19	
35	38	BEASTIE BOYS - The Negotiation Limerick File (Grand Royal/Capitol)	308	394	-86	21	
42	39	FEAR FACTORY - Cars (Roadrunner)	307	320	-13	20	
46	40	BUCKCHERRY - Lit Up (DreamWorks)	306	285	+21	16	
32	41	HOLE - Awful (DGC)	304	410	-106	19	
47	42	PENNYWISE - Alien (Trauma/Interscope)	297	273	+24	22	
41	43	ROB ZOMBIE - Living Dead Girl (Geffen)	284	342	-58	19	
45	44	SHOOTYZ GROOVE - L-Train (Reprise)	277	290	-13	23	
40	45	SUGAR RAY - Falls Apart (Atlantic)	259	343	-84	18	
34	46	FUEL - Jesus Or A Gun (550 Music)	255	398	-143	19	
50	47	DEFTONES - My Own Summer (Shove It) (Maverick)	235	243	-8	19	
49	48	FREESTYLERS - Here We Go (Mammoth)	235	245	-10	20	
D	49	OLD 97'S - Murder (Or A Heart Attack) (Elektra/EEG)	231	—	new	20	
D	50	MIKE NESS - Don't Think Twice (Time Bomb)	200	—	new	9	

Alternative CHARTBOUND		SPINS	
INSANE CLOWN POSSE - Another Love Song (IslandDefJamMusicGroup)		189	
GODSMACK - Keep Away (Republic/Universal)		131	
LIT - Zip Lock (RCA)		102	
SHOWOFF - Falling Star (Maverick)		94	
SANTANA - Smooth (Arista)		93	
MEGADEATH - Crush 'Em (Capitol)		75	
POUND - Upside Down (IslandDefJamMusicGroup)		75	
FILTER - Welcome to the Fold (Reprise)		72	
PRETENDERS - Human (Warner Bros.)		63	
HAL LOVEJOY CIRCUS - Hot Pants (Motown)		58	

Alternative RECURRENTS		SPINS	
KORN - Freak On A Leash (Immortal/Epic)		1081	
FATBOY SLIM - Praise You (Astralwerks/Virgin)		734	
ORGY - Blue Monday (Elementree/Reprise)		636	
FUEL - Shimmer (Columbia/CRG)		578	
EVERLAST - What It's Like (Tommy Boy)		557	
CAKE - Never There (Capricorn)		548	
LENNY KRAVITZ - Fly Away (Virgin)		529	
THE FLYS - Got You (Where I Want You) (Trauma/Delicious Vinyl)		507	
DAVE MATTHEWS BAND - Crush (RCA)		495	
EVE 6 - Inside Out (RCA)		457	
KORN - Got The Life (Epic)		405	
OFFSPRING - Why Don't You Get A Job? (Columbia/CRG)		404	
HOLE - Celebrity Skin (DGC)		356	
BEASTIE BOYS - Intergalactic (Capitol)		330	
SUGAR RAY - Every Morning (Lava/Atlantic)		329	
GARBAGE - Special (Almo/Interscope)		319	
EVERCLEAR - Father of Mine (Capitol)		306	
HARVEY DANGER - Flagpole Sitta (Slash/London)		262	
GOO GOO DOLLS - Slide (Warner Bros.)		262	
CREED - What's This Life For (Wind-Up)		236	

HyperACTIVE		SPINS		TREND	
THE VERVE PIPE - Hero (RCA)		715		+134	
TONIC - You Wanted More (Universal)		720		+102	
VERTICAL HORIZON - We Are (RCA)		466		+81	
ORGY - Stitches (Reprise)		624		+70	
LENNY KRAVITZ - American Woman (Maverick)		1101		+56	
LIMP BIZKIT - Nookie (Interscope)		1406		+51	
SUGAR RAY - Someday (Lava/Atlantic)		1043		+45	
POWERMAN 5000 - When Worlds Collide (DreamWorks)		474		+44	
OFFSPRING - The Kids Aren't Alright (Columbia/CRG)		1170		+33	
LEN - Steal My Sunshine (550 Music)		811		+30	

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SnapsHOTS

**Gonna Need a Butt Massage. The End-Seattle** has sent morning man **Andy Savage** to Seattle's new ballpark, Safeco Field, to sit in every single seat at the Mariner's new home. Shouldn't be a problem—only 47,000 seats to sit in! The show is being broadcast live from the stadium, and you can watch his daily progress at [www.knnd.com](http://www.knnd.com).



**Whoop-Ass, Seattle Style.** The End has also just announced their line-up for the annual "Endfest '99." Hole, Blink 182, Pennywise, Kid Rock, Primus, Orgy, Zebrahead, and more. The End claims to be the first station festival that featured an electronic pavilion, and this year the honored performers in the air-conditioned indoor venue include the Freestylers, Len, and Moby. Kudos for the nice invitation (pictured) to what is billed as an "All Star Rock and Roll Grudge Match." Oh hell, yeah.

**Rave On. KTCL-Denver** is banging an exclusive remix of Fatboy Slim's "Rockefeller Skank," mixed with the Stones' "Satisfaction." "We can't seem to play enough techno/electronic stuff—Daft Punk, Crystal Method, Chemical Brothers—our audience loves it!," claims MD **Sabrina Saunders**. She adds that "Rave on Rocks" is coming up, featuring the Chemical Brothers and the aforementioned Fatboy Slim—everyone's coming out for it. In fact, Virgin is having its label meetings out here, so the place should be packed."

**Hello, U-Haul?** "We're moving on July 16th to Century City," says **Y-107-Los Angeles MD Mike Savage**. He adds, "It's a state-of-the-art facility, with plenty of room for bands to come in and perform (hint-hint)." On the music tip, Savage says, "It's amazing, but stuff we just started spinning is already doing really well. Dido is number one phones, and Splendor is close behind. Plus, we just put G Love in, and it's already Top 3 phones. I think that one's gonna be a hit."



Mike Savage

**And Now the Indy 5000.** "I want to give props to Kid Rock and Limp Bizkit," says **WRZX-Indianapolis PD Scott Jameson**. "And one other act is doing really well for us—Powerman 5000. We just added these guys to our X-Fest, coming up in August, and there is a real buzz building around the station that these guys will be the sleeper act of the show."



Scott Jameson

**In heat for Nookie.** **Tony "Buzz" Blackburn, MD at WLSZ-Jackson** reports, "The heat was really bad this weekend—it got to be 103 and really humid. It was just like an oven. The station's air conditioner really can't get the station below 80 so we were all walking around hot." "Nookie" is just as burning hot in Tennessee as it is everywhere else. Blackburn says, "On the morning show, we're running a contest for movie passes and cds, getting people to tell what outrageous thing they've done to get laid. It's called What Did You Do For The Nookie?"

If you're looking to go a bit deeper on several hit albums, **WWCD-Columbus MD Jack DeVoss** has some tips. "On the Blink 182 CD, I recommend two tracks: 'Adam's Song,' and 'Aliens Exist.' And on the Len CD, check out 'Feeling Alright.'"

EMAIL COMMENTS TO [RICHARD@MAIL.GAVIN.COM](mailto:RICHARD@MAIL.GAVIN.COM) OR CALL 415-495-1990 x648

TUNED IN



## K-Rocking New York City

92.3 **WXRK-New York** is one of the most closely watched stations in America. Not only from the outside, but from the inside, as well. Let me ask you this: How would you like to work at a radio station knowing that Mel Karmazin's office is just down the hall? Luckily for PD **Steve Kingston** and MD **Mike Peer**, the big guy is spending more and more of his time over at CBS's Black Rock building. Now, for the first time, **GAVIN 24/7** puts you inside the speakers, for a close-up look at some of the actual promos that were recently running on **K-Rock**.



### WOODSTOCK '99 TICKETS AND RV [Recorded or Live] (30X)

[Voice-over] "K-Rock. [Second V/o] It's been sitting on the side of the road on Route 3 in New Jersey since the last Woodstock. [Honking sfx/Second V/o] But with an oil change, some new belts, it should be just fine. [Third V/o] The 30,000 pound, 30-foot long, 10-foot high. [Crowd V/o] K-Rockin RV. [Third V/o] One bedroom, one bath, one window, 192,000 miles and one stain in the living room we can't identify, and only one radio station will make it your home for Woodstock '99. [Clip] Let the show begin. [V/o] K-Rock. [Third V/o] Win tickets to Woodstock '99 from K-Rock, and qualify to ride there in style. [Fourth V/o] In the K-Rockin RV, July 23rd through the 25th. [Third V/o] Starring Korn, Limp Bizkit, Live, Dave Matthews, Metallica, Rage Against The Machine, The Offspring and many more. [Song Clip/Third V/o] Even if you don't win tickets from K-Rock, you can still buy them at all the usual places. Get to Woodstock in style. [Clip] Yeah! [Third V/o] Listen to win tickets and qualify to get in your very own K-Rockin RV [Horn honk sfx]. [Fourth V/o] And if the RV is K-Rockin, don't come a knockin [song clip]. [V/o] K-Rockin." (7X)

"Woodstock '99 is happening, and you might get to go in the K-Rockin RV. Your next chance to win is at 2:23. (or other exact time). (20X).

### MUSIC PROMOS

[Voice-over] "92.3 K-Rock [song clip]. [Various Voices] This is Jonathan Davis...and this is [name]. and we're from Korn...This is [name] from Limp Bizkit. Now there's a reason to listen to K-Rock for music like this...Korn, Offspring, Rage Against the Machine, Orgy, Limp Bizkit, you know what I mean. This is Noodles from the Offspring. Check out K-Rock after Howard. [Child V/o] Rock radio [song clip]. [V/o] K-Rock." (or variation) (5X)

### KOSOVO BENEFIT CD [Recorded or Live] (4X)

[Voice-over] "That was the track from 'No Boundaries,' the compilation CD for the Kosovo refugees. Proceeds from this CD will provide food, shelter, medical care, and other basic needs for the Kosovo refugees. Available wherever you buy CDs. [Second V/o] K-Rock!" (4X)

### WEB SITE PROMO (3X)

[Voice-over] "If you didn't go to the K-Rock Dysfunctional Picnic, or if you did and you were to drunk to remember it...log on to the newly redesigned [krockradio.com](http://krockradio.com). [Second V/o] K-Rock. [V/o] You'll see everything that went on. 3-D photos, backstage and onstage. All the highlights...arrests, nudity, and everything in-between. [Crowd V/o] [krockradio.com](http://krockradio.com). [Keyboard strokes sfx/ Second V/o] K-Rock." (3X)

### 92.3 CARD (3X)

[Voice-over] "K-Rock new music. [Second V/o] This is [name] from The Low Fidelity All-Stars, and you're listening to 'Battle Flags.' [Interview clip]. [V/o] That's 'Battle Flag' from the Low Fidelity All-Stars on their new CD, 'How I Operate With A Blown Mind.' Buy it now with your 92.3 Card with a deep discount from Tower Records. If you don't have a 92.3 Card, call 1-888-739-9200." (3X)





ActiveROCK		SPINS				
LW	TW	TW	LW	Trend	Spns.	
2	1	RED HOT CHILI PEPPERS - Scar Tissue (Warner Bros.)	1345	1250	+95	49
1	2	ALICE IN CHAINS - Get Born Again (Columbia/CRG)	1239	1275	-36	53
3	3	BUCKCHERRY - Lit Up (DreamWorks)	1118	1200	-82	51
6	4	KID ROCK - Bawitdaba (Lava/Atlantic)	1038	1024	+14	52
5	5	GODSMACK - Whatever (Republic/Universal)	1027	1028	-1	52
4	6	OLEANDER - Why I'm Here (Republic/Universal)	1022	1105	-83	54
9	7	LENNY KRAVITZ - American Woman (Maverick)	937	911	+26	46
12	8	LIMP BIZKIT - Nookie (Interscope)	907	853	+54	48
7	9	LIT - My Own Worst Enemy (RCA)	880	971	-91	40
10	10	DEF LEPPARD - Promises (Mercury/IDJMG)	860	890	-30	41
11	11	PEARL JAM - Last Kiss (Epic)	833	883	-50	37
14	12	CREED - One (Wind-Up)	832	798	+34	55
8	13	ROB ZOMBIE - Living Dead Girl (Geffen)	818	912	-94	52
13	14	GODSMACK - Keep Away (Republic/Universal)	799	804	-5	51
15	15	OFFSPRING - The Kids Aren't Alright (Columbia/CRG)	736	698	+38	45
20	16	MEGADETH - Crush 'Em (Capitol)	705	589	+116	42
17	17	BLINK 182 - What's My Age Again (MCA)	689	666	+23	41
18	18	METALLICA - Die, Die My Darling (Elektra)	600	614	-14	43
16	19	FEAR FACTORY - Cars (Roadrunner)	589	690	-101	45
19	20	COLLECTIVE SOUL - Heavy (Atlantic)	588	603	-15	44
21	21	METALLICA - Whiskey In The Jar (Elektra/EEG)	546	530	+16	47
23	22	TONIC - You Wanted More (Universal)	469	429	+40	31
26	23	POWERMAN 5000 - When Worlds Collide (DreamWorks)	466	407	+59	40
<b>g</b> <i>New England action rock. Heavy at WAZU-Columbus (34), WAAF-Boston (31), KAZR-Des Moines (28)</i>						
24	24	STATIC-X - Bled For Days (Warner Bros.)	404	420	-16	41
28	25	SIMON SAYS - Slider (Hollywood)	389	363	+26	35
22	26	EVERLAST - Ends (Tommy Boy)	361	430	-69	32
30	27	COLLECTIVE SOUL - No More, No Less (Atlantic)	327	317	+10	22
25	28	LOUDMOUTH - Fly (Hollywood)	325	411	-86	26
32	29	ORGY - Stitches (Reprise)	315	277	+38	32
29	30	SHADES APART - Valentine (Universal)	295	334	-39	19
35	31	SILVERCHAIR - Ana's Song (Open Fire) (Epic)	280	239	+41	26
36	32	DRAIN S.T.H. - Enter My Mind (Mercury)	272	235	+37	28
31	33	FUEL - Jesus Or A Gun (550 Music)	272	307	-35	23
34	34	SAMMY HAGAR - Shag (MCA)	270	251	+19	25
37	35	GREAT WHITE - Rolling Stoned (Capitol)	267	232	+35	23
33	36	DEFTONES - My Own Summer (Shove It) (Maverick)	254	258	-4	31
46	37	STAINED - Mudshovel (Elektra/EEG)	249	172	+77	27
<b>g</b> <i>Following in the footsteps of Limp Bizkit, Korn and the like. Making Impressions at WKLO-Grand Rapids (4-12), KXXR-Minneapolis (30), WXTB-Tampa (14)</i>						
40	38	SCORPIONS - Mysterious (Atlantic)	219	203	+16	18
D	39	SAMMY HAGAR - Mas Tequila (MCA)	203	—	NEW	26
43	40	NEW AMERICAN SHAME - Under It All (Willow Tree/Intersound)	198	191	+7	14

HyperACTIVE	SPINS	TREND
MEGADETH - Crush 'Em (Capitol)	705	+116
RED HOT CHILI PEPPERS - Scar Tissue (Warner Bros.)	1345	+95
STAINED - Mudshovel (Elektra/EEG)	249	+77
POWERMAN 5000 - When Worlds Collide (DreamWorks)	466	+59
LIMP BIZKIT - Nookie (Interscope)	907	+54
SILVERCHAIR - Ana's Song (Open Fire) (Epic)	280	+41
TONIC - You Wanted More (Universal)	469	+40
OFFSPRING - The Kids Aren't Alright (Columbia/CRG)	736	+38
ORGY - Stitches (Reprise)	315	+38
DRAIN S.T.H. - Enter My Mind (Mercury)	272	+37

ActiveRock	CHARTBOUND	SPINS
VERTICAL HORIZON - We Are (RCA)		180
SPLENDER - Yeah, Whatever (C2/CRG)		177
TRAIN - Meet Virginia (Aware/Columbia)		160
GOO GOO DOLLS - Black Balloon (Warner Bros.)		159
DEF LEPPARD - Paper Sun (Mercury)		144
THE VERVE PIPE - Hero (RCA)		134
VERBENA - Baby Got Shot (Capitol)		104
CHLORINE - Don't Even Care (TimeBomb)		93
SANTANA - Smooth (Arista)		93
PORTABLE - Help Yourself (TVT)		76

ActiveRock	RECURRENTS	SPINS
KORN - Freak On A Leash (Immortal/Epic)		847
ROB ZOMBIE - Dragula (Geffen)		479
ORGY - Blue Monday (Elementree/Reprise)		374
EVERLAST - What It's Like (Tommy Boy)		352
LENNY KRAVITZ - Fly Away (Virgin)		344
KORN - Got The Life (Epic)		323
CREED - What's This Life For (Wind-Up)		320
CREED - Torn (Wind-Up)		304
DAYS OF THE NEW - Touch, Peel & Stand (Outpost)		277
MONSTER MAGNET - Space Lord (A&M)		271
METALLICA - Turn The Page (Elektra)		271
KENNY WAYNE SHEPHERD - Blue On Black (Revolution)		265
STABBING WESTWARD - Save Yourself (Columbia/CRG)		239
OFFSPRING - Why Don't You Get A Job? (Columbia/CRG)		234
THE FLYS - Got You (Where I Want You) (Trauma/Delicious Vinyl)		220
EVE 6 - Inside Out (RCA)		186
HOLE - Celebrity Skin (DGC)		160
OFFSPRING - Pretty Fly (For A White Guy) (Columbia/CRG)		154
FUEL - Shimmer (Columbia/CRG)		143
DAYS OF THE NEW - The Down Town (Outpost)		116

FAX YOUR METAL SPECIALTY SHOW PLAYLISTS TO LAURA AT (415) 495-2580

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# gavin

## Country

## I Was Used for Radio Ratings (But Listened to My Conscience)

BY ROB TANNENBAUM

When the phone rang during the traditional telemarketers' hour, I was deciding what to cook for dinner. OK, I was deciding what to *bare delivered* for dinner, but that requires concentration, too. The caller quickly stressed that she was not selling anything but was offering a "unique opportunity" to participate in the Arbitron ratings service.

The Arbitron Company of Columbia, Md., like many organizations near Washington, is a mysterious force. This much is clear: For 50 years, Arbitron has had a virtual monopoly on determining radio ratings in the United States. Where the Nielsen ratings monitor your television directly, the antiquated Arbitrons (or "Arbitrarities," as some bitter radio programmers have nicknamed them) rely on the notoriously inaccurate practice of self-reporting.

My radio diary arrived in the mail with an explanatory brochure, evidently printed in the mid-70s, judging from the striped polo shirts on the models gathered happily around a radio. "We think you'll enjoy using your diary to help us measure your local radio stations," the brochure announced enthusiastically, like a parent telling a child about brussels sprouts. And in case my enjoyment wasn't sufficient reward, "a token of Arbitron's appreciation" was enclosed. It was a single \$1 bill, which didn't seem very appreciative to me.

I was now, in Arbitron parlance, a diarykeeper. As the Heisenberg Uncertainty Principle notes, human behavior changes when it is observed. Advertising revenues would rise or fall, I knew, depending on my touch of the radio dial. I resolved to reward the worthy and punish the worthless—to exact some rare justice. This meant no more Howard Stern. It was my liberal duty

to wake up to NPR and endure serious news for the whole morning. Each additional five minutes I logged would bump up NPR ratings, add a few dollars to their coffers, and spite Jesse Helms. I would even cancel lunches to stay home and listen to WNYC, WNYE, WBGO and other stations of estimable programming and few listeners.

Flaws quickly appeared in my advocacy mission. I'd been told to write down even shows I heard by accident, so when the tile man working in my bathroom switched on Lite/FM, I grimaced. At first I considered asking him to turn on NPR, but it's real hard to find a good tile man in New York. So I reluctantly logged his daily regimen of prom anthems and housewife ballads.

As the week went on, Arbitron employees left me phone messages to make sure I had received my diary and "small cash gift." Two more letters arrived from the company, each with another \$1 bill, which is far smaller than I like my cash gifts. I called my accountant and asked if I would have to declare this as income. "Technically, yes," he said, "but I've never seen a 1099 for \$3."

The token payments only reminded me that Arbitron, while behaving like a cheap grandparent, earns substantial fees by selling arcane data about net reach and gross impressions to 2,300 stations in 270 markets, from New York to Blacksburg-Christiansburg-Radford-Pulaski, Va. I felt exploited, an underpaid functionary in a billion-dollar industry, an abused vein of market research blood.

For this scant pay, I'd incurred lots of liberal guilt, woken up early enough to hear all of *Morning Edition* and endured Phil Collins songs ringing from my bathroom. I began to envy the lofty compensation of people who joined medical



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## THE MUSIC MEETING

### Chuck Reeves MD, KBUL-Reno



#### What is your definition of a music director?

I try to keep a balanced flow between each song on the music logs. Incorporating specific imaging between the songs adds the final touches on how I want the music to sound.

#### How much research is involved in your job?

Using research is crucial! We are consulted by Rusty Walker and we also use Bulls-Eye Marketing and just about everything else that we can get our hands on.

#### When should you trust your instincts more than you trust your consultant?

It is extremely important that you know your listening audience. When a song is released that directly targets the lifestyle of your area, regardless of it being a hit or not, this is when instinct plays a factor.

#### Who (besides you) is involved in the music decisions?

Our OM, Tom Jordan—and on occasion, our 25-54 women in the audience. Input from our target demo is very important.

#### How much of your time do you actually devote to listening to new music?

I live in Tahoe and commute to Reno. It's a 45 minute drive each way. I use that time to track a CD or two, it is much more personal than sitting in the office...and less hectic!

#### What songs are making a big impact on your station right now?

I think Montgomery Gentry's project is awesome. The new Sons of the Desert will break through, and Kenny Rogers' latest CD cannot be ignored.

### ARTIST PROFILE

## John Berry

**LABEL:** Lyric Street

**CURRENT SINGLE:** "Love Is For Giving"

**ALBUM:** *Wildest Dreams* in stores 9/21

**ON THE RADIO:** John remembers the magic he and three boyhood friends felt while sitting in the garage, listening to the radio and dreaming about the future. Years later, just a week after he underwent brain surgery, John says he vividly remembers when Bob Kingsley announced the Number One song that week was "Your Love Amazes Me."

**FAVORITE CHILDHOOD MEMORY:** Playing "Hobo for a day"! When John was five years old, his dad took him and his brother hiking along the railroad tracks. During the course of their journey, they stopped, built a fire, and fried up some potatoes on a skillet. "I'll never forget that day."

**FAVORITE CAR:** His brand new, bright yellow Jeep Wrangler



#### FLYIN' HIGH:

Not even a tornado can keep John out of the clouds. After his original airplane was destroyed in Nashville's most recent tornado, John

replaced it with a 1979 Cessna 182.

**NEW LABEL:** "I am absolutely thrilled to join the Lyric Street family," says John. "It is a tight-knit, supportive, and creative environment backed by the power of Disney."

research trials. And still, every Arbitron drone who called from the "interviewing center" used the buzzword "fun" when leaving a phone message, as if making a posthypnotic suggestion that would compel me to participate faithfully.

This had been a unique opportunity all right, to overdose on NPR, to spend my mornings dazed by lengthy Beltway reports on Al Gore, public-policy issues, and Al Gore's views on public-policy issues. Being a diarykeeper is dreary; that's why Arbitron uses cheap psychological ploys to persuade enlistees that their tasks are fun. Otherwise,

we'd want to bill them at Pentagon rates for our efforts.

Finally, I vowed to stop pretending to care about worthiness and to make my radio choices on merit. When my alarm clock went off, NPR had a report on American education policy. Howard Stern was talking to two strippers and the Governor of New Jersey. I left the dial on Stern and wrote NPR a check for \$50, the approximate price of my guilt.

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Country		SPINS		Trend		Stns.	
LW	TW	TW	LW	Trend	Stns.	LW	TW
2	1	LONESTAR - Amazed (BNA)	5246	5211	+35	143	
<p><b>g</b> <i>Lonestar has 'amazed' everyone by scoring one of the biggest Country songs of the year—generating huge passion, phone requests, and album sales!</i></p>							
4	2	JO DEE MESSINA - Lesson In Leavin' (Curb)	5178	5036	+142	143	
1	3	GEORGE STRAIT - Write This Down (MCA)	5176	5301	-125	143	
3	4	MARTINA MCBRIDE - Whatever You Say (RCA)	4532	5037	-505	143	
7	5	ALABAMA - God Must Have Spent A Little.. (RCA)	4253	3973	+280	143	
8	6	JOE DIFFIE - A Night To Remember (Epic)	4153	3941	+212	143	
5	7	TIM MCGRAW - Please Remember Me (Curb)	3958	4489	-531	142	
9	8	REBA McENTIRE - One Honest Heart (MCA)	3724	3787	-63	141	
6	9	DIXIE CHICKS - Tonight The Heartache's On Me (Monument)	3644	4179	-535	142	
10	10	SHEDAISY - Little Good-Byes (Lyric Street)	3596	3515	+81	143	
12	11	CHELY WRIGHT - Single White Female (MCA)	3385	3292	+93	142	
16	12	FAITH HILL - The Secret Of Life (Warner Bros.)	3227	2888	+339	141	
13	13	DWIGHT YOAKAM - Crazy Little Thing Called Love (Reprise)	3187	3164	+23	142	
15	14	KENNY CHESNEY - You Had Me From Hello (BNA)	3096	2951	+145	142	
11	15	LILA McCANN - With You (Asylum)	2984	3451	-467	139	
18	16	ALAN JACKSON - Little Man (Arista)	2948	2676	+272	143	
17	17	BRAD PAISLEY - Who Needs Pictures (Arista)	2829	2689	+140	141	
21	18	SHANE MINOR - Slave To The Habit (Mercury)	2402	2365	+37	142	
25	19	SHANIA TWAIN - You've Got A Way (Mercury)	2262	1799	+463	139	
<p><b>g</b> <i>Shania's 'got a way' of delivering the hits. Fueled by the smash romantic comedy, Notting Hill, look for this song to go all the way!</i></p>							
19	20	CLAY WALKER - She's Always Right (Giant)	2192	2660	-468	132	
24	21	TRISHA YEARWOOD - I'll Still Love You More (MCA)	2039	1835	+204	133	
23	22	MARK CHESNUTT - This Heartache Never Sleeps (MCA)	2004	1892	+112	138	
22	23	KENNY ROGERS - The Greatest (Dreamcatcher)	1976	1941	+35	126	
31	24	DIXIE CHICKS - Ready To Run (Monument)	1651	1035	+616	114	
27	25	MARY CHAPIN CARPENTER - Almost Home (Columbia)	1576	1388	+188	129	
29	26	LEE ANN WOMACK - (Now You See Me) Now You Don't (MCA)	1548	1238	+310	128	
28	27	VINCE GILL w/ PATTY LOVELESS - My Kind Of Woman... (MCA)	1438	1362	+76	127	
30	28	DOUG STONE - Make Up In Love (Atlantic)	1365	1149	+216	126	
33	29	GEORGE JONES - Choices (Asylum)	1031	861	+170	111	
35	30	MONTGOMERY GENTRY - Lonely And Gone (Columbia)	1019	702	+317	103	
32	31	SARA EVANS - Fool, I'm A Woman (RCA)	931	981	-50	117	
36	32	CHAD BROCK - Lightning Does The Work (Warner Bros.)	817	681	+136	100	
39	33	MARK WILLS - She's In Love (Mercury)	784	497	+287	80	
34	34	DIAMOND RIO - I Know How The River Feels (Arista)	732	834	-102	106	
37	35	THE WARREN BROTHERS - She Wants To Rock (BNA)	720	628	+92	71	
38	36	SHERRIE' AUSTIN - Never Been Kissed (Arista)	621	503	+118	75	
41	37	AARON TIPPIN - Her (Lyric Street)	608	458	+150	70	
40	38	SUSAN ASHTON - You're Lucky I Love You (Capitol Nashville)	549	474	+75	66	
D	39	STEVE WARINER - I'm Already Taken (Capitol Nashville)	501	—	NEW	62	
42	40	NEAL McCOY - The Girls Of Summer (Atlantic)	450	375	+75	47	
45	41	SAWYER BROWN - I'm In Love With Her (Curb)	406	297	+109	53	
47	42	SHANA PETRONE - This Time (Epic)	399	262	+137	49	
43	43	CHALEE TENNISON - Someone Else's Turn to Cry (Asylum)	376	358	+18	54	
46	44	JULIE REEVES - Trouble Is A Woman (Virgin)	370	280	+90	46	
D	45	JESSICA ANDREWS - You Go First (DreamWorks)	339	—	NEW	66	
D	46	TIM MCGRAW - Something Like That (Curb)	295	—	NEW	28	
49	47	MICHAEL PETERSON - Sure Feels Real Good (Reprise)	288	186	+102	31	
D	48	JOHN BERRY - Love Is For Giving (Lyric Street)	273	—	NEW	49	
44	49	PAUL BRANDT - That's The Truth (Reprise)	256	312	-56	32	
D	50	ANDY GRIGGS - I'll Go Crazy (RCA)	253	—	NEW	46	

Country		CHARTBOUND		SPINS	
30	227	MATT KING - From Your Knees (Atlantic)			
19	187	BRYAN WHITE - You're Still Beautiful To Me (Asylum)			
36	179	COLLIN RAYE - Start Over Georgia (Epic)			
25	176	JOHN MICHAEL MONTGOMERY - Home To You (Atlantic)			
18	175	YANKEE GREY - All Things Considered (Monument)			
21	164	SHANE McANALLY - Are Your Eyes Still Blue (MCG/Curb)			
15	139	SONS OF THE DESERT - Albuquerque (Epic)			
29	88	REBECCA LYNN HOWARD - When My Dreams Come True (MCA)			
17	84	JASON SELLERS - A Matter Of Time (BNA)			
8	72	JAMES PROSSER - Angels Don't Fly (Warner Bros.)			

Country		RECURRENTS		SPINS	
STEVE WARINER - Two Teardrops (Capitol Nashville)				2784	
ANDY GRIGGS - You Won't Ever Be Lonely (RCA)				2321	
KENNY CHESNEY - How Forever Feels (BNA)				2275	
SHANIA TWAIN - Man! I Feel Like A Woman! (Island Def Jam Music Group)				2137	
COLLIN RAYE - Anyone Else (Epic)				1906	
LEE ANN WOMACK - I'll Think Of A Reason Later (MCA)				1667	
DIXIE CHICKS - You Were Mine (Monument)				1585	
DIAMOND RIO - Unbelievable (Arista)				1546	
MARK CHESNUTT - I Don't Want To Miss A Thing (MCA)				1384	
JO DEE MESSINA - Stand Beside Me (Curb)				1356	
BILLY RAY CYRUS - Busy Man (Mercury)				1249	
SAWYER BROWN - Drive Me Wild (Curb)				1052	
CHAD BROCK - Ordinary Life (Warner Bros.)				1030	
TY HERNDON - Hands Of A Working Man (Epic)				1022	
FAITH HILL - This Kiss (Warner Bros.)				929	
ALAN JACKSON - Gone Crazy (Arista)				925	
JOHN MICHAEL MONTGOMERY - Hello L.O.V.E. (Atlantic)				912	
DIXIE CHICKS - Wide Open Spaces (Monument)				866	
SARA EVANS - No Place That Far (RCA)				832	
BLACKHAWK - There You Have It (Arista)				786	

SpinCREASE		SPINS	
SHANIA TWAIN "You've Got A Way" (Mercury)		+463	
FAITH HILL "The Secret Of Life" (Warner Bros.)		+339	
LEE ANN WOMACK "(Now You See Me) Now You Don't" (MCA)		+310	
ALABAMA "God Must Have Spent..." (RCA)		+280	
ALAN JACKSON "Little Man" (Arista)		+272	
DOUG STONE "Make Up In Love" (Atlantic)		+216	
JOE DIFFIE "A Night To Remember" (Epic)		+212	
TRISHA YEARWOOD "I'll Still Love You More" (MCA)		+204	
MARY CHAPIN CARPENTER "Almost Home" (Columbia)		+188	
KENNY CHESNEY "You Had Me From Hello" (BNA)		+378	



**MAN! I FEEL LIKE A WOMAN**  
 In last week's issue of GAVIN (7/5), the photo used in The Music Meeting with WTCM-Traverse City, Mich. MD Ryan Dobry-Hunt was incorrect. Here is a photo of the lovely and talented (and of course, female) Mrs. Hunt.

EDITOR'S NOTE: THIS WEEK'S GAVIN MEDIABASE COUNTRY CHART INCLUDES MONITORED AIRPLAY DATA FROM 143 OF THE 146 TOTAL STATIONS GAVIN WILL INCLUDE IN OUR WEEKLY 24/7 CHART. WCTQ, WPCV, AND WQHK SHOULD BE FACTORED WITHIN THE NEXT SEVERAL WEEKS. DUE TO RECEPTION DIFFICULTIES, WFRE WILL NOT BE MONITORED UNTIL FURTHER NOTICE.

HotLINE

**Ken Johnson, PD, WXTU-Philadelphia, Penn.**

"We're seeing some requests for **Dwight Yoakam's** 'Crazy Little Thing Called Love.' It's just great for summer... **Kenny Rogers'** 'The Greatest' is absolutely huge! People who aren't playing this one are *really* missing out big time! It's been Top 5 in our callout for the past three weeks... After **Sherrié Austin** played our recent 15th Anniversary concert, we've seen an increase in phone requests for her new single 'Never Been Kissed.'"



**Les Acree, Consultant, Hill-Acree Consultants**



"At MC103 in Nashville, we're getting early phones on the new **Lee Ann Womack** '(Now You See Me) Now You Don't.' Some listeners think it's **Dolly Parton** and have called and asked for it as the 'new Dolly song!'... The station is also seeing phones on the **Vince Gill/Patty Loveless** duet 'My Kind of Woman/My Kind of Man'... I really like the new **Andy Griggs** song 'I'll Go Crazy.' He doesn't sound like anyone else—he's slightly retro, but not too much so. It's also uptempo, which is always a plus in the summer... I'm also very high on **Mary Chapin Carpenter's** 'Almost Home.' It's such an uplifting song!"

**Coyote Collins, MD, WBEE-Rochester, N. York**

"**Shania Twain's** 'You've Got a Way' is huge. Listeners definitely recognize it from the *Notting Hill* film... We were getting requests for the new **Dixie Chicks** song 'Ready to Run' before we even had it to play. As the headquarters of Xerox, Kodak, and Bausch & Lomb, our listeners tend to travel a lot and they must have gotten to hear it somewhere along the way... We're already starting to get some requests for **Jessica Andrews'** 'You Go First.' She'll be performing here in August for our annual "Ronald McDonald House" radiothon... The Rochester Music Festival takes place July 17 & 18 and **Brad Paisley** will be performing, along with acts like **Aretha Franklin, Gladys Knight, Delbert McClinton,** and **The Temptations.** Maybe Brad and Aretha will sing a duet!"



**Chris Tyler, MD, WITL-Lansing, Mich.**



"The new **Dixie Chicks** song 'Ready to Run' is *fantastic!* As a matter of fact, it's on the radio as I'm giving this Hotline! No doubt, it's another monster record for this trio... **Mark Chesnutt's** 'This Heartache Never Sleeps' is a great song and just sounds so good on the radio... **Faith Hill's** 'The Secret of Life' is a little different for her, yet working well and generating good phones... Like everyone else, **Lonestar's** 'Amazed' is by far our biggest record. It's the wedding song of the year... Not quite a wedding song, but one I like a lot and has a great sound is **Brad Paisley's** 'Who Needs Pictures.'"

**Mark Hill, PD, KHAY-Oxnard, Calif.**

"The reaction to **George Jones'** 'Choices' has been wonderfully surprising. We're getting tons of calls saying they're glad he's back—and many of these calls are from the 25-35 demo... My pick of the month is **Collin Raye's** new single 'Move Over Georgia.' This song really showcases his vocal talent. I think it would be great for our format to see more songs like this one and **Martina McBride's** 'Whatever You Say,' where the artist is allowed to really stretch their vocal capabilities."



G2Country

LW	TW		Stations	Adds	SPINS	TREND
1	1	<b>LONESTAR</b> - Amazed (BNA)	101	0	3822	+61
2	2	<b>JO DEE MESSINA</b> - Lesson In Leavin' (Curb)	101	0	3716	+15
6	3	<b>JOE DIFFIE</b> - A Night To Remember (Epic)	100	0	3571	+163
4	4	<b>ALABAMA</b> - God Must Have Spent A Little More Time On You (RCA)	101	0	3558	+130
9	5	<b>SHEDAISY</b> - Little Goodbyes (Lyric Street)	101	0	3322	+262
<b>9</b> <i>Sisters Kassidy, Kristyn and Kelsi say 'hello' to Top 5 with their debut single. Many stations are reporting big phones for this "funny little Buddah-man" song!</i>						
10	6	<b>CHELY WRIGHT</b> - Single White Female (MCA)	101	0	3291	+341
5	7	<b>GEORGE STRAIT</b> - Write This Down (MCA)	100	0	3254	-160
3	8	<b>MARTINA McBRIDE</b> - Whatever You Say (RCA)	97	0	3174	-292
12	9	<b>FAITH HILL</b> - The Secret of Life (Warner Bros.)	101	0	2939	+227
8	10	<b>REBA McENTIRE</b> - One Honest Heart (MCA)	93	0	2839	-317
13	11	<b>DWIGHT YOAKAM</b> - Crazy Little Thing Called Love (Reprise)	101	0	2821	+152
14	12	<b>KENNY CHESNEY</b> - You Had Me From Hello (BNA)	101	1	2732	+198
16	13	<b>ALAN JACKSON</b> - Little Man (Arista)	101	0	2680	+187
7	14	<b>DIXIE CHICKS</b> - Tonight The Heartache's On Me (Monument)	86	0	2616	-681
17	15	<b>MARK CHESNUTT</b> - This Heartache Never Sleeps (MCA)	101	0	2539	+69
19	16	<b>BRAD PAISLEY</b> - Who Needs Pictures (Arista)	98	0	2504	+147
20	17	<b>KENNY ROGERS</b> - The Greatest (Dreamcatcher)	95	1	2379	+60
22	18	<b>TRISHA YEARWOOD</b> - I'll Still Love You More (MCA)	98	0	2303	+88
21	19	<b>SHANE MINOR</b> - Slave To The Habit (Mercury)	94	0	2268	-23
23	20	<b>VINCE GILL w/ PATTY LOVELESS</b> - My Kind Of Woman... (MCA/Epic)	100	1	2162	+220
26	21	<b>SHANIA TWAIN</b> - You've Got A Way (Mercury)	91	3	2050	+335
24	22	<b>LEE ANN WOMACK</b> - (Now You See Me) Now You Don't (MCA)	100	1	2038	+235
11	23	<b>CLAY WALKER</b> - She's Always Right (Giant)	75	0	1964	-936
25	24	<b>MARY CHAPIN CARPENTER</b> - Almost Home (Columbia)	94	3	1898	+183
15	25	<b>LILA McCANN</b> - With You (Asylum)	79	0	1846	-678
27	26	<b>DOUG STONE</b> - Make Up In Love (Atlantic)	96	5	1819	+160
32	27	<b>MONTGOMERY GENTRY</b> - Lonely And Gone (Columbia)	89	4	1525	+213
30	28	<b>CHAO BROCK</b> - Lightning Does The Work (Warner Bros.)	90	1	1497	+128
31	29	<b>GEORGE JONES</b> - Choices (Asylum)	85	5	1493	+129
44	30	<b>DIXIE CHICKS</b> - Ready To Run (Monument)	79	33	1344	+625

G2BreakTHROUGH

ARTISTS WITH NO MORE THAN 3 TOP 10 SINGLES

LW	TW		Wks.	Stns.	ADDS	SPINS
1		<b>SHEDAISY</b> - Little Goodbyes (Lyric Street)	21	101	0	3322
2		<b>CHELY WRIGHT</b> - Single White Female (MCA)	18	101	0	3291
3		<b>BRAD PAISLEY</b> - Who Needs Pictures (Arista)	20	98	0	2504
4		<b>SHANE MINOR</b> - Slave To The Habit (Mercury)	17	94	0	2268
5		<b>LILA McCANN</b> - With You (Asylum)	25	79	0	1846
6		<b>MONTGOMERY GENTRY</b> - Lonely And Gone (Columbia)	6	89	4	1525
7		<b>CHAD BROCK</b> - Lightning Does The Work (Warner Bros.)	8	90	1	1497
8		<b>THE WARREN BROTHERS</b> - She Wants To Rock (BNA)	8	81	8	1265
9		<b>SARA EVANS</b> - Fool, I'm A Woman (RCA)	15	64	3	1119
10		<b>CHALEE TENNISON</b> - Someone Else's Turn To Cry (Asylum)	14	63	0	1000
11		<b>SHERRIE' AUSTIN</b> - Never Been Kissed (Arista)	9	61	7	993
<i>"This is a such a catchy tune! I think it may be the song to make Sherrie' a star."</i>						
<i>—Ryan McCall, MD, WGLR-Lancaster, Wis.</i>						
12		<b>SUSAN ASHTON</b> - You're Lucky I Love You (Capitol)	9	61	2	813

country top tip



**Sherrié Austin**

"Never Been Kissed" (Arista)

Big spins this week include KGNU 24x, KSUX 32x, WBTU 37x, WGLR 25x, WJLM 29x, WUSZ 31x, KKJG 24x, KXBZ 24x, KMON 25x, and KAFF 24x.

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

NORTHEAST

MOST SPINS:

- George Strait (1180)
Lonestar (1082)
Jo Dee Messina (1066)

SPINCREASE:

- Shania Twain +110
Lee Ann Womack +74
Faith Hill +61

'Jessica Andrews' 'You Go First' screams summertime! Crank it up! -Kevin Mason, PD, WQMX-Akron, Ohio

WQMX Akron PD: Kevin Mason MD: Bill Sheil 330-869-9800 Rubber City Radio Group

Table with 3 columns: Song/Artist, TW, LW, 2W. Includes songs like 'Lonestar, Amazed', 'Jo Dee Messina, Lesson In Leavin'...

92.3 WCOL PD/MD: Tom Fridley 614-273-9265 Clear Channel

Table with 3 columns: Song/Artist, TW, LW, 2W. Includes songs like 'Lonestar, Amazed', 'Jo Dee Messina, Lesson In Leavin'...

SOUTHEAST

MOST SPINS:

- George Strait (1527)
Lonestar (1520)
Jo Dee Messina (1512)

SPINCREASE:

- Faith Hill +131
Shania Twain +119
Lee Ann Womack +96

'Ready To Run' is another great Chick appeal song. We've got instant phones! -J.R. Jackson, MD, WIRK-West Palm Beach, Fla.

WIRK W. Palm Beach PD: Mitch Mahan MD: J.R. Jackson 561-686-9505 CBS Radio

Table with 3 columns: Song/Artist, TW, LW, 2W. Includes songs like 'John Michael Montgomery, Hello L.O.V.E.', 'Clay Walker, She's Always Right'...

WXBQ Bristol PD: Bill Haggy MD: Reggie Neal 540-669-8112 Bristol Broadcasting

Table with 3 columns: Song/Artist, TW, LW, 2W. Includes songs like 'Alan Jackson, Little Man', 'Brad Paisley, Who Needs Pictures'...

MIDWEST

MOST SPINS:

- Lonestar (735)
Jo Dee Messina (730)
George Strait (676)

SPINCREASE:

- Shania Twain +105
Alabama +90
Lee Ann Womack +76



WIL St. Louis PD: Bob Barnett MD: Mark Langston 314-781-9600 Sinclair

Table with 3 columns: Song/Artist, TW, LW, 2W. Includes songs like 'Lonestar, Amazed', 'George Strait, Write This Down'...

WKQC Saginaw PD/MD: Rick Walker 517-752-8163 McDonald Broadcasting

Table with 3 columns: Song/Artist, TW, LW, 2W. Includes songs like 'George Strait, Write This Down', 'Jo Dee Messina, Lesson In Leavin'...

SOUTHWEST

MOST SPINS:

- Lonestar (782)
Jo Dee Messina (732)
George Strait (635)

SPINCREASE:

- Shania Twain +72
Faith Hill +52
Alan Jackson +51

'Dixie Chicks' 'Ready To Run' is fantastic! I can't wait to hear the whole album. -Kelly Thompson, MD, KXKC-Lafayette, La.

KXKC Lafayette PD: Renee Revett MD: Kelly Thompson 318-365-6651 Bonin Broadcasting

Table with 3 columns: Song/Artist, TW, LW, 2W. Includes songs like 'Jo Dee Messina, Lesson In Leavin'', 'Chely Wright, Single White Female'...

KXXY Oklahoma City PD: Ted Stecker MD: Bill Reed 405-528-5543 Radio Equity Partners

Table with 3 columns: Song/Artist, TW, LW, 2W. Includes songs like 'Jo Dee Messina, Lesson In Leavin'', 'Martina McBride, Whatever You Say'...

WEST

MOST SPINS:

- George Strait (1158)
Jo Dee Messina (1138)
Lonestar (1127)

SPINCREASE:

- Alan Jackson +97
Joe Diffie +89
Faith Hill +80

'Kenny Rogers' 'The Greatest' is most impressive. Tons of phones and now kicking in with our research! -Shari Singer, MD, KFMS-Las Vegas, Nev.

KFMS Las Vegas PD: John Marks MD: Shari Singer 702-732-7753 Clear Channel

Table with 3 columns: Song/Artist, TW, LW, 2W. Includes songs like 'Jo Dee Messina, Lesson In Leavin'', 'George Strait, Write This Down'...

KWJ Portland PD: Robin Mitchell MD: Lola Montgomery 503-228-4393 Fisher Broadcasting

Table with 3 columns: Song/Artist, TW, LW, 2W. Includes songs like 'Alabama, God Must Have Spent A Little', 'Alan Jackson, Little Man'...

## Browne on Trudell

We asked Jackson Browne to submit his thoughts on John Trudell's new record, *Blue Indians*. Here is his written response to GAVIN.



Jackson Browne

"John and I have been friends for a long time, and I've been involved with his work in the past. I think this is his best

recording, his best collection of songs to date. He seems to have turned a corner, or reached a new plateau where his work is more personal and intimate, and at the same time it contains his very powerful world view and political perspective.

"Spoken word presents some challenges in terms of recording. This CD really grooves without bass and drums; it's mostly guitars and

percussion, and we actually hear John better for that. His themes, which have always been very powerful and edgy, come to us by way of intimacy, rather than having to be heard over a band. At the same time, the songs have choruses and hooks.

"But it's the development of his personal narrative that makes this his best work. We had the time to take a couple of things off and add a couple of songs to make it a very even yet diverse collection. If anyone should be on his own label, it's John. This label is really an extension of the management effort and the desire to have the music represented as unique. This is a momentous time in the history of the music business, and we're looking forward to the opportunities afforded by the movement towards greater independence by artist controlled labels."

## Goings on at Arista.



Celebrating the release of Carlos Santana's *Supernatural* Arista debut is (left to right) Clive Davis, Santana, and Dave Matthews.

After a recent sold out Beth Orton gig at NYC's Roseland Ballroom, left to right is Arista's Charles Goldstuck, Clive Davis, Beth, and Jeff Barret of Heavenly



## John Trudell Mixes The Old and New With the Very Blue



BY KENT ZIMMERMAN

We're all wandering on a reservation of sorts, and that's the point John Trudell is getting at on *Blue Indians*, his latest release. Produced by Jackson Browne, *Blue Indians* has just been released on Trudell's own imprint, Dangerous Discs, through Jackson Browne's label, Inside Recordings. Like previous efforts—including the stunning *Graffiti Man and Johnny Damas and Me*—there's a little bit of blues mixed in with life, a lot of rock & roll, electric guitars, Hammond organ, and words."

A word is a feeling, translated into a thought, turned into sound, sent into a vibratory world," John Trudell tells me over the phone from his home. "It's like throwing a stone into a pond. Something happens.

"The whole premise of *Blue Indians* is that the world is an industrial reservation," he continues, "so maybe everybody is the Indian, and that's what's given us the blues in some kind of way."

After two previous CD collections of "rant and roll" on the Ryko label, Trudell's newest release, *Blue Indians*, was designed as a sonic departure, though fans of Trudell's earlier music will welcome the return of guitarists Mark Shark and Billy Watts. Also returning are the traditional native vocals of Quiltman. *Blue Indians* is an introspective work, a stripping away of the rock hard rhythm section that ruled Trudell's previous work.

"The major difference on this album is that we don't use a drum kit or a bass line," explains Trudell. "We built it around percussion and guitars—the industrial electric drum—

and our voices. I had been wanting to do something in this format for a long, long time—to drop from a full band into this other thing."

For some reason, Trudell laughs when asked to survey his body of rock & roll poetry to date, as if he's amused at how his initial incompetence has turned into high art: "I look back with amazement and surprise," he says. "All the writing and recording, I did it because it was something I *had* to do; I did it for me. A great deal of it came out of desperation, but I truly look back at it with surprise. The coherency came out of what I was going through, and I feel good



about that. When I started recording, I knew I didn't know what I was doing, but I went for it. I never tried to be perfect—to have it all together—I just went."

Trudell, who spent half his life on the Santee reservation, wraps his poetry and his Indian activism in a musical coat of many colors. He turned to song under the most tragic of circumstances, after the devastating death of his family in a fire just days after burning a flag on the steps of the FBI building in Washington, D.C. As a result of his activism, he has accumulated a 17,000-page FBI dossier.

"It was after my family was killed in 1979 that I started writing," Trudell remembers. "I was 33. I had been married before, but that family, I lost it all and it fucked me up. In some ways I'm still fucked up, and it's been 20 years."

Rock & roll—let alone poetry—was probably the last medium Trudell suspected he'd find himself working in. But soon he began running in rock's more intellectual circles, hanging with Jackson Browne, who produced his first music, and Kris Kristofferson, who immortalized Trudell in his song, "Johnny Lobo."

"I grew up listening to rock & roll, and I love it, but I never anticipated

Continued on page 48

triple A  
most  
added

**FREEDY JOHNSTON (14)** "Changed Your Mind" (Elektra/EEG)  
**LOS LOBOS (8)** "This Time" (Hollywood)  
**JOHN TRUDELL (7)** "Blue Indians" (Dangerous Discs/Inside Recordings)  
**KIM RICHEY (6)** "Come Around" (Mercury)

AAA Total Sample	
LW	TW
1	1
3	2
2	3
5	4
4	5
6	6
13	7
8	8
11	9
7	10
9	11
15	12
12	13
17	14
10	15
16	16
21	17
14	18
32	19
35	20
19	21
26	22
18	23
22	24
25	25
28	26
20	27
23	28
44	29
34	30
24	31
36	32
30	33
33	34
29	35
31	36
27	37
41	38
39	39
40	40
38	41
42	42
37	43
D	44
43	45
D	46
50	47
D	48
48	49
45	50

AAA Non-Com	
LW	TW
1	1
4	2
8	3
3	4
5	5
2	6
9	7
7	8
6	9
22	10
15	11
16	12
14	13
11	14
12	15
17	16
38	17
10	18
21	19
13	20
31	21
19	22
18	23
20	24
24	25
23	26
25	27
32	28
49	29
28	30
34	31
26	32
50	33
30	34
D	35
41	36
33	37
40	38
29	39
D	40
43	41
42	42
D	43
48	44
37	45
46	46
D	47
48	48
D	49
36	50

Triple A		SPINS		Trend		Stms.
LW	TW	TW	LW	Trend	Stms.	
1	1	411	375	+36	18	
2	2	290	276	+14	15	
3	3	264	233	+31	14	
5	4	214	221	-7	14	
6	5	207	214	-7	14	
10	6	199	194	+5	10	
7	7	198	211	-13	12	
8	8	191	210	-19	13	
11	9	177	184	-7	14	
13	10	165	156	+9	13	
17	11	156	136	+20	8	
14	12	155	153	+2	14	
41	13	150	56	+94	13	
<p><b>9</b> <i>It's a good, good thing! Chris is joined on the Eyes Wide Shut soundtrack by Shostakovich, Liszt, and Oscar Peterson Trio.</i></p>						
16	14	150	139	+11	8	
4	15	146	224	-78	10	
18	16	143	136	+7	8	
12	17	136	161	-25	12	
21	18	132	108	+24	10	
15	19	121	140	-19	10	
27	20	120	81	+39	10	
19	21	119	132	-13	13	
20	22	113	114	-1	8	
26	23	105	88	+17	9	
32	24	95	68	+27	6	
22	25	79	96	-17	8	
28	26	76	77	-1	4	
D	27	75	—	new	7	
<p><b>9</b> <i>Hot Boston trio is fronted by guitarist/singer Chris Trapper, one of rock n roll's best new writers.</i></p>						
24	28	70	89	-19	7	
44	29	69	51	+18	6	
31	30	69	68	+1	7	
34	31	68	64	+4	3	
23	32	66	94	-28	4	
48	33	63	45	+18	6	
35	34	60	61	-1	4	
33	35	60	64	-4	7	
29	36	58	75	-17	6	
50	37	55	44	+11	5	
47	38	52	46	+6	6	
30	39	52	71	-19	7	
D	40	51	—	new	4	
43	41	50	52	-2	5	
D	42	49	—	new	5	
49	43	49	44	+5	6	
37	44	49	58	-9	5	
46	45	47	50	-3	5	
D	46	46	—	new	2	
40	47	44	57	-13	5	
38	48	43	57	-14	4	
D	49	41	—	new	2	
42	50	41	55	-14	5	



## ANY LITTLE TOWN

THE PUSH STARS  
 "ANY LITTLE TOWN"  
 "CLASSIC POP/ROCK PERFECTION"  
 —NEW YORK TIMES

# THE PUSH STARS

"One of the strongest releases of the year!  
 I've already picked the next three singles!"  
 —Dean Carlson KMTT

*ALREADY ON:*

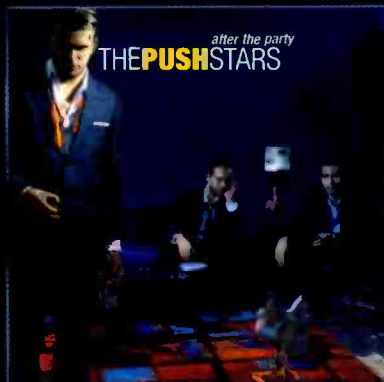
WMMM	KTCZ	KFXJ
WCLZ	WBOS	WXRV
WMVY	WRNX	WXPB
WRLT	KMTT	KRSH
KTHX	KGSR	WRNR
WKOC	CKEY	KXST

*and more*

Produced, Recorded and Mixed by Jack Joseph Puig  
 Management: Ralph Jaccodine Management

[www.pushstars.com](http://www.pushstars.com) • [hollywoodandvine.com](http://hollywoodandvine.com)

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"We're getting instant phone response to Any Little Town. The hook is very infectious!"  
 —Mike Wolf KTCZ

R&R AA: 21\*-17\*  
 GAVIN AAA: 18\*-16\*  
 TOTALLY ADULT: 17\*-15\*  
 FMQB: 17\*-13\*

THE FIRST SINGLE FROM THE NEW ALBUM  
**AFTER THE PARTY**  
**COMING SOON TO EVERY LITTLE TOWN**



**ON TOUR JULY 1-AUGUST 30 WITH JULIAN LENNON**

# Triple A Boomer Grid

Editors: Kent & Keith Zimmerman

Spins in **BLUE** are ADDS

TW	Title (Label)	Spins	Trend	CDR	KACO	KACY	KAFR	KABC	KOCD	KBRR	KCRW	KEPC	KFAN	KFGG	KFXJ	KGSR	KINK	KJZN	KLRO	KMMS	KMTT	KNBA	KOTR	KPCC	KPIG	KRQK	KRSN	KRWV	KRVS	KSPN	KSUT	KTAO	KTCZ	KTRK		
1	<b>SANTANA</b> (Arista)	1212	+198	10	36	25	26	16	16	23		13		20	22	24	24	32	9	11	24	9	9	7	11	24	20	20	21		9	25	30	14		
2	<b>VAN MORRISON</b> (Virgin)	897	-51	13	26			17	22	10		10	15	21	26	14	30	17		11	25	11	9	7	8	32	21	20	26	11	8	24	22	14		
3	<b>TOM PETTY &amp; THE HEARTBREAKERS</b> (Warner Bros.)	894	-66	23	13	36	16	15		23		12	10	20	11	17	10	26		12	23	9	10	7	6	33	24	20	19	9	7	31	11	10		
4	<b>OLD 97'S</b> (Elektra/EEG)	812	-16		16	38	13	14	16	23		13	15	12	24	7		28	9		9	10	14	7	2	32	25	10	9	8	7	7	13	14		
5	<b>ROBERT CRAY</b> (Rykodisc)	779	-71	10	14			7	14	11		11	15	24		7	12	8	16	8	11	9	8	7	2	33	7	20	14	10	7	18	10	12		
6	<b>COLLECTIVE SOUL</b> (Atlantic)	769	-31	23	25	20	35	15	35	22		9			10	5	22	37	8	11	13		9		32	22	20	19	9		18	10	14			
7	<b>PRETENDERS</b> (Warner Bros.)	726	+214	17	23			14	14	12				25	13	15	25	11	3	12	19	10	12	5		26	26	15	12		4		22	12		
8	<b>RED HOT CHILI PEPPERS</b> (Warner Bros.)	721	+84		26	37	32	14	18	22		12			14	12	11	25	9	7	25	10	4	7			6	15		11		9	14	12		
9	<b>LYLE LOVETT</b> (Curb/MCA)	691	+114		15	7		8	15	9		13	10	15	11	22	25	2	5	7	15	10	14	5	8	23	13	15	14		10		13	12		
10	<b>NEW RADICALS</b> (MCA)	626	-81	12	34	23	29	14	24	8		8			8	11	16	9		11											10	5	13	12	12	
11	<b>SARAH McLACHLAN</b> (Arista)	585	-33	24				28				13	10	25		16	5	11			30	5	4	3				15	21	6	7	6	10	12	12	
12	<b>TRIBUTE TO GRAM PARSONS</b> (Almo Sounds)	558	+63			24		7				11			12	16				8		11	16	5	9	23	11			10	7	7	14	14		
13	<b>THE PUSHSTARS</b> (Capitol)	526	+1					15				12	15		15	5			15	11	12	9	7		33	14			7	6	12	14	14	14		
14	<b>SUGAR RAY</b> (Lava/Atlantic)	509	+32		10	26	48	11	15			11		13			28	8	3		24			7		22	9		19	6	7	1				
15	<b>BETH ORTON</b> (Arista)	501	-78		16			12	8		10	10	9	10		2	11				11			5		26		10	7	8	17			9		
16	<b>PATTY GRIFFIN</b> (A&M)	495	+16		10	38		7		12		9		22	23	14	7	3	16	8	13	9				33	14		14	7	13	6	10	10		
17	<b>BIG DADDY</b> (C2/CRG)	473	+44	17	13	35	1					15			15		13	8		10						24	15	33	9			6				
18	<b>SHERYL CROW</b> (A&M)	442	-57	24	26		34	6	9	20		12		4	7	9	33				8	9			32	6	15	10			8	8	9	9		
19	<b>WIDESPREAD PANIC</b> (Capricorn)	432	+110			25		8	6				10		14	1		5	8		9	14			4	26	8		9	7	6			9		
20	<b>ZIGGY MARLEY &amp; THE MELODY MAKERS</b> (Elektra/EEG)	427	+121		16			5	25	11		7	10	12	13	16	12				8	11				5			8	9	10	7	10	10	10	
21	<b>TODD THIBAUD</b> (Doolittle)	423	-25					7				9			22		8		17	11		9	7	7		16		7	21	10	6			10		
22	<b>NO BOUNDARIES</b> (Epic)	417	+43	22		25	29	4			6	10					5	11	5		6		4	5					10							
23	<b>TOM WAITS</b> (Epitaph)	412	-49		1			7			10	10	15	11		14					8		12	7	13				6	9	6			9		
24	<b>SINEAD LOHAN</b> (Interscope)	403	+4					8					10	13	8	11					15	9		5		26	11		19	5			8	12		
25	<b>JOHN MELLENCAMP</b> (Columbia/CRG)	397	+23	15	10			12	12				15			12	30				6		5	7	21	24	10	24	10			12	14	14		
26	<b>XTC</b> (TVT)	383	+18		16			16							11	10		1	5	8	12	9	4	5		7		10		7	7	14				
27	<b>BEN FOLDS FIVE</b> (550 Music)	374	-73			7						11	15						17	7			7			28		15	9	7	5					
28	<b>JOHNNY LANG</b> (A&M)	373	-9		16				14	8			10	22			11	14					8		8	21	7		17	5			7	9		
29	<b>THE SPY WHO SHAGGED ME</b> (Maverick)	363	+105	6		60	14					9				3	6	12		8				5				10	5					10		
30	<b>THE CRANBERRIES</b> (Island Def Jam Music Group)	355	+40			25				10		10					1				11	10		5				7	14	9	4	8			8	
31	<b>JIMMY BUFFETT</b> (Margaretville/DJMG)	355	-26									12	15		7				8			8	8	5	8		15	7	14			11		10		
32	<b>GOO GOO DOLLS</b> (Warner Bros.)	342	+39	13	14	25	31	7				10						14	4													5	1			
33	<b>SMASH MOUTH</b> (Interscope)	342	-15			37	24				6	10							5							33				5						
34	<b>TAL BACHMAN</b> (Columbia/CRG)	330	+11	24			20			24														7					10	21	7		8			
35	<b>DAVE MATTHEWS BAND</b> (RCA)	325	-34		20		13	11	10	11			10	14			5	13	15								9	15							3	
36	<b>JOE HENRY</b> (Mammoth)	305	-47					6	10			8	15	11	7		8	5		8			11	14	7				5		5	7		8		
37	<b>WILCO</b> (Reprise)	302	-70	12	17							9		15				2		8															5	
38	<b>LUCINDA WILLIAMS</b> (Island Def Jam Music Group)	300	+26		23			4	13	10						12		12	9						7	16	7	15	26	7	7			8	8	
39	<b>RANDY NEWMAN</b> (Dreamworks)	299	+15					5				11			9	3						11	12	5	13				9		10				12	
40	<b>JULIAN LENNON</b> (Fuel 2000)	293	+13					3							8	10	7		8									14	20	26	5				8	
41	<b>FRED EAGLESMITH</b> (Razor & Tie)	289	+3					7				12	15										7	6	5	2									5	
42	<b>FASTBALL</b> (Hollywood)	279	+9		25		19		23	9		8					24	10				9												19		
43	<b>BLEECKER STREET</b> (Astor Place Recordings)	276	-11									13	10												5	2			10	14					10	
44	<b>JEREMY TOBACK</b> (RCA)	273	NEW					7									9						10	8	3		23	6							8	12
45	<b>POI DOG PONDERING</b> (Plate Techonics/Tommy Boy)	268	-1					8				9	15								7		11	5					6		24				12	
46	<b>KIM RICHEY</b> (Mercury)	252	NEW		9			8							7		8																6	9		7
47	<b>DIDO</b> (Arista)	235	+14			20		7				13					10		9																	
48	<b>ELEANOR McEVY</b> (Columbia/CRG)	232	NEW			23		6							9		8																			10
49	<b>EVERLAST</b> (Tommy Boy)	232	+4																																	
50	<b>WES CUNNINGHAM</b> (Warner Bros.)	230	-26		11		38				10								5		13	11														6

Continued from page 45

ever having anything to do with it," says Trudell. "After I started writing, I was around Jackson [Browne] a lot. I met him April, 1979. While it's a friendship, he's more of an ally. It's like an meeting an enemy, there's no explanation. It's just that way." Trudell soon gained access to recording studios, where he honed and perfected his combination of vibrant poetic and political thought with music. In the beginning, Trudell struck with the more traditional tribal music of his youth.



putting my stuff with the oldest musical forms—the drums and the chants, the tribal form. Around Thanksgiving of 1982, Jackson and I recorded our first album, *The Tribal Voice*, poetry with native music. The next form was to incorporate the newest music form, which would be more difficult. The lines need to fit mathematically, much more than with the tribal stuff."

"I met Jesse Ed Davis on May Day," continues Trudell. "I was looking for something when Jesse became the next ally to show up. The second thing he said to me was, 'I can make music for your words.' He'd been staying at a halfway

house, listening to *The Tribal Voice*. Within a month, we started recording *Graffiti Man*." After Davis' death, Trudell followed up with the forceful *Johnny Damas and Me*. But with the release of *Blue Indians*, Trudell has finally struck a balance between the power of Western rock & roll and the subtle, blue-sky beauty of his native roots. Whether it's "Blue Indians," "Devil and Me" or the gun toting "Dizzy Duck," it's Trudell's most realized effort to date—truly his "blue" period. "If the albums are my books," Trudell says, "then each song is a chapter. I'm not really sure what story is being told in these books, but I figure that's up to the people who get it, who relate. They make up their own story, which works for me."

GridBOUND	
TOWNES VAN ZANDT (Arista Austin)	
FREEDY JOHNSTON (Elektra/EEG)	
CHRIS ISAAK (Reprise)	
JESSE WINCHESTER (Sugar Hill)	
ANDERS OSBORNE (Shanachie)	
RADNEY FOSTER (Arista Austin)	
GIGOLO AUNTS (E Pluribus Unum)	
MANIC STREET PREACHERS (Virgin)	
RON SEXSMITH (Interscope)	
KENDALL PAYNE (Capitol)	
LOUDON WAINWRIGHT III (Rykodisc)	

SpinCREASE	
PRETENDERS	+216
SANTANA	+198
KIM RICHEY	+168
CHRIS ISAAK	+152
FREEDY JOHNSTON	+137



# Triple A Boomer Grid

Editors: Kent & Keith Zimmerman

Spins in BLUE are ADDS

Artist - Title (Label)	KXST	KITZ	KYSL	WMPX	WBOS	WBZC	WGBE	WDOT	WDOO	WEBK	WEBX	WERU	WFHB	WEPK	WFLV	WHPT	WVOC	WKZE	WMMM	WVNDY	WVNVY	WVNS	WNCW	WPKU	WVRN	WVLT	WVRM	WVRX	WVTS	WVOD	WVRN	WVRT	WVRV	WVEP		
SANTANA (Arista)	31	7		8	32	4	6	14	31	21		6	15	4		20	26	12	21	8	23	13	29	15		28	19	24	25	11	14	11	24	6		
VAN MORRISON (Virgin)	24	21	2	12	9		9	8			30				8			16	24	8	26	11			12	28	37	26	15		20	9	17	11		
TOM PETTY & THE HEARTBREAKERS (Warner Bros.)	32	21	9	8	11				3		30				12		3	16	6	9	19	10		6		18	18	15	32		18	26	17	10		
OLD 97'S (Elektra/EEG)	13			7	10		6		15	14	30	6			12	7		6	15	6	20			16	15	28	8	18	23	24	19	23	14	7	8	
ROBERT CRAY (Rykodisc)	24	8	4	10	6	12	6	6		14	30	6			8	5		6	29	5	26	12		16	15	8	19	22	25		16	7	8	8		
COLLECTIVE SOUL (Atlantic)	15	21	7	14	7				45							16	43		14	8	14					14	15	29	15			24	13			
PRETENDERS (Warner Bros.)	16	21	14	10	32			5		13		6			12		16		12	8	13	14	4	15		14	8	23	15		9	12	26	10		
RED HOT CHILI PEPPERS (Warner Bros.)	15			9		12			37	21					8		26		27	10	17	11			12	30	8	24	23	14	18	5				
LYLE LOVETT (Curb/MCA)	13	7	12	10			9	15		13	20	8	16	8	5			12	14	6	8	7		15	18	9	7		8	11	20	10	11	6		
NEW RADICALS (MCA)	37	8		11					11							41			23	10		9				19	18	24	22	10	6	13				
SARAH McLACHLAN (Arista)	5		10	4		12		9	1	14		6				11			26	6	19									13	6	11	11			
TRIBUTE TO GRAM PARSONS (Almo Sounds)		7	6	8	10	4	9	15		14	10	10	19	12	5		9	6	8	5	20	13	16	15	28	7	7			7		10	5			
THE PUSHSTARS (Capitol)	2			8	9	6				9	30	4	5	8			9		9	6	18	13	4	15	20	18	7	19		17	9		12	8		
SUGAR RAY (Lava/Atlantic)	15					7			41							31	16		15							15		10		11	14	27				
BETH ORTON (Arista)	12			2		8	9	9		7	30	10			8	8		16	14	7	17	15				28	13							5		
PATTY GRIFFIN (A&M)	17				8				19	5							26		8	5		15				31	10	15	7	11	8	5	9			
BIG DADDY (C2/CRG)	22	21	13	7	9				21								27		22	5							6	8	17		6	12				
SHERYL CROW (A&M)	2		4						10							24	15			10		14					17	24		14						
WIDESPREAD PANIC (Capricorn)	12			10			9	8	13	23	20	4		8				7	6	5	7	16				12	6	6	8	24		10	16	3		
ZIGGY MARLEY & THE MELODY MAKERS (Elektra/EEG)					8		4			15	20			4	4			8	7	5	11	16	6	10	14	16	8		10	8	5	12	4			
TODD THIBAUD (DooLittle)	8	7	3	10		11	9			15	30	5	4	12			6		7	10	12					26		10	9		7	8	8			
NO BOUNDARIES (Epic)	14				31				23					4		6	33		12		8					17		14	14		13	6	9			
TOM WAITS (Epitaph)					6	9	16		15	30	9	7	12	7			16	15	8	13	12				8	15	10			7	6	2				
SINEAD LOHAN (Interscope)	14	7	15		28													15	8	13	12				31	11	22		23	10	8	14				
JOHN MELLENCAMP (Columbia/CRG)	2	9	4		8													8	5	7	15					10	12	14	14		8	15				
XTC (TVT)	16	7		7						30		8		5		13		8	6	11	18			6	15	18	12	8	12	4	14	4				
BEN FOLDS FIVE (550 Music)				9		9	14			7	20	8		12	5		18	16		6	7	8			28	14	16		15		11	12				
JONNY LANG (A&M)	16	21		3	9				12									7	10							14	16		15		7	11				
THE SPY WHO SHAGGED ME (Maverick)	1								38	21		7	8	7		32										30	15			4	12	11	5			
THE CRANBERRIES (Island Def Jam Music Group)				12		8			6	17		5				29			7	11	17					17			17		7	10	8			
JIMMY BUFFETT (Margaritaville/DJMG)			13		13				21								12			4	7			3		15	16		6	18						
GOO GOO DOLLS (Warner Bros.)	12		5		7				25							22	31									25			7	23		14				
SMASH MOUTH (Interscope)	13				32				37							15	32									18			14		13	16				
TAL BACHMAN (Columbia/CRG)	22		2	6					33							3	32			5							14	23								
DAVE MATTHEWS BAND (RCA)	12				23				27							34	41																			
JOE HENRY (Mammoth)		7								30	5			5				12	8	7	5	9			20	7				7	10	13				
WILCO (Reprise)	4					9			9	30	10			12	5			12			11	7			16				13		10	18				
LUCINDA WILLIAMS (Island Def Jam Music Group)		2		3						30							18		7	4						10	7	6		12		5	4			
RANDY NEWMAN (Dreamworks)								16				6	14	12	7			6				15	16	15	5		9			7	10	22				
JULIAN LENNON (Fuel 2000)	14	7	2	12														16	15	6	9					13	10	13		23	4		11	6		
FRED EAGLESMITH (Razor & Tie)								14		19	30	8	5	12	5			6			8				16	15	24		11						4	
FASTBALL (Hollywood)									24							29											5					5				
BLEECKER STREET (Astor Place Recordings)				5		9	13					9	6	12	7			12			17				16	15	20								5	
JEREMY TOBACK (RCA)	10		5	7	8					13	10						19		8	4	6	12				6		8	7		8		15	16		
POI DOG PONDERING (Plate Tectonics/Tommy Boy)			13		13	6				12	10	7	4	8	4			6			12	7			6	20		6			12					
KIM RICHEY (Mercury)				10		6	7			13	4			8			9	6		6	5	10	16			4	6			14			10	4		
DIDO (Arista)				9		9	3			12		3		12												24								16	5	
ELEANOR McEVROY (Columbia/CRG)	10		9				12								4			6	6	4	12						9	13		4			16	3		
EVERLAST (Tommy Boy)									26							35	26										18				11					
WES CUNNINGHAM (Warner Bros.)	22					9					10															12				8			17	5		

## Reviews

### ZIGGY MARLEY & THE MELODY MAKERS Spirit of Music (Elektra/EEG)

This is Ziggy Marley back to form, re-igniting some of the energies of his early recordings with stately simplicity. Along with Julian Lennon, Ziggy (who took the name from Ziggy Stardust) was one of the earliest second generation music stars who, after guitar and drum lessons from his famous father, began sitting in with the Wailers at age ten. Over the years, Ziggy has developed a rabid following, peppered with HORDEish youths



who missed Father Marley's heyday. Ziggy has grown beautifully as a front man while his siblings provide perfect I Three vocal accompaniment. Fittingly, *Spirit of Music* is racing neck and neck up our Full Sample chart with Widespread Panic.

### G. LOVE & SPECIAL SAUCE "Rodeo Clowns" (OKeh/550)

Way before Everlast and Sugar Ray, there was G. Love. While his past work has either tended toward Xtreme bluesy or hip-hop, this time G. lobs one right down the middle with a hip-hop beat offset by some wonderful acoustic guitar work and fast rhyming. Easily his best song yet. No dangerous rap on the edit.

### TOWNES VAN ZANDT A Far Cry From Dead (Arista Austin)

Assembled posthumously from tracks recorded from 1989 until 1996 and sanctioned by his widow, Townes Van Zandt sadly gets the first class treatment he's deserved all along. Even the umpteenth recorded version of "Pancho and Lefty" sounds fresh and new. I'll admit to approaching this one with trepidation, but if you look at the positive side, this is certainly an honor as opposed to an exploitation. Single is "Ain't Leavin' Your Love."



### FREEDY JOHNSTON Blue Days Black Nights (Elektra/EEG)

This is Freedy Johnston's fifth album since 1990 but it was 1992's *Can You Fly* on the Bar/None label when he began cultivating a steadfast legion of fans. Working with top-drawer producers (including Butch Vig and Danny Kortchmar), T Bone Burnett takes the reins on *Blue Days Black Nights*, a suitable title for Freedy's darkest, most understated effort yet. Drum legend Jim Keltner provides ample rhythm foundation. Single is "Changed Your Mind."



# gavin Americana

## STATION NEWS

- Saturday, June 26th, KPFT-Houston, Tex. celebrated two major milestones—Pacifica Radio's 50th Anniversary and KPFT's 29th Birthday—with an Anniversary Concert emceed by *World Cafe's* David Dye. James McMurtry, Tish Hinojosa, Tom Russell, Jonatha Brooke, and Peter Himmelman were on hand at the Aerial Theatre at Bayou Place.
- **Bill Bowker**, Music Director at **KRSH** and host of the station's *American Roots* show, also books talent in the Santa Rosa area. Reach him regarding the **Red Ale Music Festival** in August at (707) 588-0707 x112.
- PD **Michael Stone** of **KGLL**-Ft. Collins, Col. shares a contest that has been working really well: The prizes are "experiences"—like white water rafting trips, riding in the pace car before a race, rock climbing adventures, helicopter flights, and swimming with the dolphins in Hawaii. Imagine the promos...pure theater of the mind. It makes for compelling radio—fun to listen to even if you don't enter. Listeners can get on board via Web site, fax and *hourly* on-air qualifying for each week's "experience." The winner is drawn on Thursdays with a forced listening call in, then it's on to the next experience later that day. The response has been incredible.
- **Billy Block's** *Western Beat Roots Revival* can now heard on Friday nights at 9 p.m. Central on [Twangcast.com](http://Twangcast.com). For more information call: (615) 383-5466 or email@westernbeat@home.com.
- We bid adieu to **KFDI**-Wichita, Kan. which is no longer a GAVIN Americana reporter. **Orin Friesen** retains the 26-year-old *Bluegrass Country* show. **WGBH**- Boston, Mass. leaves the panel, as well.
- WELCOME NEW REPORTER: **Shane Connor**, OM/PD at **WJHM**-Jackson, Tenn.: P.O. Box 203, Henderson, TN 38340. Phone (901) 989-5981, fax (901) 989-4516, e-mail [whhm@aeneas.net](mailto:whhm@aeneas.net).

## MUSIC NOTES

- On Tuesday, July 13, the **Old 97's** perform "Murder (Or a Heart Attack)" on *The Tonight Show with Jay Leno*. **Ronnie Dawson** (Yep Roc Records) appears on **Conan O'Brien** later that same night. Dawson will also be talking about the music of his life with **Liane Hansen** on an upcoming edition of NPR's *Weekend Edition*.
- **George Jones** just graced **Wal-Mart** in Nashville with an in-store, selling over 1,200 units...additionally, *Cold Hard Truth* debuted at #5 on the Country album sales chart this week, boasting fist week sales of 28,058!
- Contrary to rumors, **Big Sandy & his Fly-Rite Boys** are not breaking up! At the end of July, **Wally Hersom** will be stepping down from an 11-year run as bass player, bus driver, accountant, merchandise man, and comrade. **Carl Sonny Leyland**, a member since 1997, leaves in September. Former **Sun Demon** **Jeff West** will replace Wally till further notice. They're touring the States all summer, then it's off to Europe in November.



## In Memorium

With sadness, we note the passing of KFAL-Fulton, Mo. Station Manager Shirley Evans. Shirley's vision was the impetus for Americana being woven into the station's traditional Country and Bluegrass mix. Program Director Robert Wooldridge remembers, "Shirley always gave me much more freedom than most PDs enjoy. We'll miss her greatly."

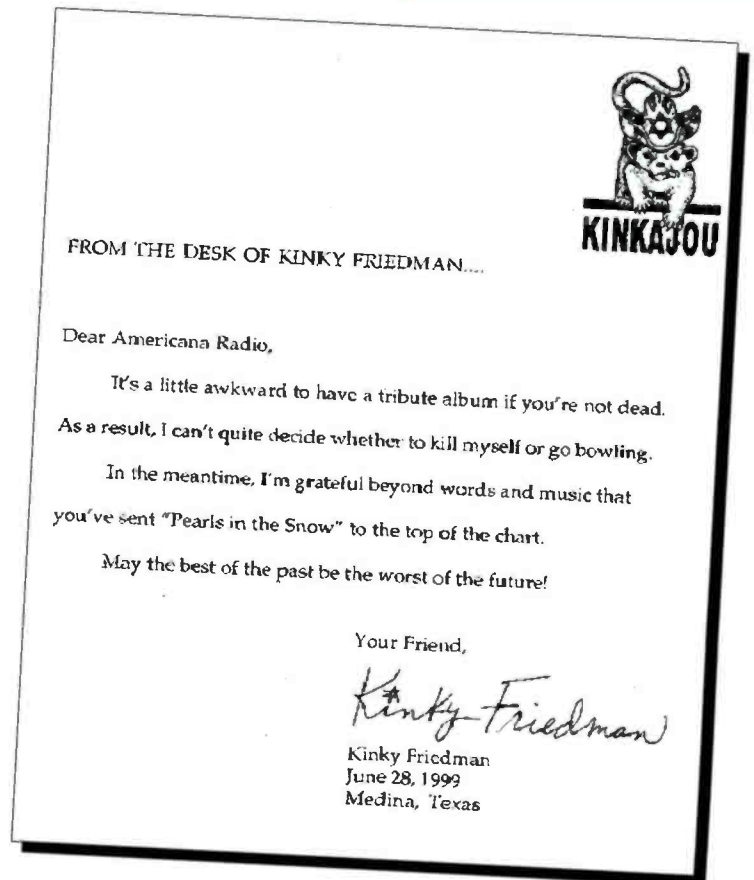
## Impact

JULY 13

- Mac McAnally** *Word of Mouth* (DreamWorks)
- Don Rigsby & Dudley Connell** *Meet Me by the Moonlight* (Sugar Hill)
- Doyle Lawson & Quicksilver** *Winding Through Life* (Sugar Hill)
- Ray Wylie Hubbard** *Crusades of the Restless Knights* (Philo)
- Sprague Brothers** *Let the Chicks Fall Where They May* (Hightone)
- Lonnie Brooks, Long John Hunter, Phillip Walker** *Lonestar Shootout* (Alligator)

JULY 20

- Kate Campbell** *Rosaryville* (Compass)
- Monte Montgomery** *Mirror* (Heart Music)
- Alison Krauss** *Forget About It* (Rounder)
- Sisters Wade** *Sisters Wade* (Blue Hat)



## LONE STAR SHOOTOUT

featuring:  
**YOU'RE PLAYING HOOKY,  
ROLL, ROLL, ROLL,  
and BON TON ROULET!**

Going for Americana adds  
**JULY 13TH**

**Lonnie Brooks, Long John Hunter, Phillip Walker**



**LONE STAR SHOOTOUT**

### TEXAS BLUES SUPERSESSION

featuring **Lonnie Brooks, Long John Hunter, and Phillip Walker** with a Lone Star serving of **ROCKIN' ROOTS MUSIC** and a pinch of **CAJUN SEASONING.**

Already on:  
**WNCW, WFDU, WFHB, and KOPN**

Radio Calls:  
**Tim Kolleth 773-973-7736 x 23**  
**Craig Bonnell 773-973-7736 x 24**  
**Leslie Rouffé @ Songlines 917-469-9943**

Americana®		SPINS	TREND	Stns	Adds	
LW	TW					
1	1	KINKY FRIEDMAN - Pearls In The Snow (Kinkajou)	1075	-85	68	2
2	2	MANDY BARNETT - I've Got A Right To Cry (Sire)	1034	-17	73	2
3	3	MARTY STUART - The Pilgrim (MCA)	995	+84	74	2
4	4	TRIB. TO GRAM PARSONS - Return Of The Grievous Angel (Almo Sounds)	942	+39	83	1
5	5	FRED EAGLESMITH - 50 Odd Dollars (Razor & Tie)	818	+24	75	2
10	6	HAL KETCHUM - Awaiting Redemption (Curb)	801	+43	67	4
 <b>Nice move into the top ten for Hal with spins at KFan, KKYC, KMON, KNOT, KRSJ, KTJJ, KUT, KVLR, TwangCast, WKGE, WLGW, WLNK, WMLB, WVHL, WVLS</b>						
8	7	RADNEY FOSTER - See What You Want To See (Arista)	789	+22	58	1
9	8	STACY DEAN CAMPBELL - Ashes Of Old Love (Paladin)	784	+20	60	1
6	9	THE RANKINS - Uprooted (Rounder)	767	-26	60	0
11	10	SHAVER - Electric Shaver (New West)	758	+8	67	1
13	11	L. LEWIS & HER BLUEGRASS PALS - L. Lewis & Her Bluegrass Pals (Rounder)	722	+21	71	0
18	12	LYLE LOVETT - Live In Texas (Curb/MCA)	719	+140	72	6
7	13	MONTE WARDEN - A Stranger To Me Now (Asylum)	694	-92	49	0
12	14	BACKSLIDERS - Southern Lines (Mammoth)	670	-53	63	2
20	15	JESSE WINCHESTER - Gentleman Of Leisure (Sugar Hill)	629	+76	59	4
14	16	DAVID ALLAN COE - Recommended For Airplay (Lucky Dog)	612	-58	42	0
23	17	TOWNES VAN ZANDT - A Far Cry From Dead (Arista Austin)	601	+65	63	3
24	18	FLYING BURRITO BROTHERS - Sons Of The Golden West (Grateful Dead)	582	+88	57	4
21	19	MARY CHAPIN CARPENTER - Party Doll And Other Favorites (Columbia)	580	+37	50	1
15	20	NITTY GRITTY DIRT BAND - Bang, Bang, Bang (DreamWorks)	571	-71	47	0
16	21	ROSIE FLORES - Dance Hall Dreams (Rounder)	557	-81	50	0
17	22	DALE ANN BRADLEY - Old Southern Porches (Pinecastle)	556	-24	47	1
22	23	TANYA SAVORY - Town To Town (Philo)	531	-7	57	1
19	24	KELLY WILLIS - What I Deserve (Rykodisc)	516	-40	47	0
32	25	KEVIN WELCH - Beneath My Wheels (Dead Reckoning)	514	+151	63	9
26	26	GREAT DIVIDE - Revolutions (Atlantic)	458	-1	34	0
30	27	BENNY MARTIN - The 'Big Tiger' Roars Again (OMS)	451	+43	55	5
28	28	LONGVIEW - High Lonesome (Rounder)	429	+18	52	0
36	29	GEORGE JONES - Cold Hard Truth (Asylum)	412	+80	27	5
 <b>George comes in from the "Cold" at KBCR, KFan, KKYC, KMON, KNBT, KNOT, KOMS, KRSJ, KUSH, TwangCast, WBWI, WDHC, WHEE, WLNK, WKTT, WLGW, WMLB, WSYC, WVHL</b>						
27	30	BILL MONROE - Live From Mountain Stage (Blue Plate)	402	-33	47	1
31	31	LYNN MORRIS - You'll Never Be The Sun (Rounder)	396	-4	51	0
35	32	VINCE BELL - Texas Plates (Paladin)	354	+13	48	3
29	33	TARA NEVINS - Mule To Ride (Sugar Hill)	354	-57	41	0
33	34	JUNE CARTER CASH - Press On (Risk/Small Hairy Dog)	344	-13	44	0
25	35	DARRELL SCOTT - Family Tree (Sugar Hill)	335	-140	42	0
38	36	BLEECKER STREET - Various Artists (Astor Place Recordings)	326	+12	37	0
D	37	DWIGHT YOAKAM - Last Chance For A Thousand Years (Reprise)	323	new	21	3
37	38	CHIP TAYLOR - Seven Days In May (Train Wreck)	320	-7	37	1
D	39	TRAILER PARK TROUBADOURS - Double Wide... (Rio Star Entertainment)	298	new	31	2
34	40	STEVE EARLE & THE DEL McCOURY BAND - The Mountain (E-Squared)	297	-49	31	0

**SnapSHOT**

"From the opening track, 'I've Got a Picture,' Radney Foster's *See What You Want to See* grabs you and doesn't let go. With cutting-edge sound, Mac McAnally production, a host of talented musicians, and Foster's pen behind every song, this album has a special quality that few possess. When we started playing 'I'm In' with Abra Moore, the phones started ringing. 'Raining on Sunday' with Darius Rucker, sounds great on the air. I also recommend 'Angry Heart' and 'God Speed.'" —Doug Rogers, WJMQ/FM-Clintonville, Wisconsin



**GAVIN AMERICANA**

**americana most added**

**WILLIE NELSON (13)** Night and Day (FreeFalls)  
**BRUCE ROBISON (11)** Long Way From Here (Lucky Dog)  
**KEVIN WELCH (9)** Beneath My Wheels (Dead Reckoning)  
**TEXAS TORNADOS (9)** Live from the Limo (Barb Wire/Virgin)  
**BELA FLECK (8)** Bluegrass Sessions Vol. 2 (Warner Bros.)

**HotPICKS**

LYLE LOVETT  
 FLYING BURRITO BROTHERS  
 MARTY STUART  
 JESSE WINCHESTER  
 TOWNES VAN ZANDT

**ChartBOUND**

TRIO (Asylum)  
 TONI PRICE (Antone's Records)  
 TEXAS TORNADOS (Barb Wire/Virgin)  
 ALEJANDRO ESCOVEDO (Bloodshot)  
 OLD 97'S (Elektra/EEG)  
 BELA FLECK (Warner Bros.)  
 DOC & RICHARD WATSON (Sugar Hill)  
 BLUE RAGS (Sub Pop)  
 BRUCE ROBISON (Lucky Dog)  
 JOHNNY DILKS (Hightone)

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**

**Willie Nelson Night and Day (FreeFalls)**

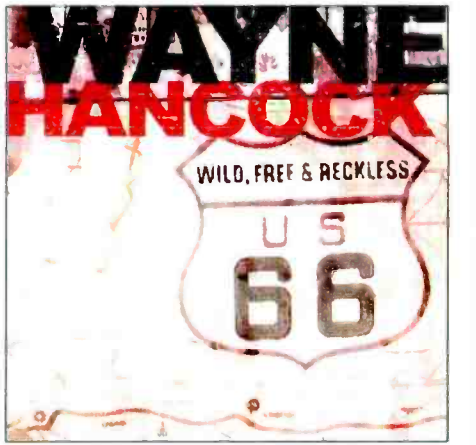
Instrumental though it is, you don't need a retina scan to know this is Willie. The man's personality shines through, whatever he does. Dance cheek-to-cheek to "Vous et Moi"; "Nuages" and "All the Things You Are" are among the many wistful tracks. Cut a rug to "Sweet Georgia Brown" and "Honeysuckle Rose." Following on the heels of *Teatro*, Willie stretches out beautifully in yet another direction. His artistry is a national treasure.



**ARTIST PROFILE Wayne Hancock**

**PROJECT:** *Wild, Free & Reckless*  
**LABEL:** Ark 21  
 Wayne "The Train" Hancock has been called the "real deal" by Joe Ely, Hank III, and countless critics and fans. On the eve of release number three, we hooked up to talk philosophy.  
**CAREER ADVICE:** "My father was a mathematician. He said, 'Whatever you do, you have to love it.'  
**KIDS WHO TAKE MUSIC IN SCHOOL TEND TO DO BETTER IN MATH:** "He must have passed something down to me, but I got it backwards. I love music. There's not much point in coming out and doing this unless you're going to do it your whole life."  
**TELL ME ABOUT THE ALBUM:** "It was a needed thing. I hadn't put out an album in two years. I figure it takes a year for people to hear your record, and another year for them to like it. I was tired of listening to my old one!"  
**ALL IN A DAY'S WORK:** "We recorded it in 16 hours. We took our time. At one

point, I had 12 guys sitting in the studio. We did everything live. If the guys thought they could do something a little better, we went back and fixed it—but sometimes the imperfection is what makes it. Like the first album (*Thunderstorms and Neon Signs*), it's got a lot of country in it."



**WHAT DO YOU SEE IN YOUR FUTURE?** "I would like to be like Bob Wills, or Milton Brown, or Hank Thompson, just always be playing. I'll keep spitting out records. I'm always gonna be doing this."

# gavin

## Jazz/Smooth

### Label Deals and Busy Dot Coms

**Brian Delp**, who currently handles an evening air shift for WBGO and whom we remember as being a crack jazz programmer from the Dakotas, is the interim Music Director to replace Gary Walker. With his previous experience, we figured all along he'd be the most logical choice. "It's good to be a 'reporter' again," Brian told GAVIN....

**Arkadia Jazz** has just doubled the size of its catalog (which originally included artists like **Billy Taylor, Benny Golson, and Joanne Brackeen**) by acquiring another indie jazz label, **Postcards**. Postcards has released CDs by artists like **Alan Pasqua** and **Ralph Simon**. "Arkadia is on an aggressive campaign for the future," said CEO **Bob Karcy**, who founded the label in 1997, "and is also in negotiations to acquire other record labels and catalogs."...The Chicago-based Jazz label

**Premonition Records** is about to enter into a unique distribution agreement with **Blue Note Records**. Details will be announced soon by label prez **Mike Friedman**. In honor of the new arrangement, Premonition is holding a contest among GAVIN Jazz stations. Programmers can win a

weekend trip for two to Chicago and attend live gigs headlined by **Patricia Barber** and **Kurt Elling**, which are being taped for subsequent live albums. Kurt will play on Friday,



**Pianist/vocalist Patricia Barber: Major label distribution deal on the horizon?**

July 16 and Patricia on Saturday, July 17. The winning package includes air fare, hotel accommodations, and restaurant gift certificates. For more information, GAVIN Jazz programmers should phone **Tom Reinholdt** at Premonition at (312) 243-7323....Two weeks ago our GAVIN Web site, gavin.com, was briefly out of commission due to a situation between our Web designer and ISDN provider. It had nothing to do with us—other than the fact that the problem was traced to the dramatic growth of online traffic to

gavin.com over the past several months. It also knocked our e-mail systems out for a while, too. Sorry about the inconvenience. It's the price you pay for having a cool site on the Internet....The June 21 issue of GAVIN stated that following **Derek Alan's** June 25 departure, **WQJZ** in Ocean City would be abandoning its Smooth Jazz format. Not quite true, says General Manager **Mike Reath**. They're keeping the format intact for now. The station is being moved 25 miles away to Salisbury and new production and news people are being hired. Reath says they will make a final determination as to Smooth Jazz's ultimate status at WQJZ very soon. We'll keep you posted... During the last few years, since Smooth Jazz radio began seriously doing auditorium music testing, we've spoken openly at seminar meetings about how **Michael Franks** has been caught in the crossfire of music research by getting negative scores. Now Franks has finally responded in the form of a song off his new CD, *Barefoot On the Beach*. Have you heard track Number Ten, entitled "Mr. Smooth?" Safe to say it's not on any stations' playlist.

## Be the Conduit: Gary Walker's "Exit" Interview



As I finished this column, who rang on the telephone but the man himself: Gary Walker called to wish us well and say goodbye. "I won't miss Jazz," said Gary, showing some sentimentality. "I have 8000 Jazz CDs. But I am going to miss the people." We will all miss him madly.

**You're leaving WBGO after 17 years. What's your biggest fear?**

I have this recurring nightmare that I'll be standing on the edge of the lake near where I'm staying at five o'clock in the morning, with a microphone soap-on-a-rope giving weather forecasts and trying to play Coltrane.

**Has there been any talk of a replacement?**

My job will probably become two. Various people will fill in from six to ten in the morning on the air, and Brian Delp will be taking over the music chores in the interim. I believe they will post both jobs.

**How do you look at Jazz Radio. Is it in great shape, could it be better, or is it in trouble?**

It's a combination of all three. It's in the hands of many fine Jazz programmers I've met and spoken with over the years. Just the fact that people are considering the audience instead of their favorite Jazz records is encouraging.

So many people are afraid of this music. We need to be a conduit of information that relates to artists. It's not the academic stuff. It's the up close and personal tidbits like Thelonious Monk was a killer poker player and used to sit in his apartment and play ping-pong for hours. People don't approach Jazz musicians as human beings.

**If Jazz stations schedule their music, that frees up air talents to sound more creative on the air.**

I don't know if I'm a big fan of the

modal thing. My gut tells me it's much too restrictive and playing it too safe. But it does encourage show prep. Jazz radio involves show prep and not just going in and saying it's Cannonball Adderley's birthday today, so I'll play this.

When you walk out of that studio, you should be so tired you gotta sit down for a half hour. The first thing I do when I go into the studio is disarm the telephone. Unless I ask for contest calls, I do



Gary Walker

not want people calling me! I'm at work.

**What's your take on air talents around the country?**

You'd be surprised how many Jazz air talents don't read newspapers. "Hey! Joe Henderson is on Charlie Rose tonight."

What? *USA Today* may win a Pulitzer for Best Paragraph, but it's a Bible for broadcasters because there's so much stuff you can use to drop a comment on the air and tie it into your show. The Cyber listings are great, and you sound like you know what you're talking about. You're not just playing old Sonny Stitt records.

**Any fond music memories?**

I met a drummer once who played in a pit band for a cheesy dinner theater version of *Sophisticated Ladies* in Mountain Lakes, New Jersey. He told me his girlfriend had a CD out. I thought to myself, "Oh no, not again." It was one of Diana Krall's early Canadian records. I put her on the air about four weeks later.

When I was new at WBGO, this guy named Anthony Wilson was working at the station and there was this woman in the other room singing scales. I asked him, "Who is that person singing?"

"That's my wife," he told me. They had just moved up from the South. We spoke and she told me she wanted to be a professional singer. It was Cassandra Wilson.

**What is your parting wisdom for Jazz radio?**

Make them tap their feet, shake their head, and snap their fingers. If you can get them to do that, you've done your job and they're into Jazz.



**Herb Alpert visited Smooth Weekend host Talaya Trigueros, supporting his latest *Almo Sounds* project, *Herb Alpert & Colors*.**

## Jazz

LW	TW		Stations	Adds	SPINS	TREND
1	1	<b>REGINA CARTER</b> - Rhythms of the Heart (Verve Music Group)	85	0	858	-77
4	2	<b>DIANA KRALL</b> - When I Look In Your Eyes (Verve Music Group)	83	0	755	+82
2	3	<b>WYNTON MARSALIS</b> - Marsalis Plays Monk (Columbia/CRG)	81	0	715	-28
8	4	<b>JACKY TERRASSON</b> - What It Is (Blue Note)	82	0	671	+28
5	5	<b>CEDAR WALTON</b> - Roots (Astor Place Recordings)	78	2	660	0
6	6	<b>DIANNE REEVES</b> - Bridges (Blue Note)	71	0	647	0
3	7	<b>T.S. MONK</b> - Crosstalk (N-Coded Music)	73	0	647	-51
10	8	<b>SHELLY BERG</b> - The Will (Cars)	73	3	558	+34
9	9	<b>DARREN BARRETT</b> - First One Up (J Curve)	66	0	500	-45
16	10	<b>MONTY ALEXANDER</b> - Stir It Up (Telarc Jazz)	68	5	489	+46
22	11	<b>VANESSA RUBIN</b> - Language of Love (Telarc Jazz)	69	1	475	+74
<p><b>9 Energized and back to the basics, Vanessa Rubin and producer John Clayton swing the place up. Play Vanessa's silk and satin duet with Freddy Cole.</b></p>						
21	12	<b>FRANK MANTOOTH</b> - Miracle (Sea Breeze)	66	4	474	+59
19	13	<b>LINCOLN CENTER JAZZ ORCHESTRA</b> - Live In Swing City (Columbia/CRG)	64	3	442	+2
30	14	<b>BENNY GREEN</b> - These Are Soulful Days (Blue Note)	72	5	431	+112
29	15	<b>JOEY DeFRANCESCO</b> - The Champ (HighNote)	72	5	426	+91
37	16	<b>KENNY GARRETT</b> - Simply Said (Warner Bros.)	78	8	422	+126
7	17	<b>CASSANDRA WILSON</b> - Traveling Miles (Blue Note)	50	0	420	-224
14	18	<b>LEW SOLOFF</b> - Song In My Heart (Milestone)	50	0	411	-54
18	19	<b>ASTRAL PROJECT</b> - Voodobop (Compass)	60	0	406	-34
12	20	<b>BRANFORD MARSALIS QUARTET</b> - Requiem (Columbia/CRG)	48	0	403	-99
11	21	<b>AARON GOLDBERG</b> - Turning Point (J Curve)	46	2	402	-122
23	22	<b>GREGG FIELD</b> - The Art of Swing (DCC)	58	1	401	+6
49	23	<b>HARRY CONNICK, JR.</b> - Come By Me (Columbia/CRG)	68	8	373	+142
<p><b>9 Harry hams it up with the explosive "Nowhere With Love." "It's better to be happy in a cardboard shack than to be alone in a castle!"</b></p>						
25	24	<b>BRAD MEHLDAU</b> - Elegiac Cycle (Warner Bros.)	59	0	372	+15
15	25	<b>JAE SINNETT</b> - The Better Half (Heart Music)	52	0	372	-73
26	26	<b>JIMMY BRUNO</b> - Live At Birdland II (Concord Jazz)	58	2	368	+11
34	27	<b>DIRTY DOZEN BRASS BAND</b> - Buck Jump (Mammoth)	58	4	365	+61
28	28	<b>CHARLIE SHOEMAKE</b> - Uncrowned Kings and Long Lost Things (Chase Music Group)	59	1	360	+15
20	29	<b>McCOY TYNER</b> - McCoy Tyner and the Latin All-Stars (Telarc Jazz)	44	0	348	-86
39	30	<b>CHUCHO VALDES</b> - Briyumba Palo Congo (Blue Note)	58	1	341	+63
13	31	<b>DOMINIQUE EADE</b> - The Long Way Home (RCA Victor)	43	0	328	-152
41	32	<b>PRYSM</b> - Second Rhythm (Blue Note)	65	5	327	+56
27	33	<b>MELVIN RHYNE TRIO</b> - Remembering Wes (Savant)	45	0	324	-33
48	34	<b>CHIP JACKSON</b> - Is There A Jacksons In the House (Jazz Key)	60	3	321	+85
46	35	<b>ROD McGAHA</b> - Preacherman (Compass)	56	5	319	+69
35	36	<b>ANDY SUMMERS</b> - Green Chimneys (RCA Victor)	57	1	319	+20
17	37	<b>AVISHAI COHEN</b> - Devotion (Stretch/Concord)	41	0	319	-123
50	38	<b>RODNEY JONES</b> - The Undiscovered Few (Blue Note)	64	6	307	+85
38	39	<b>JOHN STEIN TRIO</b> - Green Street (A Records)	56	3	306	+11
<b>D</b>	40	<b>CHICK COREA &amp; ORIGIN</b> - Change (Stretch/Concord)	57	5	304	<b>new</b>
31	41	<b>CHUCK MANGIONE</b> - The Feeling's Back (Chesky)	29	0	284	-35
24	42	<b>JASON MORAN</b> - Soundtrack To Human Motion (Blue Note)	36	1	279	-115
44	43	<b>DUANE EUBANKS</b> - My Shining Hour (TCB)	54	3	274	+18
45	44	<b>RICHARD GALLIANO</b> - French Touch (Dreyfus Jazz)	48	0	250	-4
<b>D</b>	45	<b>JANE IRA BLOOM</b> - The Red Quartets (Arabesque)	58	7	240	<b>new</b>
<b>D</b>	46	<b>KENNY DREW, JR.</b> - Winter Flower (Milestone)	43	4	240	<b>new</b>
32	47	<b>WALLY SCHNALLE</b> - That Place (Retlaw)	38	0	240	-78
33	48	<b>PETER MARTIN WEISS</b> - Bass Hits (Savant)	34	0	239	-72
43	49	<b>JEFFREY SMITH</b> - Down Here Below (Verve Music Group)	32	0	226	-31
<b>D</b>	50	<b>JOE LOVANO/GREG OSBY</b> - Friendly Fire (Blue Note)	44	2	225	<b>new</b>

## GAVIN JAZZ

### jazz most added

- JAVON JACKSON (43)** Pleasant Valley (Blue Note)  
**CLARENCE "GATEMOUTH" BROWN (41)** American Music, Texas Style (Blue Thumb)  
**JANIS SIEGEL (38)** The Tender Trap (Monarch)  
**JAY LEONHART (24)** Sensitive To the Touch (Groove Jams)  
**EDDY LOUISS (22)** Sentimental Feeling (Dreyfus Jazz)

### SpinCREASE

<b>HARRY CONNICK, JR.</b>	<b>+142</b>
<b>KENNY GARRETT</b>	<b>+126</b>
<b>BENNY GREEN</b>	<b>+112</b>
<b>CHICK COREA &amp; ORIGIN</b>	<b>+101</b>
<b>LOCKE/HAZELTINE QUARTET</b>	<b>+101</b>

### ChartBOUND

<b>LOCKE/HAZELTINE QUARTET (Sharp 9)</b>
<b>SHEILA JORDAN (HighNote)</b>
<b>JAVON JACKSON (Blue Note)</b>
<b>MARK ISHAM (Columbia/CRG)</b>
<b>CLARENCE "GATEMOUTH" BROWN (Blue Thumb/VMG)</b>
<b>SANTI DEBRIANO (HighNote)</b>
<b>FRED HERSCH (Nonesuch)</b>
<b>Dropped: #36 Charlie Hunter/Leon Parker, #40 Irene Reid, #42 Norman Hedman's Tropique, #47 David Murray, Irvin Mayfield.</b>

JAZZ REPORTS ACCEPTED  
 THURSDAYS  
 9 A.M.-3 P.M.  
 GAVIN STATION REPORTING  
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### Review

#### JAVON JACKSON Pleasant Valley (Blue Note)

One of the easiest ways to strip down Jazz to its basic groove essentials is to adapt to the Hammond B3 quartet sound a la Jimmy Smith in the Blue Note 1950s. Funky Jazz organ always sparks phone calls from listeners, and Javon Jackson's Most Added Pleasant Valley release intersects that era with the title cut. Javon stars as Stanley Turrentine, Larry Goldings plays the role of Smith, while Dave Stryker portrays guitarist Kenny Burrell. The funky, spare versions of Al Green's "Love and Happiness" and Stevie Wonder's "Don't Worry About a Thing" will appeal to a very young demo.



### ARTIST PROFILE

## Brad Mehldau

#### PLAYING ALONE

The enviable perk of being a piano player is the instantaneous pleasure one can receive (and hopefully give) by playing alone, unaccompanied. Solo piano playing is a pleasure I associate with memories of childhood. Probably at around 10 or 11-years old, improvisation entered with increasing regularity. In retrospect, what I was improvising was probably a reflection of the music I was submerged in at the time: a hodgepodge of Chopin and Brahms, piano-rocker hero Billy Joel, and bands like Styx, Rush, Supertramp, and Yes. The irony is that almost 20 years later, when I listen back to the CD, at times it sounds just like that: A hodgepodge of Chopin and Billy Joel, Brahms and Supertramp!

I waited a long time before I considered recording solo piano, because I wanted to be able to give my various influences a name and shape. Elegiac Cycle, therefore, is the name and the shape, referring to content (elegies) and form (cycle).

The set begins with "The Bard." The Bard could just as well be any storyteller, or a personification of the listener embarking on a story-journey. "Elegy for William Burroughs and Allen Ginsberg" is for two writers I much admire, who both passed away recently. It segues directly to "Lament for Linus," in

which only the melody is stated, with no improvisation. It refers not to the Linus of Peanuts, but a mythological Linus that Virgil writes of in The Aeneid.

Almost always I follow the Jazz model: "Head in, blow, head out," meaning, state



the theme, improvise over the harmony derived from the theme, adhering to the theme's structure as well, improvise over the harmony...and repeat the theme to end.

It is my hope that, in spite of all the thinking behind Elegiac Cycle, it can be enjoyed as a transparent work, meaning it's not necessary to know any of this [beforehand]. It can be as a supplement to the experience. I believe the music is emotionally compelling in its own right.

EMAIL COMMENTS TO KEITH@MAIL.GAVIN.COM

SmoothJazz & Vocals

LW	TW	Stations	Advs	SPINS	TREND
2	1	DAVID BENOIT - Professional Dreamer (GRP)	50	0	867 +23
1	2	ROGER SMITH - Both Sides (Miramar)	41	0	786 -83
3	3	JANGO - Dreamtown (Samson Music)	38	0	670 -80
4	4	TOM SCOTT AND THE L.A. EXPRESS - Smokin' Section (Windham Hill)	44	0	662 -38
6	5	THE RIPPINGTONS featuring RUSS FREEMAN - Topaz (Windham Hill Jazz/Peak)	47	0	632 -22
7	6	BONEY JAMES - Body Language (Warner Bros.)	40	1	595 -59
5	7	PETER WHITE - Perfect Moment (Columbia/CRG)	36	0	555 -141
8	8	JOE SAMPLE with LALAH HATHAWAY - The Song Lives On (PRA/GRP)	40	0	537 -51
14	9	SPYRO GYRA - Got the Magic (Windham Hill Jazz)	47	1	501 +55
<p><b>9</b> <i>Spyro Gyra's swing piece, "Silk and Satin," is the only release outside of David Benoit that's moving up. Times are tight.</i></p>					
11	10	NELSON RANGELL - Always (Shanachie)	32	0	489 -27
10	11	KIRK WHALUM - For You (Warner Bros.)	32	1	489 -64
15	12	NATALIE COLE - "Snowfall on the Sahara" (Elektra/EEG)	38	2	474 +35
9	13	3RD FORCE - Force Field (Higher Octave)	40	1	474 -109
13	14	WARREN HILL - Life Thru Rose Colored Glasses (Discovery/Sire)	33	0	452 -43
16	15	JEFF GOLUB - Out of the Blue (Bluemoon/Atlantic)	42	1	447 +17
12	16	ERIC MARIENTHAL - Walk Tall (i.e. music)	29	0	416 -87
18	17	WALTER BEASLEY - For Your Pleasure (Shanachie)	30	0	408 -3
25	18	CHRIS BOTTI - Slowing Down the World (GRP)	38	3	400 +29
21	19	THE JAZZMASTERS feat. P. HARDCASTLE - Jazzmasters III (Hardcastle Records)	42	2	388 -7
20	20	STEVE COLE - Stay Awhile (Bluemoon/Atlantic)	32	4	377 -29
17	21	ERIC ESSIX - Small Talk '99 (Zebra)	28	0	363 -67
19	22	NITE FLYTE - Ascension (Instinct)	30	0	350 -59
26	23	RICHARD ELLIOT - Chill Factor (Blue Note)	43	5	343 +7
22	24	GOTA - Let's Get Started (Instinct)	26	1	292 -97
30	25	SOUL BALLET - Trip the Night Fantastic (Countdown/Unity)	25	0	289 +11
32	26	THE BRAXTON BROTHERS - Now and Forever (Windham Hill Jazz)	27	1	283 +9
23	27	DAVID SANBORN - Inside (Elektra/EEG)	25	0	279 -109
27	28	SPECIAL EFX - Masterpiece (Shanachie)	27	0	274 -53
50	29	NORMAN BROWN - Celebration (Warner Bros.)	35	7	269 +135
29	30	DANCING FANTASY - "Take Five" (Higher Octave)	26	1	268 -10
24	31	BRIAN BROMBERG - You Know That Feeling (Zebra)	24	0	262 -121
31	32	QUINCY JONES - From Q With Love (Qwest)	28	1	257 -21
36	33	DOWN TO THE BONE - "Long Way From Brooklyn" (Internal Bass)	27	4	254 +38
28	34	LUTHER VANDROSS - I Know (Virgin)	21	0	251 -44
33	35	BONA FIDE - Royal Function (N-Coded Music)	26	0	250 -2
D	36	KENNY G with LOUIS ARMSTRONG - Classics In the Key of G (Arista)	32	19	248 new
<p><b>9</b> <i>On Classics in the Key of G, Kenny G picks the most historically melodic moments of mass appeal jazz and makes them his own.</i></p>					
38	37	BRIAN TARQUIN - "Darlin Darlin Baby" (Instinct)	22	4	197 -3
44	38	CRAIG CHAQUICO - Four Corners (Higher Octave)	26	3	196 +26
41	39	MICHAEL PAULO - Midnight Passion (Noteworthy)	18	0	191 +7
34	40	RICK BRAUN - Full Stride (Atlantic)	18	0	190 -38
37	41	GATO BARBIERI - Che Corazon (Columbia/CRG)	20	1	183 -31
35	42	DIANA KRALL - "Why Should I Care" (Verve Music Group)	16	0	177 -43
42	43	RICHARD SMITH - Flow (Heads Up)	18	1	170 -11
43	44	B. CALDWELL/M. SCOTT - "Show Me Your Devotion" (Sin-Drome)	16	0	168 -5
47	45	STEVE REID - Passion In Paradise (Domo)	17	0	163 +14
45	46	MARION MEADOWS - Another Side of Midnight (Heads Up)	19	3	163 +7
49	47	MICHAEL FRANKS - Barefoot On the Beach (Windham Hill Jazz)	15	2	144 +4
D	48	BILL EVANS - Touch (Zebra)	13	0	142 new
39	49	MARC ANTOINE - Madrid (NYC/GRP)	15	0	134 -64
40	50	GABRIELA ANDERS - Wanting (Warner Bros.)	12	0	123 -65

smooth jazz  
most  
added

- KENNY G with LOUIS ARMSTRONG (19) "What a Wonderful World" (Arista)
- SLIM MAN (8) "Sweet Serenade" (GES)
- EARL KLUGH (8) "Peculiar Situation" (Windham Hill Jazz)
- NORMAN BROWN (7) "Celebration" (Warner Bros.)
- RICHARD ELLIOT (5) "Chill Factor" (Blue Note)

SpinCREASE

- KENNY G with LOUIS ARMSTRONG +214
- NORMAN BROWN +135
- MERCEDES HALL +76
- SLIM MAN +64
- EARL KLUGH +61

ChartBOUND

- EARL KLUGH (Windham Hill Jazz)
- LEE RITENOUR (i.e. music)
- SLIM MAN (GES)
- SMOKE N' FUNCTION (Mesa/Atlantic)
- HERB ALPERT & COLORS (Almo Sounds)
- SMOKE N' FUNCTION (Mesa/Atlantic)
- MERCEDES HALL (Dalin)
- Dropped: #46 Jeff Lorber, #48 Native Vibe

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Review

KENNY G with  
LOUIS ARMSTRONG  
"What a Wonderful World"  
(Arista)



Louis Armstrong is a god around the Gavin office. Senior Editor Quincy McCoy named his young son, Lou, after the legendary performer, and "Black and Blue" is (in our opinion) one of the greatest Jazz anthems of all time. When Kenny G and his band performed this remake of "What a Wonderful World" on QVC, the sales orders must have rolled in. This is the ultimate clever image record for the current face of Smooth Jazz. On the full Classics in the Key of G CD, Kenny also covers gentle versions of Getz and Miles.

ARTIST PROFILE Slim Man

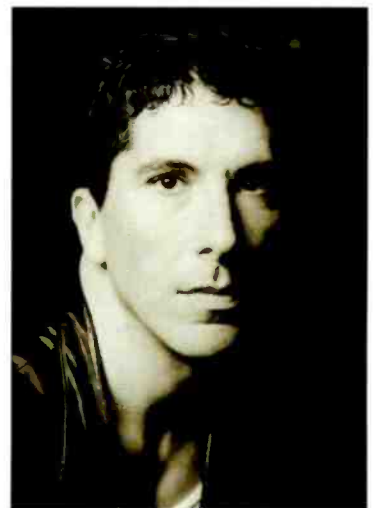
SLIM'S SWEET SERENADE

For my new record, Jazified [on GES Records], Marc Antoine plays on a couple of songs, Ken Navarro plays a solo on the opening single ("Sweet Serenade"), and Kevin Levi (who plays with Shai, SWV, George Clinton and Bona Fide) added a funky R&B sounding saxophone throughout.

I wrote 30 songs for this record, but I kept going through a weeding out process. I thought about what I really liked about the very first Slim Man album and took a couple of years to reach that point. As a result, it took me a long time to get to the point where I felt I had the right collection of tunes. For the first time I wasn't in a hurry and didn't have a specific deadline. Jazified was ready when it was ready, and I had no plans to put it out until I was sure it was done. I wanted to take my time.

Joe Ercole was the producer during the sessions. We recorded the music digitally on a 24-bit hard drive computer, which was a first for me since I've always been an analog gear hound. This was my first experience in the digital realm, and it was an educational experience as well. Plus, I've just received an endorsement deal from my Steinberger bass guitar guy. They made me an incredible custom fret-less Steinberger. I used it for

almost every song! I had a new toy to play around with, and I loved its sound. "Sweet Serenade" has this swinging 12/8, shuffle kind of feel. It's my favorite tune off the album and I'm glad we got good



feedback to make it the first single. These days I'm in the position to go out on the road both as Slim Man and Bona Fide. While Joe is not quite the road warrior that I am, I'll offer him whatever gigs come around and if he can make it fine. If not, I'll use somebody else, which is fine with him.

Thurs. 7/22

# The Conclave College

Presented by  
All Access

Consultant Randy Lane  
Capstar Sr. VP/Programming Jack Taddeo  
Consultant Alex DeMers  
Arbitron Manager of Radio Programming Services Bob Michaels  
Consultant Don Hallett

OPENING RECEPTION -  
Featuring REO Speedwagon

Presented by  
R&R

### Format Symposia

AAA (performance by The Vee's/Fahrenheit)  
Modern AC (performance by Robynn Ragland/Red Ant)  
Country

### General Session

Emerging Audio Services - What you don't know about DARS, DAB, Low Power FM and MicroRadio CAN Hurt You! A very high power discussion moderated by Tech Guru Mark Durenberger.  
Faculty Dick Ferguson (Sr. VP/Cox), Al Brady Law (VP/Programming - Command Audio), and more!

### Lunch/Performance

### Keynote Speaker

Jesse "The Governor" Ventura  
(featuring a musical presentation by Cal Hollow/Jericho Records)



### Concurrent Sessions

Arbitron - What you MUST know!  
Legends of Rock Radio presented by FMBQ With Lee Abrams & Friends  
Building Non-traditional Revenue Opportunities - It's the Program Director's Other Job - Presented by George Hyde/The Radio Advertising Bureau

### Format Symposia

Alternative (musical presentation by Delirious/Virgin Records)  
AC (musical presentation by Julia Darling/Wind-Up Records)  
Air Check Clinic

Friday 7/23

### Format Symposia

NAC/Smooth Jazz  
News Talk Sports  
Top 40

### General Session

The New Entertainment - (FINANCE) Does Wall Street become the true decision maker for what happens at your radio station or record company? Moderated by Jon "Dr. J" Najarian Faculty: Bishop Cheen (First Union Capital Markets), Michael O'Shea (New Northwest Broadcasting), Carl Gardner (The Journal Company), Ken O'Keefe (Chancellor Media) Presented by The M Street Journal

### Awards Luncheon

### Keynote

Mitch Albom - Author of the best selling "Tuesday's with Morrie", ESPN Sports Personality  
Presented by ABC RadioToday



### Concurrent Sessions

Mentoring: The future begins with you and your company. Be on hand to learn about The Conclave's new program to build new and better talent for radio and then learn about how community mentoring can make a big difference for kids in your market. With Don Maple (Sr. VP/America's Promise)

So, what are YOU doing with the internet? Practical advice from the pro's who know. Moderator: Donn Seidholz (Capstar/Omaha). Faculty: Dave Casper (RAB), Amy Van Hook (Susquehanna, Jim Smith (RadioWave.com), Michael Rau (Radio Data Group/MJI), and more!

### Format Symposia

Rock  
Oldies  
Air Check Clinic - This agenda is subject to change without notice

Saturday 7/24

## CONFERENCE REGISTRATION

The Conclave (612) 927-4487  
4517 Minnetonka Blvd., Suite 104  
Minneapolis, MN 55416  
www.theconclave.com

Name \_\_\_\_\_  
Title \_\_\_\_\_  
Call Letters/Company Name \_\_\_\_\_ Format \_\_\_\_\_  
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\$99.00 Educator/Student/Free Agent/Faculty  
\$369.00 Before July 15th  
\$799.00 After July 15th

Amount Enclosed \$ \_\_\_\_\_  
 Visa  MasterCard  
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Account Number: \_\_\_\_\_ Exp. Date \_\_\_\_\_

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Cancellation Policy: All cancellations must be submitted in writing. A refund less a \$50 administrative fee from full tuition, \$25 from student tuition will be issued after the conference if notified before 7/1/99. No refunds will be issued after 7/1/99. There is no fee to transfer your registration.

## HOTEL REGISTRATION

Minneapolis Marriott City Center **SOLD OUT**  
Radisson Hotel **SOLD OUT**

Crown Plaza Hotel (3 Blocks)  
\$82 Room Rate  
Call (612)338-2288

BE SURE TO TELL THE HOTEL YOU'RE ATTENDING THE CONCLAVE!

## EXTRACURRICULAR ACTIVITIES

KDWB Variety Family Center Golf Classic - Wednesday PM  
The Conclave Silent Auction - Thursday-Saturday  
McVay Seminar - Thursday AM  
The Jerry Clifton Session - Thursday AM  
Twins vs Mariners - Saturday

## CONCLAVE PARTNERS

The Conclave thanks the following organizations and individuals who have made significant contributions to the 24th annual Conclave: All Access Music Group, Arbitron, R&R, Restless Records, Red Ant Records, Jericho Records, Fairwest Direct, REO Speedwagon, MJI, ABC Radio Today, Virgin Records, Net Radio, FMBQ, Wind-Up Records, M Street Journal and more!  
THE CONCLAVE... Is a not for Profit Organization



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*President  
McVay Media*

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*President  
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▼ "It didn't take the Shane Media staff long to become addicted to Mediabase 24-7. The data is clear. It's easy to access. Highlights help us find what we need quickly. Next to priority custom research, Mediabase 24-7 is the best way to get an instant, accurate feel for the music."

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*President  
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*President  
The Randy Lane Company*

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**Alex DeMers**

*President  
DeMers Programming*