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Night Life Is The Good Life

MUSIC

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matchbox On Fire

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Say Aaliyah

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ALTERNATIVE
Pearl Jammin' To Top 10

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Davidson Into Top 15

NEWS
Seagram Merger Talks Stall
PUR Drops In '99
Metallica Sues Napster

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

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Home of the Seminar in Radio

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WQQK-Raleigh
WBLK-Buffalo
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WGCI-Chicago
KPRS-Kansas City
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WEDR-Miami
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I NEED YOU

The new single and video from the Grammy®-award winning multi-platinum artist.
MUSIC FROM AND INSPIRED BY JESUS - THE EPIC CBS MINI-SERIES

Impacting Top 40 Now!
Seagram Merger Talks Stall

Seagram Company's rumored attempts to find a suitor appear to have stalled, as such potential partners as Vivendi SA, News Corp., Disney, and Bertelsmann AG have balked at Chief Executive Edgar Bronfman, Jr.'s insistence that any deal would include both the company's beverage and entertainment operations.

The Wall Street Journal this week reported that a Vivendi deal (a 50-50 merger), which some analysts pegged at $30 billion, seemed likely.

Radio Loses 1 Million Listeners in '99

Arbitron data nationwide shows that between the Fall 1998 and Fall '99 surveys, one million fewer people listened to radio in any given quarter hour, declining from 23,400,000 nationally in Fall '98 to 22,400,000 as of the Fall '99 book.

However, the decline of approximately four percent in persons using radio (PUR) levels given quarter hour, declining from 22,400,000 in Fall '98 to 21,000,000 as of the Fall '99 surveys, one million fewer people listened to radio in any one week.

Listeners in '99

Radio Loses 1 Million

New World Order

"Record companies have developed a relationship with the brick and mortar retailers. There is a physical pressing plant and physical distribution. The Internet doesn't obsolete those distribution channels, but it certainly changes the mix of the importance of all the distribution channels by adding a set of new ones." —REALNETWORKS CHAIRMAN/CEO ROB GLASER, SPEAKING ABOUT THE STATUS QUO RECORD-RETAIL MODEL

Money Market

"For a long time the record companies didn't even market to consumers. They only marketed to record stores and radio stations. Now you have got a place where you can spread out the revenue opportunities. There is a huge amount of money to be made for everybody in this, even as the physical product goes away." —RIAA PRESIDENT/CEO HILARY ROSEN, DISCUSSING THE ONLINE "PARADIGM SHIFT"

Walk The Plank

"It is sickening to know that our art is being traded like a commodity rather than the art that it is. From a business standpoint, this is about piracy...taking something that doesn't belong to you; and that is morally and legally wrong. The trading of such information—whether it's music, videos, photos, or whatever—is, in effect, trafficking in stolen goods." —METALLICA DRUMMER Lars Ulrich, COMMENTING ON THE GROUP'S LAWSUIT AGAINST NAPSTER

Metallica Files Suit Against Napster

Elektra recording artists Metallica, E/M Ventures, and Creeping Death Music have filed suit in U.S. District Court against Napster, Inc., the University of Southern California, Yale University, and Indiana University.

The suit alleges that Napster and the other defendants have violated the law by enabling visitors to the Napster Website to "unlawfully exchange with others copyrighted songs and sound recordings without the knowledge or permission of Metallica." The suit cites numerous instances of copyright infringement, unlawful use of digital audio interface device, and violations of the Racketeering Influenced & Corrupt Organizations Act (RICO).

The suit further alleges that Napster has "designed and distributed software whose sole purpose is to permit Napster to profit by abetting and encouraging the pirating of the creative efforts of the world's most admired and successful musical artists." The three universities are named in the lawsuit because they "easily could block this insidious and on-going thievery scheme."

Dr. Dre Warns Napster

Rapper Dr. Dre this week notified Napster that it had until today (April 21) to take his music off the Website's directory. In a letter sent to Napster acting Chief Executive Eileen Richardson, attorney Howard King said that "the listing of his songs and masters on Napster and the facilitation of the transfer of those files constitutes an infringement of his copyrights. Dr. Dre has not committed to suing them, but that would be the logical conclusion if they don't take it off their site." King also is representing Metallica in their suit against Napster.
Liquid Audio 1Q Revenue Up in '99

Liquid Audio has reported that total net revenues for the first quarter were $3.0 million, compared with $1.3 million for the fourth quarter of 1999 and $331,000 for the first quarter of 1999. The corporate net loss was $6.5 million, or a loss of $0.30 per share.

“Our strategy is to leverage Liquid Audio’s open architecture as the business-to-business e-commerce infrastructure platform for the music industry worldwide,” commented Gerry Kehrsy, President and Chief Executive Officer of Liquid Audio. “We are now executing this strategy through the implementation of key partnerships with AOL, Microsoft, IBM, Sony, and BMG. In the first quarter we recorded strong revenue growth, and overall, we’re pleased with our momentum in the new year.”

DeLong Sr. VP at Universal/Motown

Universal/Motown Records Group has promoted Valerie DeLong to Sr. Vice President of Crossover Promotion, overseeing all crossover radio initiatives for Universal, Motown, Republic, and Cash Money artists. The appointment was co-announced by Monte Lipman, President of Universal Records, and Kedar Massenburg, President/CEO of Motown Records.

“One look at Valerie’s extraordinary track record and you’ll understand why we are so thrilled to expand her duties,” Lipman commented. “Her promotion reflects not only our appreciation for all she has accomplished, but our anticipation of even greater things to come.”

“Throughout her remarkable career Valerie has done an incredible job of combining her sensibilities as a music executive with tremendous radio savvy,” said Massenburg. “We are fortunate to have her as part of the Universal/Motown family.”

MP3 Absorbs MP3Radio.com

MP3.com has acquired the majority position in MP3radio.com from its joint venture partner, Cox Interactive Media, in an effort to reduce redundant marketing and promotional efforts.

“As we began to work more closely with over-the-air radio stations to help promote the artists posted on our Website, both ClMedia and MP3.com realized that we were duplicating some of MP3radio’s efforts on a number of fronts,” observed MP3.com Chairman/CEO Michael Robertson. “Both companies felt that by bringing MP3radio’s operations under MP3.com, we could offer a coordinated suite of products and services to the over-the-air radio market.”

One of the casualties of this consolidating wave is Gregg Lindahl, who had served as President/COO of MP3radio.com. “This next step in MP3radio.com’s cycle will build on the affiliate relationships we have developed to date,” he noted.

MP3radio.com is expected to relocate to San Diego to be integrated into the existing MP3.com operations; Lindahl will remain in Atlanta with Cox in a position to be announced soon.

FRIENDS OF RADIO

BY JESSIE SCOTT

John Wooler

President of Pointblank Records, Sr. VP of Commercial Marketing for Virgin Records, and co-producer of I-10 Chronicles

Hometown:
I grew up in Scotland.

Current project:
The I-10 Chronicles (Back Porch/Virgin).

What radio stations did you grow up listening to?
This very cool roots show on Radio One. It was hosted by blues musician Alex Kommer.

What stations do you listen to now?
NPR stations, A3, and I-10 radio.

If you owned a radio station, you would:
I would have a different style of DJ fronts.

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"Upper demo female research and Top 10 phones remove all lower end stereotypes for Hanson. Don’t be afraid to play it all day."
—Tony Bristol, WPRO/Providence

TOP 40 MAINSTREAM MONITOR 27*!

New This Week: WKQI/Detroit...and more!
# 4 selling single in the country! 100,000 pieces sold in two weeks!
Mainstream Audience now over 1* million!

GREAT STORIES:
Z100/New York: Top 5 phones! (22x)
KHTS/San Diego: Top 10 phones again! (30x)
WNKS/Charlotte: Top 5 phones! (20x)
KCHZ/Kansas City: Top 5 phones! (47x)
WABY/Mobile: Top 5 phones! (50x)
WFRO/Providence: Good early callout with females 25-34! (26x)
KQKQ/Omaha: #10 callout with females 25-34 (3 weeks in a row!) (42x)
WEAM/Montgomery: Top 5 overall callout! POWER ROTATION! (62x)

NOW on OVER 130 POP STATIONS...
WSTR 32x  WXYV 25x  KZZP 25x  WQZQ 25x
KUMX 25x  WNTQ 30x  KKDM 30x  WYOY 30x...and many more!

“We’ve opened it up after 3pm and are consistently getting top 5 phones. ‘This Time Around’ adds great balance to Z100!"
—Cubby, Z100/New York

“This record is pulling great phones from the younger demo at night AND adult female listeners during the day!
This song has all the ingredients of being a smash! It has constantly been on our Top 5 at 8 and I will be looking to move it into power rotation soon."
—Scott Hamilton, WXJX/Chattanooga

Vocals produced by Mark Hudson and Hanson
Mixed by Tom Lord-Alge
Managed by Triune Music Group (www.triune.com)
www.hansonlive.com  www.islanddefjam.com
One big happy family. If you look at it (from a totally skewed and obviously Paige point of view), a radio station has all the dynamics and elements of a family unit. You've got stern but loving dad (the GM), mom, who nags us about minor and seemingly trivial things until you just want to choke the life outta her (the PD), and of course the kids (the airstaff). Taking this a step further, consolidation is nothing more than having weird cousin Stevie and his brood from Indiana moving into the spare bedroom down the hall.

In any family you're always going to have one kid who monopolizes the bulk of the attention. In our case it'd be the morning show. Usually the middle child is the one left to fend for himself/herself, often becoming a moody loner spending hours reading gun magazines; drifting from one dead-end low-paying job to another—anger and resentment building until one day...whoops. Did I say that out-loud? I digress. But the middle child in radio is usually the midday jock. The other shifts seem to get all the cool holiday campaigns and promotions while the midday announcer gets the Free Fax Lunch Feature. Which is why Secretaries Day is such a godsend. Finally! Something for your middayer to have some fun with.

Secretaries Day, which is next Wednesday (the 26th), would fall into that category of promotional opportunities that stations have acknowledged but in many cases have never fully made the most of. Having bosses fax in why their secretary is deserving of flowers is all right, but only if it's 1978 and Jimmy Carter is attacking bunnies with a cane paddle.

This one is similar to Valentine's Day; you can be in the majority and do warm and fuzzy odes to the hard-working secretaries of your market. Or you can be completely left brain and do something wild and out-of-control. Want to guess what category I fall into?

Your working arsenal for the warm and fuzzy arena has to include flowers, visits to a day spa, temp service so the winning secretary can have a pampered day off and the use of a banquet facility to host some form of honorarium luncheon. How do you get your winners? By our old friend Mr. Fax, of course (and his cousin E. Mail). The whole tell-us-why-your-secretary-is-the-best promotion is fine. As long as you build in some kind of hook, this is marginally sufficient. Or you can do the opposite. 95.7 in Birmingham is doing an S.O.B. (Secretaries On Break) party this Wednesday. At-work Listeners have been faxing and emailing middayer clothing to the adoring screams from the women, and then jump into the limo, all hot and sweaty for the ride to the next office on the list.

Can you find a hip and thrill-seeking boss who would allow him/herself to be the object of abuse and humiliation? One station did an event at center-court at a mall that had a bevy of secretaries (bevertaries?) strip their boss down to his jockeys, cover him in honey, roll him in feathers and then put a collar and leash on him before taking him for a "walk." "Toss Your Boss" would involve taking an employer up in a plane and letting his staff push him out. With a parachute of course, but you get the picture. Been there. Done it. Huge.

The morning show, as the pesky sibling, will almost certainly want something of their own for the 26th. One fall back standard has been, since the days of Carter: the typewriter toss. Okay. Who still uses typewriters? No one. So if you don't want to sound foolish, make it a photocopying machine drop. First, it's bigger. And size does matter (or so I've been told over and over). It'll make a bigger bang on impact, which makes for great audio. Or even a computer or word processor drop. But please, no typewriters!

There are a handful of holidays and celebrations like Christmas, Valentine's, and the Fourth of July that get the lion's share of our promotional attention. Sometimes, just a little time and effort can take a Hallmark holiday like Secretaries Day and turn it into something many times larger than any of the traditional ones ever are.

"Mary K and Jamz is coming to the rescue of these hard-working, underappreciated women and will have a noon-time male strip show with flowers, champagne, and a free buffet at a local club."

Mary K to explain why their boss is the biggest S.O.B. (yes, the original and most commonly used meaning of the acronym) in town. Women have been sending in how their employer has never so much as bought them a Hallmark card. Fine. Mary K and Jamz is coming to the rescue of these hard-working, underappreciated women and will have a noon-time male strip show with flowers, champagne, and a free buffet at a local club. Those offices of women will get limoed in for the bash which should get out of control in, oh, the first 28 seconds.

A couple stunts of the Clifton stations include KUBE 93 in Seattle's "Nuts At Noon" in '99. It was tough duty but Music Director Julie Pilat shuttled around the market in a limo filled to the skylight with male strippers. They did quick ten-minute "hits" at offices around town. The limo would pull up, the dancers would all run in, take off their clothes to the adoring screams from the women, and then jump into the limo, all hot and sweaty for the ride to the next office on the list.

Despite a Forrester Research report that suggests 75 percent of all online e-tailers will cease to exist at the end of next year, overall online sales are expected to double this year, according to a study conducted by shop.org.

The study conducted by The Boston Consulting Group found that business-to-consumer revenues grew 120 percent from 1998, and now represent around 1.4 percent of all retail sales. "The rest of this year promises to be a roller coaster for e-commerce companies," says Donna Iucolano, Chairperson of shop.org's Internet research committee. "However, those companies with a strong consumer focus and an eye toward maximizing profits will come through unscathed."

The study predicts that by the end of 2000 online computer, book, music, and video retail sales categories will have reached at least ten percent penetration vs. offline retailers.

In his years, Paige Nienaber, VP of Fun 'N Games for Clifton Radio and CPR, has tossed his FEW COOKIES. YOU CAN REACH PAIGE IN HIS YEARS, PAIGE NIENABER, VP OF FUN 'N GAMES FOR CLIFTON RADIO AND CPR, HAS TOSSED HIS in his years, Paige Nienaber, VP of Fun 'N Games for Clifton Radio and CPR, has tossed his FEW COOKIES. YOU CAN REACH PAIGE IN HIS YEARS, PAIGE NIENABER, VP OF FUN 'N GAMES FOR CLIFTON RADIO AND CPR, HAS TOSSED HIS.
What is 24-7jobs?
24-7jobs is a new part of the GAVIN Website (www.gavin.com) dedicated to the radio hiring process. It's a site designed to make the job hunt and the talent hunt easier.

Why 24-7jobs?
Each week at GAVIN we talk to hundreds of radio stations. We hear constantly about talent switches, people moving cross-town, cross-country, etc. With our network of stations and the convenience the Internet brings to all of us, we see this as a natural progression for the radio industry and GAVIN magazine.

What does this site offer station managers?
We've got talent, and they are online for your convenience. PDs can point and click to listen to hundreds of tapes or narrow down the field based on their specific needs. 24-7jobs is proud to have this current library of radio talent online, all the time. Stations can also post their jobs online at no charge. Any on-air or programming-related jobs are listed for a three-week run. We get the word out to the GAVIN faithful 24-7.

What does this site offer talent?
Where do we begin??? You can place your tape and résumé online at no charge. We create a résumé page devoted to you, and it includes your résumé, aircheck, and photo (if you dare). We also post your jobs online at no charge. Any on-air or programming-related jobs are listed for a three-week run. We get the word out to the GAVIN faithful 24-7.

Do I have to submit a picture?
Absolutely not. If you reply to a job listing and you get a résumé or check out talent.

How do I submit my tape?
Send a recent aircheck (on a standard audio cassette or CD) and résumé to: 24-7jobs, P.O. Box 51909, Pacific Grove, CA 93950. Make sure you stop by the 24-7jobs site first to complete and print out the submission form. Please include this form with your material.

How do I submit jobs?
In a variety of ways: Tell your GAVIN format editor about it. You can also visit the site and submit them online, email them to us (info@gavinoaj.com) or fax them to our offices at (831) 648-5204.

I get a job through GAVIN, do I have to pay you?
Absolutely not. If you reply to a job listing and you get it, congratulations! If you're listed in our talent library, your contact information is available on your page so stations can get in touch with you directly (don't worry, the talent library is a password protected part of the site). We don't try to get in the middle of your deal and we don't take a cut.

Is there anyone I can actually talk to about 24-7jobs?
We have several people here who can give you more information. As a matter of fact, we have a toll-free number devoted to 24-7jobs: (800) 838-1700. All other GAVIN-related calls can still go to (415) 495-1990.

So many radio job sites have old jobs on them. Are your jobs current?
24-7jobs gets the job listings right from the source: the PDs. We list the jobs as we get them and they stay on the site for three weeks. Period. Leaving jobs online may make a site look important, but it's a big waste of time for the talent and the stations.

Where do I find you guys?
Look for the 24-7jobs link on our website (www.gavin.com). From there you can check out the job listings, post a job, submit your résumé or check out talent.
Keeping Track of Americana Listeners

The rivers of creativity that keep our business fun and alive get dammed up sometimes. When that happens there usually follows a breakthrough much like rivers overflowing their banks. New definitions and boundaries are generated, hopefully opening a torrent of fresh on-air sounds leading to healthier bottom lines. So has it been with Americana and its blending of country and rock into a sound that satisfies.

How do you keep the Americana listener happy, though? What measures are you taking using research to allow the format to keep stimulating and entertaining your listeners? Let’s garner perspectives from two successful stations where Americana is a key element. Perhaps tips from these fellows will help you keep in proper touch with your Americana fans.

SCOTT CHEATHAM
KTJJ-FARMINGTON, Mo.

Scott Cheatham has been music director for KTJJ for eight years. Located in Farmington, the station is nestled between the St. Louis and Cape Girardeau markets in eastern Missouri, and is owned by the Shepens group (which includes 12 stations across Missouri). We spoke with Cheatham about his station, their view of Americana, and how they keep track of listeners’ opinions...

GAVIN: When did your station begin airing Americana?

SC: We have the attitude that we want to play something different so we’ve been playing some of the key artists since the late ’80s, before the chart ever started.

What percentage of your playlist would be considered Americana?

It will vary based on dictates from our listeners. We’re a country station, but we blend in 30-35 percent of the sound from Americana. Our listeners like the variety and the “rootiness,” being able to hear Brooks & Dunn, then later Bruce Robison.

Do you use music research or consultants?

Our listeners are the best consultants. If you don’t do call out music research, how do you obtain feedback?

We’re very community oriented. We hand out feedback forms at personal appearances plus we have a really interactive Website which encourages feedback. Also there’s a 24-hour request line, and we tally those requests daily. Given all this, if we play a song the audience doesn’t like, I hear about it.

Have the ratings shown this all paying off?

We don’t subscribe to Arbitron since the diary totals in our key counties would be too small to adequately survey the market. However, Radio Research Consultants did an independent survey in our area a year or so ago, and KTJJ was number one in the 13-county area we serve.

Is the inclusion of Americana paying off?

It seems to be, because in our small market we bill well over $2 million annually.

STAN EDWARDS
WLNK-KINSTON, N.C.

The last four years of Stan Edwards’ 20-year career have been spent as PD of WLNK, Kinston, N.C. The town of 60,000 is part of Arbitron market #81 (Greensville/New Bern/Jacksonville N.C.).

GAVIN: How long has this station been airing Americana?

SE: During the last three years.

What portion of your playlist would be considered Americana?

We’re a traditional Country station which incorporates Americana to the tune of about one-third of our playlist. We don’t use the blues or rock & roll wings of the format. Indeed, we reject the frustrated rock & rollers who aren’t country and are trying to make Americana in their style.

So Americana’s country artists are your key?

We feel that Americana is another brand of traditional country. We just air artists that were deserted by the Nashville labels about 10 years ago.

Do the Arbitrons show your music mix to be popular?

Unfortunately, we don’t subscribe. However, we hear that our audience is growing, and not just 35+, that surprises us since we assumed the more traditional sound would skew strictly 35+, but the 18-34 are evidently a lot stronger than we anticipated.

How do you explain that?

It’s just a reaction away from the pabulum being put out by Nashville’s mainstream today.

How do you obtain listener reactions to your music?

We use requests plus call out research. It’s our feeling that “no news is good news,” “cause the folks here really scream if we play a tune they don’t enjoy, especially if we play a cut from the rock end of Americana. WLNK also hosts “open houses”—essentially a barbeque and concert on our station’s seven-acre grounds. We get huge crowds, and almost all the artists featured are from Americana.

PHONE COMPANY APPROACH

Remember the ad campaign a few years ago for AT&T? They encouraged you to “reach out and touch someone.” Not a bad concept for connecting with those valuable Americana listeners. Whether it’s ratings, music research, the Web, concerts or other community music research, Americana stations can find what works best for them as they identify, then stroke the Americana audience.
The T.J. Martell Foundation
For Leukemia, Cancer & AIDS Research

25 years of saving lives

THE 25TH ANNUAL HUMANITARIAN AWARD GALA

Thursday, May 18th, 2000

Honoring

Tony Martell
Senior Vice President, Epic Records Group
and Founder and Chairman, The T.J. Martell Foundation

With a salute to all of the previous honorees

The New York Hilton
1335 Avenue of the Americas
New York City
Reception 6:30 pm
Dinner 8:00 pm

Entertainment by
Tony Bennett

A Cause For Celebration.

For tickets or more information please contact the Foundation at (212) 833-5444
Head 2 Head: We're Havin’ a Heat Wave

This week we look at two heritage Miami hit music stations. Although the essence is Mainstream for Y-100, and Rhythm for Power 96, the two stations share more than a few records, given the overall rhythm/dance nature of the market. Artists like Destiny’s Child, Al-DeeJay, ‘NSync, Britney Spears, Dr. Dre, and Sonique appear on both playlists (although Power is already on the next Sonique single). Y-100 retains sole possession of artists like Creed and matchbox twenty. Power also plays a lot of local rhythm product: like Robin Fox and Fifi and does a lunchtime mischief, as shown at bottom.

**GIGS**

- **KKFRZ (Z100)-Portland PD needs a morning show lead to replace John Murphy, who elects to stop commuting and remain home in L.A.** His replacement must be able to work and play well with others: specifically, co-host Dan Clark, and team members Stacey Cantrell and Kip Taylor on the street. Contact Cantrell at stacey.cantrell@mp3radio.com and Kip Taylor (404) 897-5303

**WKCI-New Haven needs a full-time production person and a midday personality, (505) 878-0980.** "Jammer" Naylor, 4125 Carlisle N.E., needs mornings. Packages to PD Tom Murphy, who will vacate the midday show lead to replace John Murphy.

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### HyperACTIVE

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<tr>
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<tr>
<td>BRITNEY SPEARS</td>
<td>Oops...I Did It Again</td>
<td>Jive</td>
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<td>WESTLIFE</td>
<td>Swear It Again</td>
<td>Arista</td>
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<td>PINK</td>
<td>There You Go</td>
<td>LaFace/Arista</td>
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<td>ALICE DEJAY</td>
<td>Better Off Alone</td>
<td>Republic/Universal</td>
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<td>VITAMIN C</td>
<td>Graduation</td>
<td>Elektra/EEG</td>
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<td>BRITNEY SPEARS</td>
<td>Oops...I Did It Again</td>
<td>Jive</td>
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<td>KID ROCK</td>
<td>Only God Knows Why</td>
<td>Lava/Atlantic</td>
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<td>Say My Name</td>
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<td>AALIYAH</td>
<td>Try Again</td>
<td>Blackground/Nirgin</td>
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<td>'NSYNC</td>
<td>It's Gonna Be Me</td>
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<td>LADY GAGA</td>
<td>Just Dance</td>
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<td>Tonight</td>
<td>Def Soul/IDJMG</td>
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<td>BB MAK</td>
<td>Back Here</td>
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<td>I Wanna Be With You</td>
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<td>Crash And Burn</td>
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<td>BLAQUE</td>
<td>I Do</td>
<td>TrackMasters/Columbia/CRG</td>
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<td>Give Me You</td>
<td>MCA</td>
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<td>MELISSA ETHERIDGE</td>
<td>Enough Of Me</td>
<td>DJ/MG</td>
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<td>NINE DAYS</td>
<td>Absolutely (The Story Of A Girl)</td>
<td>Epic/550 Music</td>
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<tr>
<td>'NSYNC</td>
<td>THIS I Promise You</td>
<td>(Jive)</td>
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<td>He Wasn't Man Enough</td>
<td>LaFace/Arista</td>
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<td>ELTON JOHN</td>
<td>Someday Out Of The Blue</td>
<td>DreamWorld</td>
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<td>The Girl I've Been Telling...</td>
<td>V2/Push</td>
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<td>Telling Stories</td>
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<td>Mirror Mirror</td>
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<td>BEN HARPER</td>
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<td>Virgin</td>
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<td>DMX</td>
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<td>NU FLAVOR</td>
<td>3 Little Words</td>
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<td>Shackles</td>
<td>C2/CRG</td>
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<tr>
<td>2GETHER</td>
<td>U + Me = Us</td>
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### Top40 CHARTBOUND

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<tr>
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<th>Label</th>
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<tr>
<td>VOICE V</td>
<td>When You Think About Us</td>
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<td>ANGELA VIA</td>
<td>Picture Perfect</td>
<td>Atlantic</td>
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<td>Move</td>
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<td>MARC ANTHONY</td>
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<td>SMASH MOUTH</td>
<td>Then The Morning Comes</td>
<td>Interscope</td>
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<tr>
<td>TRAIN</td>
<td>Meet Virginia</td>
<td>Aware/Columbia</td>
</tr>
</tbody>
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### Online Tracking Services

Online tracking services now are available until 12 noon Wednesday Pacific Daylight Time.

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**ALL 24-7 CHART RESEARCH IS CONDUCTED AND SUPPLIED BY Mediabase Research, a division of Premiere Radio Networks, Inc.**

**ALL NON-MEDIABASE CHARTS are compiled by Gavin. The G2 designation refers to "Gavin Secondary Charts," compiled from projected play air data submitted by select non-monitored stations.**

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### RhythmCROSSOVER

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<tr>
<td>3</td>
<td>3</td>
<td>JOE</td>
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<td>4</td>
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<tr>
<td>5</td>
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<td>DMX</td>
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<td>6</td>
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<td>14</td>
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</tr>
<tr>
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<td>15</td>
<td>CARL THOMAS</td>
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</table>

### SnapSHOTS

- **Success Stories**
  - Britney is #2 on phones, right behind 'NSync, and 'The Thong Song' went to powers this week.
  - Paul "Cubby" Bryant, MD, Z100-New York.
  - "Our #1 and #2 requests are 'I Wish' by Carl Thomas and 'Big Pimpin' by Jay-Z."
  - Bob Marley is calling out, as is Puff Daddy, and Vertical Horizon is now #3 phones, right behind 'NSync.

- **Notable Quotation**
  - "The instinct is to want to get knee-deep in everything right away, but I've had to check myself. This is observation time, research time, get-to-know-people time...it's time to learn, not to do.
  - KC101-Northern New Haven's Danny Ocean after his first week as PD.

- **Even More Success Stuff**
  - "Nine Days" is da joint! Wait...I can't say that anymore..."Absolutely (Story Of A Girl)" is quite a rocking tune," is what I meant to say.
  - Marcus D., MD, KOKS-Seattle.

### R/C CHARTBOUND

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<td>BLAQUE</td>
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<td>YIN YANG TWINS</td>
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<td>BIG TYMERS</td>
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<td>GHOSTFACE KILLA</td>
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**April 21, 2000**

**EMAIL COMMENTS TO KEVIN@GAVIN.COM**

**OR CALL (415) 495-1990**
### Q102 - Detroit

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<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Week</th>
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<td>Steph's Bitch</td>
<td>51</td>
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<td>ROY FOX</td>
<td>I Feel Your Love</td>
<td>53</td>
<td>1989</td>
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<tr>
<td>SANTANA</td>
<td>Sacre Mon Sieux</td>
<td>77</td>
<td>1989</td>
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<td>MARY J. BLIGE</td>
<td>Your Chid</td>
<td>84</td>
<td>1989</td>
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<td>NAS</td>
<td>You Owe Me</td>
<td>92</td>
<td>1989</td>
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<td>ERIK BENGEL</td>
<td>I Want It About You</td>
<td>51</td>
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<td>ELENA DIAZ</td>
<td>I Wanna Test</td>
<td>53</td>
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<td>TASHA LEE</td>
<td>G'z is G'z</td>
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<td>DONELL JONES</td>
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<td>1989</td>
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<td>ANGELA STONE</td>
<td>Everyday</td>
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<td>DMX</td>
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### Q104 - Pittsburgh

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Train Of Thought

BY RAP/HIP HOP ASSOCIATE EDITOR SONNY D.
sdyke@gavin.com

The year just keeps getting better and better as hip-hop fans are constantly being blessed with some of the best hip-hop and rap to come out in recent years. Make room in your music collections for the new offering from Reflection Eternal "Train of Thought," their debut off of Rawkus Records which should be hitting stores sometime in or around July.

With ill production and spirited lyrics from some of the most talented writers out today, you can be sure that this album is gonna be packin' some serious heat. As if the presence of Kweli and Hi-Tek were not enough, guest appearances feature the blessings of industry stars like Kool G. Rap, Rah Digga, Xzibit, Mos Def, De la Soul, and Les Nubiens.

Sonny D: Lyrical, what are some of the differences between the Black Star album and this new release?

Kwell: The lyrics don't have the same energy as Black Star. Black Star was a bunch of rhymes I had already and this new project that you could still listen to and vibe with and enjoy whether you're catchin' what I'm sayin' or not... but to have one consistent train of thought runnin' through every song. I think too often nowadays people make singles, and albums full of singles that they tryin' to catch certain regions with. Like "I'm gonna make this kinda single for this market, and this kinda single for this market," and no one's makin' complete albums and followin' no train of thought and no focus.

What cuts on the album are you particularly feelin' right now?

Hi-Tek: There's this joint called "Good Morning" that's like a mood joint right there, like you have to be in a certain mood to listen to it. It's a thinkin' type joint... that's the kind of cut I like to listen to. As far as rollin' in the whip, I like to listen to "Move Something" and 'Down For The Count'—that's the joint with Xzibit and Rah Digga.

How was it working with Xzibit and Rah Digga?

Kwell: It was a blessing. I mean, those are two of my favorite emcees right now, and the dope thing about it is I kinda feel like I'm part of a class. Like I'm in the same room with Xzibit and Rah Digga. Xzibit is doin' his thing now and a lot of people know him from his work with Snoop and Dre, but he came up really on some underground shit. I used to see him out and about when I was doing my thing and he always showed me love and he always was like, "Yo, let's do this song.

I mentioned to him Hi-Tek had the beat and his voice was someone who I was like, "Yo, he'll go good on that beat." Then we had been back and forth talkin' about it and he surprised us when he came to New York for the MTV Music Awards and was like, "Yo, I'm in New York, let's knock it out." And with Rah Digga, I was doing my thing and he always liked her, and when she came out I was always very supportive of what she was tryin' to do. I like workin' with people who wanna work with you just as bad as you wanna work with them, and I got the sense of that from the artists that we've got on the project.

Was there any artists you guys sought out to work with on the album?

Kwell: We tried to get George Clinton. We had this perfect track where we had some funk-type shit and we wanted to get George on it. He played us out!! [laughs] Nah, he didn't play us out, he was just busy at the time, but it woulda been perfect though—he woulda killed it.

Kwell: It's all right though, we'll get him on the next one. Of course, we wanted to get Common and Pharoahe, but logistically, as much as I like them as artists and as much as I consider them friends, it's gotta make sense for the project as well. You can't just be puttin' people on just to put people on. But I wanna do a remix with Common, Pharoahe, and Ghostface for "Move Something." Ghostface is someone I really wanted to get on the album but you know... we're gonna have him on some shit definitely.

What will the next singles be?

Kwell: "Move Something" is lookin' like it's gonna be the next single and we've got another song called "Too Late" which'll probably drop after that. We're doin' the video for "Too Late" first but we'll probably release "Move Something" before it.

Sonny D: Big shoutouts to 007 and Mike Nice for puttin' the interview together, and also to Kwell, Hi-Tek, and their manager Corey Smyth for coming through to the Gavin offices in S.F. Kwell and Hi-Tek shoutout 7 Heads and Wes Jackson for doin' their thing while workin' the record, and on their behalf, shoutout to all my Gavin Reporters who helped to make the Reflection Eternal single "The Express" Number One at Gavin recently.

April 21, 2000 Gavin • 15
April 21, 2000

**Gavin RAP / HIP-HOP**

**G2 Rap / Hip-Hop**

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**Call Agents keep it hot as that big guy from the G Team, ID, moves this must-have off the soon-to-be-dropping debut up the charts. Can't wait for the album.**

16 | 6  | XZIBIT - Year 2000 (Loud) | 169  | +45   | 69   | 1     |
14 | 7  | HIGH & MIGHTY - Ovicks (Eastern Conference/Rawkus) | 168  | +40   | 61   | 0     |
1  | 8  | TONY TOUCH - The Piece Mker (Touch Ent./Tommy Boy) | 164  | -50   | 62   | 0     |
13 | 9  | M.O.P. - G Building (Loud) | 148  | +19   | 61   | 0     |
19 | 10 | DON SCAYONE - Will I On Glock (Black Flag) | 143  | +60   | 54   | 0     |
12 | 11 | NON PHRON - Black helicopters (Mutador) | 130  | 0     | 54   | 0     |
12 | 11 | TRAGEDY KhADAFI - Big Monsters (92) | 130  | -25   | 54   | 0     |
17 | 13 | MOY DEF - Umi Says (Rampus) | 129  | +10   | 59   | 1     |
7  | 14 | US - We're #1 (Tommy Boy) | 123  | -22   | 45   | 0     |
23 | 15 | ILL BILL - Gangsta Rap (Psycho Logical/Landspeed) | 118  | +37   | 56   | 1     |
22 | 16 | DEL THE FUNKY KOMOSAP - If You _ (Herciphics Imperium) | 113  | +23   | 49   | 0     |
11 | 17 | G-TIP - Higher/Let's Ride (Rasta) | 103  | -27   | 43   | 0     |
**D** | 18 | JIGMAKSTAS - Lyric (Fatefulution Beyond Real) | 101  | NEW   | 64   | 1     |
18 | 19 | JERU THE DAMAJA - 99.9% (Know Sugge) | 99   | -12   | 39   | 0     |
20 | 20 | DIAMONDS IN DA RUFF - I'd Hate To Let You Go (Roc-A-Fella) | 98   | -2    | 43   | 0     |
24 | 21 | TRACY LEE - Go Head (Universe) | 92   | +11   | 53   | 0     |
21 | 22 | DA HWOS - Worldwide Renegades (Priority) | 89   | -2    | 33   | 0     |
**D** | 23 | PHARAOHE MONCH - Right Here (Raxkus) | 85   | REV   | 63   | 2     |
28 | 24 | EASTSIDERS - Got Beef (TFT) | 85   | +15   | 42   | 0     |
26 | 25 | K-OSS - Word Rewind (Bron Science) | 75   | +2    | 42   | 0     |
34 | 26 | TRUE LIFE - When You're A Thug (Just Us) | 72   | +17   | 38   | 0     |
29 | 27 | ZAP MAMA - Rapki (Virgin) | 72   | +3    | 39   | 0     |
27 | 28 | NATUR - Talkin' That Shit (Columbia/CRG) | 64   | -8    | 29   | 0     |
**D** | 29 | MAD LION - Bring It (Killah Pride/Reprise) | 61   | REV   | 48   | 2     |
40 | 30 | SOUNDCRAFE - Listeners (Crown Control) | 56   | +13   | 30   | 0     |
25 | 31 | HEMISPHERE - The Hemisphere Show (Rent Money) | 56   | -19   | 23   | 0     |
**D** | 32 | CHECKMADE - The Long Shot (Double Up) | 53   | REV   | 31   | 1     |
37 | 33 | 99A BOY - Weeble Wobble (No Limit/Porky) | 49   | +3    | 31   | 0     |
39 | 34 | CAP-ONE - They Liv Dat (Motown) | 47   | +4    | 36   | 0     |
9  | 35 | BEN BUFORD - Hittin For Hire (Heavyweights) | 46   | -92   | 22   | 0     |
31 | 36 | DRAG-ON - Nasty Die For Me (Ruff Ryder's/Interscope) | 45   | -19   | 20   | 0     |
**D** | 37 | BLACK INDIAN - Get 'Em Phatcized (MCA) | 43   | REV   | 46   | 1     |
8  | 38 | KURFIT - I Call Shots (Antrella) | 42   | -100  | 19   | 0     |
35 | 39 | DJ QUICK - U Ain't Fresh (Antrella) | 40   | -7    | 24   | 1     |
36 | 40 | MAD SKILLZ - Ghost Writer (Eastern Conference/Rawkus) | 36   | -11   | 18   | 0     |

**SpinCREASE**

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**ChartBOUND**

- XZIBIT PRESENTS MONTAGE (53) - "Larger Than Life" (TVT)
- FAT CAT KAREEM (50) - "Life" (Casino Ent./Landspeed)
- SAUCE MONEY (Priority)
- ANOM (45) - "Open Season" (SpinDoo/Landspeed)
- HIP HOP FOR RESPECT (44) - "One For Love" (Rawkus)

**Review**

**Beenie Man feat. Wyclef Jean & Redman**

"Love Me Now (Rockwilder Remix)" (Virgin)

"Well hot damn! This cut is blazin' all over the continent and blowin' up in the clubs like it ain't no thing. You gotta love Redman over the remix beat provided by none other than Rockwilder. The cut is just one of many reasons why dancehall heads and clubgoers alike need to go out and cop the album come June 9. It's called Art and Life and you can be sure to hear more hot shit off of that dropping soon. Call Mar Brown @ (310) 887-6633.

—Sonny D.

**SayWORD**

**Xzibit**

"Year 2000" (Loud)

"Yeah...the X to the Z does it on this banger. Are we all as anxious about the new album as I am?"

—Sheeese, WUSC-Columbia, S.C.

**Snoop & The Eastsiderz**

"Got Beef" (TVT)

"Why are we sleeping on this album??? Not only are these kids clever lyricists, but the beats are crazy!!! Please!!"

—Sheeese, WUSC-Columbia, S.C.

**Cali Agents**

"The Good Life" (Ground Control)

"Okay two words: Rasco and Planet Asia. They could rhyme to LeAnn Rimes and the joint would be bangin'!!"

—Sheeese, WUSC-Columbia, S.C.

**The Catch**

**Cap 1**

"They Luv Dat" (Motown)

CATCHY song by a hardcore artist on Motown. I wasn't always into "catchy," but so far I find myself humming the hook. I guess that's the real purpose for them...no.

—DJ Mecca, 88hiphop.com-New York
THE MUSIC MEETING
Tosha Love, Music Director, WVEE (V-103)-Atlanta

One of the first things Tosha Love said to me was: "I've always known that I wanted the world to know my name. I just didn't know how I was going to do it. Then I got bit hard by the radio bug." I knew right away she was my kind of radio personality. The other thing about her I admired was her meteoric rise. I started in radio in 1992 at WRFG/FM, an NPR station here. I worked there while I was at Morris Brown College. After graduation, while holding down a full-time job at ATT, I would still work at the station on my days off until I got a crack at getting into commercial radio. "I got my break when JC [2-6 a.m. personality at V-103] called last year and asked me if I would sit in on his show. Two weeks later I met PD Tony Brown and told him what I was interested in."

Brown hired her as part-time jock doing 10 p.m.-2 a.m. on Friday and Saturday nights. "I quit my full-time job and was determined to make radio my life work," says Love. "It was really hard, but I kept on praying, and God told me to hang in there. I listened to him, I held out, and he blessed me with this job."

When longtime V-103 MD Rahseeah Shabazz decided not to return from maternity leave, Love was there to fill in. "When long-time V-103 MD Rahseeah Shabazz decided not to return from maternity leave, Love was there to fill in."

Q: What is the most important quality you possess that assists you in your work?
TL: I'm an extremely focused, detail-oriented person. I won't leave a project until it's finished; making sure all the bases are covered.

The second part of that question is, do you think the job is to fulfill the PD's vision or to enhance the sound of the radio station?

It's both. I have an obligation to our listeners, to our jocks, to Tony Brown, to our receptionist, to provide the best music possible. I go to the clubs to see what makes people dance and to see the crowd's reaction and how the DJs feed off the crowd. Music directors are like detectives—always uncovering what the listeners are into. Finding the new hot joint.

What makes V-103 compelling to Atlanta listeners?

V-103 gives the listener every type of station under one roof. It's safe to say we're the People's Station. Music directors are like detectives—always uncovering what the listeners are into. Finding the new hot joint.

V-103 is unique. Done in an intelligent way, being unconventional can be very positive. The element of surprise is different. Nothing is worse than the listeners perceiving your station as being average.

Wow" factor is more important now than ever before so many stations are playing the same Mary J. Blige, Jay Z, and TLC records ad nauseam. The key is added depth. Play familiar artists, but go deeper and get beyond the same old cuts. This will tell your listeners that your station is different.

Your listeners are interested in what the big hits are. They want to know what song is Number One, what's new and exciting in the music world, and when their favorite artist is coming to town. Produce "stingers" to identify your Top Ten, freshen up music, and your concert calendar. Don't let your biggest songs and new music hit the air without proper pre-selling.

April 21, 2000 gavin • 17
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<tr>
<td>7</td>
<td>JASON DEGRANGE - House Of Love (Sony BMG)</td>
<td>928 - 918</td>
<td>+10</td>
</tr>
<tr>
<td>8</td>
<td>J TEY - He Can't Love U (So So Def/Columbia/CRG)</td>
<td>916 - 906</td>
<td>+10</td>
</tr>
<tr>
<td>9</td>
<td>JOSHDUB - I Don't Want No Trouble</td>
<td>891 - 881</td>
<td>+10</td>
</tr>
<tr>
<td>10</td>
<td>JUNO - Welcome To Our World</td>
<td>872 - 862</td>
<td>+10</td>
</tr>
<tr>
<td>11</td>
<td>KELLY PRICE &amp; FRIENDS - Love Sets You Free (Def Soul/EDMGMG)</td>
<td>863 - 853</td>
<td>+10</td>
</tr>
<tr>
<td>12</td>
<td>LIL JON &amp; THE Eastside Boys - I'm A Lady (Interscope)</td>
<td>851 - 841</td>
<td>+10</td>
</tr>
<tr>
<td>13</td>
<td>MARY J. BLIGE - Give It To Me (MCA)</td>
<td>841 - 831</td>
<td>+10</td>
</tr>
<tr>
<td>14</td>
<td>NELLY - Crayons (MCA)</td>
<td>832 - 822</td>
<td>+10</td>
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<tr>
<td>15</td>
<td>TAB PRESS &amp; THE Stars - I'm In Love (Interscope)</td>
<td>823 - 813</td>
<td>+10</td>
</tr>
<tr>
<td>16</td>
<td>TONY BROWN - Real Love (Def JAM/Motown)</td>
<td>814 - 804</td>
<td>+10</td>
</tr>
<tr>
<td>17</td>
<td>TROY - I Remember The 90's (Def JAM/Motown)</td>
<td>805 - 795</td>
<td>+10</td>
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<tr>
<td>18</td>
<td>WIZKID - Oya (Def JAM/Motown)</td>
<td>796 - 786</td>
<td>+10</td>
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<tr>
<td>19</td>
<td>JASON DEGRANGE - House Of Love (Sony BMG)</td>
<td>788 - 778</td>
<td>+10</td>
</tr>
<tr>
<td>20</td>
<td>DESTINY'S CHILD - Say My Name (Motown)</td>
<td>779 - 769</td>
<td>+10</td>
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<td>21</td>
<td>JOSHDUB - I Don't Want No Trouble</td>
<td>770 - 760</td>
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<tr>
<td>22</td>
<td>JUNO - Welcome To Our World</td>
<td>761 - 751</td>
<td>+10</td>
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<tr>
<td>23</td>
<td>KELLY PRICE &amp; FRIENDS - Love Sets You Free (Def Soul/EDMGMG)</td>
<td>752 - 742</td>
<td>+10</td>
</tr>
<tr>
<td>24</td>
<td>LIL JON &amp; THE Eastside Boys - I'm A Lady (Interscope)</td>
<td>743 - 733</td>
<td>+10</td>
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<tr>
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<td>MARY J. BLIGE - Give It To Me (MCA)</td>
<td>734 - 724</td>
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<td>NELLY - Crayons (MCA)</td>
<td>725 - 715</td>
<td>+10</td>
</tr>
<tr>
<td>27</td>
<td>TAB PRESS &amp; THE Stars - I'm In Love (Interscope)</td>
<td>716 - 706</td>
<td>+10</td>
</tr>
<tr>
<td>28</td>
<td>TONY BROWN - Real Love (Def JAM/Motown)</td>
<td>707 - 697</td>
<td>+10</td>
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<tr>
<td>29</td>
<td>WIZKID - Oya (Def JAM/Motown)</td>
<td>698 - 688</td>
<td>+10</td>
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<td>JASON DEGRANGE - House Of Love (Sony BMG)</td>
<td>689 - 679</td>
<td>+10</td>
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<tr>
<td>31</td>
<td>DESTINY'S CHILD - Say My Name (Motown)</td>
<td>680 - 670</td>
<td>+10</td>
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<td>32</td>
<td>JOSHDUB - I Don't Want No Trouble</td>
<td>671 - 661</td>
<td>+10</td>
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<td>33</td>
<td>KELLY PRICE &amp; FRIENDS - Love Sets You Free (Def Soul/EDMGMG)</td>
<td>662 - 652</td>
<td>+10</td>
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<tr>
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<td>LIL JON &amp; THE Eastside Boys - I'm A Lady (Interscope)</td>
<td>653 - 643</td>
<td>+10</td>
</tr>
<tr>
<td>35</td>
<td>MARY J. BLIGE - Give It To Me (MCA)</td>
<td>644 - 634</td>
<td>+10</td>
</tr>
<tr>
<td>36</td>
<td>NELLY - Crayons (MCA)</td>
<td>635 - 625</td>
<td>+10</td>
</tr>
<tr>
<td>37</td>
<td>TAB PRESS &amp; THE Stars - I'm In Love (Interscope)</td>
<td>626 - 616</td>
<td>+10</td>
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<tr>
<td>38</td>
<td>TONY BROWN - Real Love (Def JAM/Motown)</td>
<td>617 - 607</td>
<td>+10</td>
</tr>
<tr>
<td>39</td>
<td>WIZKID - Oya (Def JAM/Motown)</td>
<td>608 - 598</td>
<td>+10</td>
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<tr>
<td>40</td>
<td>JASON DEGRANGE - House Of Love (Sony BMG)</td>
<td>599 - 589</td>
<td>+10</td>
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<tr>
<td>41</td>
<td>DESTINY'S CHILD - Say My Name (Motown)</td>
<td>600 - 590</td>
<td>+10</td>
</tr>
<tr>
<td>42</td>
<td>JOSHDUB - I Don't Want No Trouble</td>
<td>591 - 581</td>
<td>+10</td>
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<tr>
<td>43</td>
<td>KELLY PRICE &amp; FRIENDS - Love Sets You Free (Def Soul/EDMGMG)</td>
<td>582 - 572</td>
<td>+10</td>
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<tr>
<td>44</td>
<td>LIL JON &amp; THE Eastside Boys - I'm A Lady (Interscope)</td>
<td>573 - 563</td>
<td>+10</td>
</tr>
<tr>
<td>45</td>
<td>MARY J. BLIGE - Give It To Me (MCA)</td>
<td>564 - 554</td>
<td>+10</td>
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<tr>
<td>46</td>
<td>NELLY - Crayons (MCA)</td>
<td>555 - 545</td>
<td>+10</td>
</tr>
<tr>
<td>47</td>
<td>TAB PRESS &amp; THE Stars - I'm In Love (Interscope)</td>
<td>546 - 536</td>
<td>+10</td>
</tr>
<tr>
<td>48</td>
<td>TONY BROWN - Real Love (Def JAM/Motown)</td>
<td>537 - 527</td>
<td>+10</td>
</tr>
<tr>
<td>49</td>
<td>WIZKID - Oya (Def JAM/Motown)</td>
<td>528 - 518</td>
<td>+10</td>
</tr>
<tr>
<td>50</td>
<td>JASON DEGRANGE - House Of Love (Sony BMG)</td>
<td>519 - 509</td>
<td>+10</td>
</tr>
</tbody>
</table>

**Notes:**
- **Chart Positions** indicate the highest position reached by each song.
- **Changes** show the number of positions a song moved up or down from its previous week's chart position.
- **SPINS** column reflects the number of spins each song received.

**All charts compiled by Gavin Media Research, a division of Premiere Radio Networks, Inc.**

**Online tracking services available at select non-Mediabase stations.**

**Wednesday Pacific Daylight Time.**
"I'm real excited about the Lucy Pearl song 'Dance Tonight.' It's the type of song that gets folks moving. We believe in it." —Derrick Brown, PD, WQHT (Hot 105)-Miami
Gavin Urhan AC

GERALD MCCAULEY. Can We Do That
CHANTE MOORE. I Cry To Myself
TONI BRAXTON. Be A Man About It
URBAN KNIGHTS. Strung ON
AL JARREAU. Last Night
BEVERLY. You Came Along
THE BEST MAN. The Best Man I Can Be
CASE & JOE. Faded Pictures
THE TEMPTATIONS. NT, Here
AVANT. Separated
BRIAN MCKNIGHT. Back At One
MINT CONDITION. If You Love Me
SMOKEY ROBINSON. Easy To Love
AMEL LARRIEUX. Get Up
ANGIE STONE. No More Rain (In This Cloud)
TONI BRAXTON. He Wasn't Man Enough For Me
MARY J. BLIGE. AN That I Can Say
KEVON EDMONDS. No Love
DONELL JONES. U Know What's Up
KEVON EDMONDS. 24/7
JOE. I Wanna Know

I Don't Wanna (Priority)
MD: Jamiliah Muhammad
I Do (Warner Bros.)

MARY J. BLIGE. All That I Can Say
D'ANGELO. Untitled...How Does It Feel
THE TEMPTATIONS. I'm Here
MINT CONDITION. Is This Pain Our Pleasure
BRIAN MCKNIGHT. Stay Or Let It Go
TONI BRAXTON. He Wasn't Man Enough For Me
CHICO DEBARGE. Listen to Your Man

WHITNEY HOUSTON. I Learned From The Best (Arista)

KEVON EDMONDS. No Love (RCA)
DONELL JONES. U Know What's Up (LaFace/Arista)
MAXWELL. Fortune (Columbia/CRG)
DAVE HOLLISTER. Can't Stay (Dreamworks)
WHITNEY HOUSTON. I Learned From The Best (Arista)

CASE & JOE. Faded Pictures
THE TEMPTATIONS. NT, Here
AVANT. Separated
BRIAN MCKNIGHT. Back At One
MINT CONDITION. If You Love Me
SMOKEY ROBINSON. Easy To Love
AMEL LARRIEUX. Get Up
ANGIE STONE. No More Rain (In This Cloud)
TONI BRAXTON. He Wasn't Man Enough For Me
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DONELL JONES. U Know What's Up
KEVON EDMONDS. 24/7
JOE. I Wanna Know

I Don't Wanna (Priority)
MD: Jamiliah Muhammad
I Do (Warner Bros.)
An Evening to Remember: Arista Turns 25 with Class

BY AC/HOT AC EDITOR ANNETTE M. LAI
annette@gavin.com

Arista Records' 25th anniversary bash was an evening that I will long remember. It certainly was the most star-studded party I've ever attended. Host and honoree of the evening was none other than the label's founder, legendary music man Clive Davis, whom the evening's Executive Producer Dick Clark called, "The man born with golden ears."

Turning out to help Davis celebrate were the labels many crown jewels: Whitney Houston, Carlos Santana, Sarah McLachlan, Kenny G, Annie Lennox, Aretha Franklin (via satellite), Barry Manilow, Toni Braxton, Monica, and Westlife. Plus, there were also the stars outside the A/C-Hot A/C realm like Puff Daddy, Faith Evans, Deborah Cox, Next, LFO, Alan Jackson, Brooks & Dunn, and Patti Smith. And don't forget guest stars like Jay Leno, Dionne Warwick, Natalie Cole, Melissa Etheridge, Kelsey Grammer, Carole King, Danny Glover, and the list goes on...I told you it was a star-studded event.

The cavalcade of talent will be featured on May 15 in a two-hour NBC/TV special, 25 Years of #1 Hits Arista Records Anniversary Celebration. Proceeds from the evening benefit amFAR, City of Hope, and the TJ. Martell Foundation.

It was truly a magnificent musical event—not just for the captivating live performances, but the musical history lesson that was also included via video performances from other artists associated with Arista's history...everyone from the Bay City Rollers to Melissa Manchester, Air Supply to the Grateful Dead. Expose' to the Thompson Twins, the Alan Parsons Project to Carly Simon. It really was like listening to my life in musical soundbites.

Dick Clark tells GAVIN of Davis and his outstanding contribution to our industries: "The thing that amazes me about Clive Davis is his love and nurturing of such a wide spectrum of American music...jazz to country to rock...everything. Arista for 25 years has been home to artists who have changed the face of that music. The May 15th special, though just the tip of the iceberg, reflects this wonderful diversity." AMFM Senior VP of Programming Ken Benson, who was in the audience, echoed that sentiment: "A two-hour special only touches on Clive's great contribution to our business and America's love of music," he said.

The programming team from KYSR (Star 98.7)-Los Angeles was also in the audience. PD Angela Perelli was captivated by performances from Sarah McLachlan and Carlos Santana. "Sarah McLachlan stole the show with a goosebump-inducing performance of 'Angel,'" she says. "Also, Carlos Santana was able to get the industry crowd up and dancing to 'Maria, Maria.' Not an easy task, and it took too guitars to do it! Star's APD/MD Chris Patyk called the evening, "A night of 1,000 goosebumps. Not only was it great to see Star artists turn in awesome performances, I never ever thought I'd get to see Patti Smith perform, so that was great...and seeing the Alan Parsons Project on the big screen was very cool, too."

Davis put this once-in-a-lifetime event in perspective when he spoke at the end of the evening's festivities. He said, "Twenty-five years goes by very quickly and what a ride it's been. It's always been about the music and the artists. If the songs you heard tonight lifted your spirits, propelled you out of your seats and moved you to sing or dance, or made you search your soul...then we've accomplished our dream. Thank you to all the artists, composers, producers, arrangers, and the staff, past and present, at both Arista and BMG who have worked beside me all these years in our tireless pursuit of excellence." Last but not least, Davis saluted the audience itself, saying, "I can only wish from my heart the same good fortune to all of you out there tonight...wherever you are."

Photos by Lester Cohen and Arnold Turner

Photos courtesy of NBC TV.

ARISTA'S 25TH: CAUSE FOR A GALA CELEBRATION

Following the taping of the NBC TV special, Clive Davis and Arista hosted an after-show gala at a private Bel Air estate. Among the party attendees were stars from the show as well as Hollywood VIPs like Penny Marshall, Steven Segal, and Jennifer Love Hewitt.

Count these artists among Arista's future superstars (l-r):
Westlife's Shane Finlan, LFO's Brad Fischetti, Angie Stone, and Westlife's Mark Feehily, Nicky Byrne & Kian Egan.

The evening's host and honoree, Arista founder Clive Davis, poses with roster artist Deborah Cox...who will soon be seen in a recurring role on TV's Nash Bridges.

The legendary Carlos Santana attended the festivities with wife Deborah.

ARISTA RECORDS: 25TH: CAUSE FOR A GALA CELEBRATION

Executive Editor}

ARR NTTE M. LAI
annette@gavin.com

WORKS

Photos by Lester Cohen and Arnold Turner

Photos courtesy of NBC TV.

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IMPACT DATES

APRIL 24 & 25

Michael English "Heaven to Earth" (Curtis), Mainstream

The Jayhawks "I'm Gonna Make You Love Me" (American/Columbia, Hot/Modern

Billie Myers "Am I Here Yet" (Universal), Hot/Modern

Sasha "If You Believe" (Reprise), Hot & Mainstream

Trickett "Boom" (RCA), Hot/Modern

MAY 1 & 2

Christina Aguilera "Turn to You" (RCA), Hot/Modern & Mainstream

Don Henley "Taking You Home" (Warner Bros.), Hot/Modern & Mainstream

Michael McDonald "Where Would I Be Now" (Ramp), Mainstream

Olivia "I'm Not in Love" (Maverick), Hot/Modern

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### Adult CONTEMPORARY

**1.** FAITH HILL - Breathe (Warner Bros.)
   - LW: 1
   - TW: 1
   - Trend: +59
   - Spins: 2173

**2.** LONESTAR - Amazed (RCA)
   - LW: 2
   - TW: 2
   - Trend: +53
   - Spins: 2045

**3.** SAVAGE GARDEN - I Knew I Loved You (Columbia/CRG)
   - LW: 3
   - TW: 3
   - Trend: +65
   - Spins: 2043

**4.** BACKSTREET BOYS - Show Me The Meaning Of Being Lonely (Jive)
   - LW: 4
   - TW: 4
   - Trend: +66
   - Spins: 1967

**5.** CELINE DION - That's The Way It Is (Epic/550 Music)
   - LW: 5
   - TW: 5
   - Trend: +72
   - Spins: 1880

**6.** BRIAN MONKHE - Back At One (Motown/Universal)
   - LW: 6
   - TW: 6
   - Trend: +83
   - Spins: 1897

**7.** ELTON JOHN - Someone Out Of This World (DreamWorks)
   - LW: 7
   - TW: 7
   - Trend: +83
   - Spins: 1517

**8.** MARC ANTHONY - You Sang To Me (Columbia/CRG)
   - LW: 8
   - TW: 8
   - Trend: +91
   - Spins: 1403

**9.** PHIL COLLINS - I'll Be In Your Heart (Warner Bros.)
   - LW: 9
   - TW: 9
   - Trend: +91
   - Spins: 1378

**10.** **#** - I Do (Cherish You) (Universal)
    - LW: 10
    - TW: 10
    - Trend: +91
    - Spins: 1102

**11.** LEANN RIMES - I Need You (Capitol/Curb/Sparrow)
    - LW: 11
    - TW: 11
    - Trend: +120
    - Spins: 1015

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### A/C CHARTBOUND

**1.** BETH NIELSEN CHAPMAN - Shake My Soul (RCA)
   - LW: 1
   - TW: 1
   - Trend: +77
   - Spins: 1015

**2.** DON HENLEY - Taking You Home (Warner Bros.)
   - LW: 2
   - TW: 2
   - Trend: +120
   - Spins: 1009

**3.** DAVE KOZ - You'll Be In My Heart (Warner Bros.)
   - LW: 3
   - TW: 3
   - Trend: +91
   - Spins: 1005

**4.** ANNE COCHRAN - Send A Message (A&E Productions)
   - LW: 4
   - TW: 4
   - Trend: +91
   - Spins: 1003

**5.** DC TALK - God's Got A Hold On Me (Columbia/EEG)
   - LW: 5
   - TW: 5
   - Trend: +91
   - Spins: 1002

---

### A/C RECURRENTS

**1.** SHANIA TWAIN - From This Moment On (IDJMG)
   - LW: 1
   - TW: 1
   - Trend: +66
   - Spins: 605

**2.** RICKY MARTIN - She's All That (CBS/C2/CRG)
   - LW: 2
   - TW: 2
   - Trend: +66
   - Spins: 602

**3.** BETH NIELSEN CHAPMAN - Shake My Soul (RCA)
   - LW: 3
   - TW: 3
   - Trend: +66
   - Spins: 601

**4.** MICHAEL W. SMITH - This Is Your Time (Reunion)
   - LW: 4
   - TW: 4
   - Trend: +66
   - Spins: 600

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### Most ADDED

**1.** MARIAH CAREY - Can't Take That Away (Columbia/CRG)
   - LW: 1
   - TW: 1
   - Trend: +95
   - Spins: 104

**2.** Celine Dion - I Want You To Need Me (Epic/550 Music)
   - LW: 2
   - TW: 2
   - Trend: +95
   - Spins: 99

**3.** STEELY DAN - "Cousin Dupree" (Giant/Reprise)
   - LW: 3
   - TW: 3
   - Trend: +95
   - Spins: 98

**4.** BETH NIELSEN CHAPMAN - "Shake My Soul" (RCA)
   - LW: 4
   - TW: 4
   - Trend: +95
   - Spins: 97

---

### G2 Most CREASE

**1.** Godsend (Deforefront/Virgin)
   - LW: 1
   - TW: 1
   - Trend: +95
   - Spins: 104

**2.** Send A Message (A&E Productions)
   - LW: 2
   - TW: 2
   - Trend: +95
   - Spins: 99

**3.** Bubba The Love Sponge (Zebra/Blackheart/Mercury)
   - LW: 3
   - TW: 3
   - Trend: +95
   - Spins: 98

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**Reporting deadlines for G2 (Gavin Secondary) Hot A/C and Mainstream A/C stations stay the same.**

**Hot A/G:** Please report by 5 p.m. (PDT) on Mondays.

**Mainstream A/G:** Please report by 2 p.m. (PDT) on Tuesdays.

You may call in (415) 495-1990 or fax (415) 495-2580 your report. Thank you very much.
"Heaven To Earth"
The Debut Single from the album
HEAVEN TO EARTH
GOING FOR IMMEDIATE AC ADDS

Featuring the tracks "Finally Free", "If You Only Knew" and "All Day, All Night"

Produced by Brown Bannister for RBI Productions
PROJECTED AIRPLAY DATA SUBMITTED BY SELECT NON-MONITORED STATIONS.

GAVIN SECONDARY CHARTS, compiled from projected airplay data submitted by selected non-monitored stations.

**Mix 96.1 (WPHH)-Pittsburgh PD Michael Hayes reports, "Creed is showing Top 10 callout potential."**

1. **LENNY KRAVITZ - I Belong To You (Virgin)**
   - Trend: +48
   - Spin Count: 1342
2. **BACKSTREET BOYS - Show Me The Meaning Of Being (Live)**
   - Trend: +23
   - Spin Count: 1330
3. **GOD DOllS - Breakaway (Warner Bros)**
   - Trend: +141
   - Spin Count: 1296
4. **NSYNC - Bye Bye Bye (Jive)**
   - Trend: +40
   - Spin Count: 1205
5. **SUGAR RAY - Someday (Lava/Atlantic)**
   - Trend: +96
   - Spin Count: 1199
6. **TAL BACHMAN - I Know I Loved You (Columbia/CRG)**
   - Trend: +92
   - Spin Count: 1159
7. **RED HOT CHILI PEPPERS - Otherside (Warner Bros)**
   - Trend: +30
   - Spin Count: 1063
8. **SANTA ANA - Maria Maria (Arista)**
   - Trend: +173
   - Spin Count: 1056
   - Trend: +220
   - Spin Count: 1019
10. **matchbox twenty - Bent (Lava/Atlantic)**
    - Trend: +19
    - Spin Count: 978

**HotAC CHARTBOUND**

**SPINS**

**TRAIN** - I Am (Aware/Columbia)
- Spin Count: 251

**CHRISTINA AGUILERA** - I Turn To You (RCA)
- Spin Count: 243

**BMK** - Back Here (Hollywood)
- Spin Count: 191

**TONIC** - 1 Mean To Me (Universal)
- Spin Count: 147

**GAS GIANT** - Quitter (Atomic Pop)
- Spin Count: 143

**BELL BOOK & CANDLE** - Rescue Me (Blackbird/Atlantic)
- Spin Count: 123

**SISTER 7** - Under The Radar (Arista)
- Spin Count: 111

**BLESSION** - The Girl I've Been Telling (Push/V2)
- Spin Count: 105

**ENRIQUE IGLESIAS** - Be With You (Interscope)
- Spin Count: 97

**COUNTING CROWS** - Mrs. Potter's Lullaby (DG/Interscope)
- Spin Count: 94

**ANTHONY** - You Sang To Me (Columbia/CRG)
- Spin Count: 83

**RAFORD** - Don't Stop (RCA)
- Spin Count: 83

**GOO GOO DOLLS** - Black Balloon (Warner Bros)
- Spin Count: 74

**MATT MCDONALD** - Trade Places (Vocano Recordings)
- Spin Count: 67

**ALL 24-7 CHART RESEARCH is conducted and supplied by Mediabase Research, a division of Premiere Radio Networks, Inc.**

**ALL NON-MEDIABASE CHARTS are compiled by Gavin. The G2 designation refers to "Gavin Secondary Charts," compiled from projected airplay data submitted by select non-monitored stations.**

**ONLINE G2 TRACKING SERVICES now are available until 12 noon Wednesday Pacific Daylight Time.**

24 • gavin April 21, 2000
INTRODUCING
sasha
"IF YOU BELIEVE"

from the new album dedicated to...
find out more @
www.sashaweb.com

track produced by michael b and pomez di lorenzo for click music production
remixed by peter mokran
management: thomas wolfe for hafenklang management

Impacting Now At AC and Hot AC Radio!
**A/C Photo Fest**

My photo file was starting to overflow, so here are some candid shots from around the country for you to feast your eyes on:

- **Melissa visits the Big Apple.** Island Def Jam recording star Melissa Etheridge recently stopped by WPLJ-New York in support of her recent CD, Breakdown. Shown here are (l-r): WPLJ Program Director/morning man/radio legend Scott Shannon; IDJMG Senior VP, Promotion Ken Lane; and Etheridge.

- **Stars on the Vertical Horizon.** RCA's Vertical Horizon recently played Star 98.7 (KYSR)-Los Angeles' Star Lounge. Posing for the cameras are (back row, l-r): Vertical Horizon's Matt Scannell, Star's Amy Sugerman, the band's Sean Hurley & Keith Kane, Star's p.m. co-host Lisa Foxx, and APD/MD Chris Patyk. (Middle row, l-r): Star's Nicole Venturi, RCA's Kristie Vavak & Cheryl Khaner, Vertical Horizon's Ed Toth. Front and center, that's Star 98.7's p.m. driver Ryan Seacrest.

- **An Anne Cochran moment.** GAVIN A/C Editor Annette M. Lai caught a moment backstage with singer Anne Cochran following Anne's performance in Salt Lake City as part of Windham Hill artist Jim Brickman's upcoming PBS TV special.

- **Bon Jovi Mixes with Hayes.** In anticipation of his band's new single, "It's My Life," IDJMG singer/songwriter/actor Jon Bon Jovi recently visited with radio. Shown here (l-r): Regina Grayson, a friend of Michael Hayes; Jon Bon Jovi; and Mix 96.1 (WPHN)-Pittsburgh PD Michael Hayes.
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BLINK 182, What's My Age Again
SANTANA, Smooth
FAITH HILL, Breathe
TRACY CHAPMAN, Telling Stories
SUGAR RAY, Someday
LENNY KRAVITZ, Belong To You
TRAIN, Meet Virginia
CREED, Higher
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SIXPENCE NONE THE RICHER, Kiss Me
LONESTAR, Amazed
SAVAGE GARDEN, Crash and Burn
GOO GOO DOLLS, Broadway
COUNTING CROWS, Hang Around
FOO FIGHTERS, Learn To Fly
BARENAKED LADIES, Call 8 Answer
ROBBIE WILLIAMS, Angels
CAKE, Let Me Go
GUSTER, Fa Fa
ANGIE APARO, Spaceship
JENNIFER LOPEZ, Waitin' For Tonight
CHRISTINA AGUILERA, Genie In A Bottle
SMASH MOUTH, Then The Morning Comes
SANTANA, Smooth
'N SYNC, Music Of My Head
LENNY KRAVITZ, I Need To Know
NINE DAYS, Absolutely (The Story Of A Girl)
DIDO, Don't Think Of Me
REM., Great Beyond
JARS OF CLAY, Unforgettable You
TRAIN, I Am
SANTANA, Smooth
GOO GOO DOLLS, Broadway
MATTHEW SWEET, What Matters
THIRD EYE BLIND, Never Let You Go
'N Sync, Out Of My Head
ALISON KRAUSS, Stay
'TN SYNC, God Must Have Spent A Little...
SHANIA TWAIN, Man! I Feel Like A Woman!
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98 DEGREE
A Perfect Circle "Judith"

Paul Krieger, The Edge-Phoenix:
"KROJ was lucky enough to score Maynard's new side project, A Perfect Circle, for Grunge Gone Glam (our annual concert/fashion show) last November. 'Judith' is incredible. Clear room on your playlist from here to the end of the year... the album is four or five tracks deep. It's that tasty, and the band is a must-see as they open for NIN this summer. 'Hollow' is rumored to be the second track—and it's scary good."

Aaron Axelsen, LIVE 105-San Francisco:
"A Perfect Circle, featuring Maynard of Tool, with 'Judith' (Virgin) is one of my top five picks for the Spring."

Melody Lee, KKPK-Denver:
"There's a huge buzz on the upcoming A Perfect Circle record since I won't shut up about it during my show. Our audience can't wait to hear it! It's going to be large."

Kim Monroe, KNDD-Seattle:
"A Perfect Circle's 'Judith' will be pretty huge."

Pat Ferriese, WHFS-Washington:
"A Perfect Circle is one of my top five Spring Break picks to click."

Raydog, KMYZ-Tulsa:
"Maynard Keenan's A Perfect Circle may have the song of the year for KMYZ with 'Judith.' Wow! Listen to that guitar riff...and that hook! Actually, I still don't know it! [Editor's note: you mean, 'Daniel, you're a star'?]"

Gary Spivack, Capitol Records:
"The artist: Elton John. The song: 'Daniel's Song.' I thought it was 'Kiss the open sky' and it's 'One-eyed pizza.' Actually, I still don't know it! [Editor's note: you mean, 'Daniel, you're a star']?"

Gary Jay, TVT Records:
"In the Soul Coughing tune 'Super Bon Bon,' I originally thought the lyric was 'Move upside, let the marco through,' which makes no sense whatsoever. It's really 'let the man go through!' Also going back a ways, you know how Van Morrison's 'Brown-Eyed Girl' begins, 'Hey where did we go?' Well, I misinterpreted it as, 'Hey there, Rodrigo!' I always thought he was singing about his cool friend who he spent the summer with and I believed these were the real lyrics until one day someone else heard me singing them and began laughing like crazy. Duh!"

Steven Strick's Top 5 Spring Break Picks
1. 3 Doors Down "Kryptonite" (Republic/Universal)
2. Dr. Dre & Eminem "Forgot About Dre' (Interscope)
3. Staind "Home" (Flip/Elekt/EEG)
4. Slipknot "Wait And Bleed" (Roadrunner)
5. Cypress Hill "Rock Superstar" (Columbia)

What Exactly Are They Singing, Anyway? Part II

Last week the folks in radio made fools of themselves by revealing their embarrassing interpretations of songs they've misheard on the radio. I will not—I can not, let those poor souls stand on their own. No. This week I give equal time to friends on the other side of the business to share their tangled lyrics. While none of them reach the extreme hilarity of the anonymous "Scuse me, while I kiss this guy," or my own "With burdens shared, it's a lonely view," there are still some goodies:

Gary Spivack, Capitol Records
"The artist: Elton John. The song: 'Daniel's Song.' I thought it was "Kiss the open sky" and it's "One-eyed pizza." Actually, I still don't know it! [Editor's note: you mean, 'Daniel, you're a star']?"

Ted Volk, Maverick Records
"I remember listening to 'Smells Like Teen Spirit' for months and then I got a copy of the lyric sheet and realized I wasn't even close!"

Dave Beasing, Jacobs Media
"The only one I can think of is not from Alternative. Creedence Clearwater Revival's 'Bad Moon Rising' closes its chorus with the line: 'There's a bad moon on the rise.' I think I'm not alone in having thought the line was, 'There's a bathroom on the right.'"

Dave Sholin, Capitol Records
"Every time I hear 'Pretty Fly For A White Guy' I'm singing along to the chorus and swear they're saying, "The world loves one-eyed peas"...or is it 'one-eyed pizza.' What the hell are they saying?"

Matt Smith, DreamWorks
"With the song 'Rock the Casbah,' I believe they lyric is 'The Sheik Don't Like It, (rock the Casbah, rock the Casbah).' My interpretation was, 'Shareeene's On My Head.'"

Howard Leo, Universal Music
"I'm usually really good with lyrics. For example, I always used to think Ice Cube was singing 'Kill the Cops' on that Body Count CD. Then it turns out he was."
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**New Beginnings (Capitol)**

**THE MIGHTY MIGHTY BOSSTONES** - So Sad To Say (DJ Min)

**FILTER** - The Best Things (Reprise)

**A PERFECT CIRCLE - Judith** (Virgin)

**CREED** - With Arms Wide Open (Wind-up)

**CREED** - Higher (Wind-up)

**LIMP BIZKIT** - Misanthropist (Elektra/EEG)

**LIMP BIZKIT** - Reearanged (Interscope)

**STIR** - New Beginning (Capitol)

**LIMP BIZKIT** - Theme From Mission Impossible 2 (Hollywood)

**STEVE TEMPLE PILOTS** - Sour Girl (Atlantic)

**FOO FIGHTERS** - Break The Rules (Republic/Geffen/Interscope)

**VERTICAL HORIZON** - Everything You Want (RCA)

**FOO FIGHTERS** - Breakout (RCA)

**Eddie and the boys are jammin' up the chart faster than any other song in 2000.**

**How much demand is there for the Bizkit? Enough that Hollywood didn't even need to service the Mission Impossible 2 soundtrack.**

**Proving that they indeed are still the reigning superstars of the Alternative format, Eddie and the boys are jammin' up the chart faster than any other song in 2000.**

**NINE DAYS** - Absolutely (The Story Of A Girl) (Epic/550 Mum)

**NO DOUBT** - Ex-Girlfriend (Interscope)

**SMASHING PUMPKINS** - stand inside your love (Virgin)

**BLINK 182** - Adam's Song (Cargo/MCA)

**A PERFECT CIRCLE** - Judith (Virgin)

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**STEVE TEMPLE PILOTS** - Sour Girl (Atlantic)

**FOO FIGHTERS** - Break The Rules (Republic/Geffen/Interscope)

**VERTICAL HORIZON** - Everything You Want (RCA)

**FOO FIGHTERS** - Breakout (RCA)

**Eddie and the boys are jammin' up the chart faster than any other song in 2000.**

**How much demand is there for the Bizkit? Enough that Hollywood didn't even need to service the Mission Impossible 2 soundtrack.**

**Proving that they indeed are still the reigning superstars of the Alternative format, Eddie and the boys are jammin' up the chart faster than any other song in 2000.**

**NINE DAYS** - Absolutely (The Story Of A Girl) (Epic/550 Mum)

**NO DOUBT** - Ex-Girlfriend (Interscope)

**SMASHING PUMPKINS** - stand inside your love (Virgin)

**BLINK 182** - Adam's Song (Cargo/MCA)

**A PERFECT CIRCLE** - Judith (Virgin)

**THE MIGHTY MIGHTY BOSSTONES** - So Sad To Say (DJ Min)

**FILTER** - The Best Things (Reprise)

**A PERFECT CIRCLE - Judith** (Virgin)

**CREED** - With Arms Wide Open (Wind-up)

**CREED** - Higher (Wind-up)

**LIMP BIZKIT** - Misanthropist (Elektra/EEG)

**LIMP BIZKIT** - Reearanged (Interscope)

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**VERTICAL HORIZON** - Everything You Want (RCA)

**FOO FIGHTERS** - Breakout (RCA)
"Personally, I think H2SO4 is pretty cool, and another number band, SR71, is a Pop/Rock group from Baltimore on RCA that really could do something big." —Pat Ferrise, WHFS-Washington
**Moby’s Porcelain** is doing very well for us, getting phone calls and selling well. ‘Mr. E’s Beautiful Blues’ is also getting the big buzz thumbs up.” —Steph Hindley, WTBZ-Burlington

### WMFX-Boston

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<tr>
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### ActiveRock Chartbound

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<td>METALLICA - I Disappear (Hollywood)</td>
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<td>3 DOORS DOWN - Kryptonite (Republic/Universal)</td>
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<td>STIR - New Beginning (Capitol)</td>
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<td>APARTMENT 26 - Basic Breakdown (Hollywood)</td>
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<td>U.P.O. - Goddess (Epic)</td>
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<td>NIXONS - First Trip (Koch)</td>
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<td>RAGE AGAINST THE MACHINE - Sleep In The Fire (Epic)</td>
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### ActiveRock Recurrents

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<td>BUCKCHERRY - Lit Up (DreamWorks)</td>
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<td>KID ROCK - Bawitdaba (Lava/Atlantic)</td>
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<td>ROB ZOMBIE - Dragula (Geffen/Interscope)</td>
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<td>KORN - Freak On A Leash (Immortal/Epic)</td>
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<td>CREED - One (Wind-Up)</td>
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<td>OFFSPRING - The Kids Aren't Alright (Columbia/CRG)</td>
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<td>COLLECTIVE SOUL - Heavy (Atlantic)</td>
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<td>Lenny Kravitz - Fly Away (Virgin)</td>
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<td>OLEANDER - Why I'm Here (Republic/Universal)</td>
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<td>Foo Fighters - Stacked Actors (RCA)</td>
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<td>Guano Apes - Open Your Eyes (RCA)</td>
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<td>FILTER - Take A Picture (Reprise)</td>
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<td>ROB ZOMBIE - Living Dead Girl (Geffen/Interscope)</td>
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<td>SANTANA - Put Your Lights On (Arista)</td>
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**ActiveRock Chartbound**

**1 1 SMASHING PUMPKINS - Stand Inside Your Love (Virgin)**
**2 2 NICKELBACK - Leader Of Men (Roadrunner)**
**3 3 Goo Goo Dolls - Broadway (Warner Bros.)**
**4 4 DISTURBED - Stupify (Giant)**
**5 5 LIMP BIZKIT - Break Stuff (Interscope)**
**6 6 MONSTER MAGNET - Sake Future (Roadrunner)**
**7 7 CREED - Higher Winch-Up)**
**8 8 PANTERA - Revolution Is My Name (Elektra)**
**9 9 3 DOORS DOWN - Kryptonite (Republic/Universal)**
**10 10 STIR - New Beginning (Capitol)**
**11 11 BRANTLEY GILBERT - Back In The Saddle (Elektra)**
**12 12 SHINEDOWN - Wasted (TVI)**
**13 13 BUSH - The Chemicals Between Us (Trauma)**
**14 14 FULL DEVIL JACKET - Now You Know (Roadrunner)**
**15 15 CAROLINE'S SPINE - Nothing To Prove (Roadrunner)**
**16 16 FOO FIGHTERS - Learn To Fly (RCA)**
**17 17 FILTER - The Best Things (Reprise)**
**18 18 P.O.D. - Southtown (Atlantic)**
**19 19 STATIK - I elliptically (Geffen)**
**20 20 SLIPKNOT - Wait And Bleed (Roadrunner)**
**21 21 KITTE - Brackish (Arista)**

**ActiveRock Recurrents**

**1 SYSTEM OF A DOWN - Sultan (Columbia/C&G)**
**2 LIMP BIZKIT - Reunited (Interscope)**
**3 NO ROCK - Evil Dog Knows You (Lava/Atlantic)**
**4 BUSH - The Deacons (Koch)**
**5 FULL DEVIL JACKET - Now You Know (Roadrunner)**
**6 CAROLINE'S SPINE - Nothing To Prove (Roadrunner)**
**7 FOO FIGHTERS - Learn To Fly (RCA)**
**8 FILTER - The Best Things (Reprise)**
**9 P.O.D. - Southtown (Atlantic)**
**10 STATIK - I elliptically (Geffen)**
**11 SLIPKNOT - Wait And Bleed (Roadrunner)**
**12 KITTE - Brackish (Arista)**

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This was the number one "Most Added" and is already number one phones at KISW Seattle. Top 5 phones at KUPO and KRQX. What are you waiting for?
How a Professional Songwriter Makes Money

BY DENNIS LORD

A few years ago I had the privilege of walking the halls of the United States Congress with some very talent-ed and successful songwriters. We were attempting to educate Congressmen and Senators about songwriting and music publishing income, hoping our elected representatives would exhibit compassion and understanding, and defeat the “Fairness in Music Licensing Act.”

We failed. But not because of our message. We told them how it really is. One famous writer (you’d know him), was fond of telling Congressmen that we were successful writers coming up there to get them to pay attention to those who weren’t. He talked about a songwriter friend of his in Dixon, Tennessee, who had two other jobs besides songwriting, just to make ends meet for his family. That’s right. Songwriting is a job. And, it’s hard to make a full-time living at it.

I’ll use myself as an example. I wrote Travis Tritt’s “Country Club.” It was released in 1989 and, while I have had several other songs recorded, none have risen to that level. While I might call the publisher and say, I wrote Travis Tritt’s “Country Club,” but let’s use the scenario and pretend I got paid at 1999 rates, instead of 1989.

First of all, I co-wrote it with Cateby Jones. We shared the credit 50-50. But there is a music publisher involved, to whom both of us assigned our “publisher’s share” in return for exploiting the song. So, here’s the breakdown. Think of the song as a peach pie cut into four equal pieces. Catesby and I each got two pieces of the pie when we wrote the song. Then we each gave one piece to the publisher so that the publisher would tell us how much the song is worth.

1. Mechanicals. No other use is as precisely determined as mechanicals, because this amount is set by the current U.S. Copyright Act. It was intended to establish the minimum amount to be paid to writers and publishers for the use of a song, as embodied in a recording distributed to the public. It is rare to see any user pay more than the current statutory rate of 7.5¢ per song, per CD. “Country Club” sold about 1.5 million units on the original CD, and the greatest hits CD, on which it also appeared, also sold about 1.5 million units. That’s 3 million units multiplied by 7.5¢ per unit, which equals $225,000. That’s good money, but remember the split! Fifty percent of that goes to the publisher. That’s $112,500. Catesby and I split the other half—that’s $56,250. Throw in another 100,000

That’s right.

Songwriting is a job.
And, it’s hard to make a full-time living at it.

2. Performances. Performance royalty payment rates vary from SESAC to BMI to ASCAP. Each performing rights organization (PRO) determines its rates based on several factors including: (a) applicable licensing dollars collected by the PRO for the given quarter (three-month period), (b) whether or not a song shows up in the individual PRO’s survey of performed songs, and (c) the formula each PRO uses to apply the available money to the number of estimated performances. There are many other factors to consider, but that is another article in and of itself.

Recently I read that, between the three PROs, a song that is Number One for one week could earn roughly $400,000 total, spread over about two years. For “Country Club,” that would have been $200,000 for the publisher and $100,000 for each writer. The bulk of that is earned after a song reaches Top 10. And, the longer it lingers at the top (or the longer it takes to get there), the more money is generated, because more performances occur.

Yes, there are flaws in the system. Royalties are paid largely based on radio. What about live performances, Muzak, etc? There is currently no way to economically find all of the performances, and while the PROs have done the best they can with what they have, times are changing and technology is advancing rapidly. Writers and publishers must begin to expect more accurate systems of measurement very soon.

3. Sync Uses. These, too, are determined by inexact science. A potential music user, such as an advertising agency producing a commercial, might call the publisher and say, I want to use “Country Club” for a car manufacturer commercial (which, to my knowledge, has never happened, unfortunately!). How much they pay for that becomes a matter of negotiation between user and publisher—again, based on several factors: ad agency budgets, territory of use (national, regional, local, major market, small market), time period of use (one year, life of copyright), popularity, and prior use of song, availability of master recording, levels of testosterone, you get the picture. I have seen three songs licensed for the life of the copyright—again, based on several factors: ad agency budgets, territory of use (national, regional, local, major market, small market), time period of use (one year, life of copyright), popularity, and prior use of song, availability of master recording, levels of testosterone, you get the picture. I have seen three songs licensed for the life of the copyright—again, based on several factors: ad agency budgets, territory of use (national, regional, local, major market, small market), time period of use (one year, life of copyright), popularity, and prior use of song, availability of master recording, levels of testosterone, you get the picture.

Continued on page 36
### Country Chart Bound

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### Top 20 Hits in the Top 20 Markets

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**Country Chart Bound**

**Spins**

- Tim McGraw "Some Things Never Change" (Curb) +861
- Clay Walker "The Chains Of Love" (Glait) +447
- Faith Hill "The Way You Love Me" (Warner Bros.) +447
- Andy Griggs "She's More" (RCA) +425

**Bpts. Spins**

- Steve Holy - "Blue Moon" (Curb) +138
- Montgomery Gentry - "Self Made Man" (Columbia) +136
- Krayton Mattea - "Trouble With Angels" (Mercury) +118
- Lila McCann - "Kiss Me Now" (Asylum) +112
- Mark Chesnutt - "Fallin' Never Felt So Good" (MCA) +107
- Alan Jackson - "It Must Be Love" (Arista) +102
- John Anderson - "You Ain't Hurt Nothin' Yet" (Epic) +818

**Country Recurrents**

- Tracy Lawrence - Lessons Learned (Atlantic) +3317
- Tim McGraw - "My Best Friend" (Curb) +3293
- Dixie Chicks - "Cowboy Take Me Away" (Atlantic) +2835
- Faith Hill - "Breathe" (Warner Bros.) +2163
- Mark Wills - "Back At One" (Mercury) +1958
- Lonestar - "Smile" (BNA) +1880
- Tim McGraw - "Something Like That" (Curb) +1854
- Vince Gill - "Let's Make Sure We Kiss..." (MCA) +1833
- Martina McBride - "I Love You" (RCA) +1788
- Brad Paisley - "He Didn't Have To Be" (Arista) +1772

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**Country Spincrease**

- Tim McGraw - "Some Things Never Change" (Curb) +861
- Clay Walker - "The Chains Of Love" (Glait) +447
- Faith Hill - "The Way You Love Me" (Warner Bros.) +447
- Andy Griggs - "She's More" (RCA) +425
Rick Walker, PD, WBCO-Saginaw, Mich.

"The Dixie Chicks' 'Goodbye Earl' has the highest hate score in the history of our call-out. We're continuing to play it, but in a few weeks it may be 'Goodbye Earl'..." We were one of the last stations to get on the Kenny Rogers 'Buy Me A Rose,' and it's already selling Top 10! It's had tremendous impact here in a short amount of time... Phil Vassar has a cool new sound. At first I didn't care for the song, but 'Carlene' has really caught on here! I admit it, I was wrong!... I love the new Steve Holy 'Blue Moon.' We had decent success with the first single, and the follow-up is a very well-written, well-sung song and I expect it to be big... The Warren Brothers were here to visit last week and they really impressed me! I wasn't looking forward to their visit since I hadn't played their previous singles, but they were great fun and both funny and sincere. Their new single 'That's The Beat Of A Heart' is really good... The new LeAnn Rimes, 'I Need You,' is a hit and I'll be playing it soon... I love the new Darryl Worley. 'When You Need My Love' is just one of the great songs on his album!

Ric Larson, PD, WBUL-Lexington

"We're getting great response to Kenny Rogers 'Buy Me A Rose.' My superior initially resisted this record, but we play classic Kenny Rogers songs which our listeners love, so it's natural that they'd like this song too. The first test of this song was dimly resisted this record, but we play classic Kenny Rogers songs which our listeners love, so it's natural that they'd like this song too. "

Continued from page 34

Warner Brothers and Travis Tritt for use of the master recording, since that's a separate copyright.

4. Print Use. The sheet music market isn't as big as it was a few decades ago, so not every song gets printed as sheet music. But, there is still some demand for hits and good wedding songs. The publisher negotiates the deal with a print publisher and pays the writers anywhere from around $10 per copy sold, to 50 percent of whatever the publisher receives. Let's be liberal and pretend that Catesby and I split 20% a copy for 'Country Club.' And let's say 10,000 copies of the sheet music were sold. That's $1,000 each.

That covers our four types of income in the most basic way. There are others. And my caveat is that there are hundreds of nuances that affect how much a writer gets paid, which I don't have space to lay out and the discussion would bore most of you anyway.

But, what about the Internet, you say. I didn't forget. The short answer is this: Think of streaming as a performance. Think of downloading as a performance and/or a mechanical use. It's really a hybrid use. For the time being, apply the performance and mechanical principals I have discussed above. Only the money isn't as good—yet. And remember that the Internet and digital technology are entirely changing the landscape of songwriter/publisher payments and user (still another discussion).

So, what's our bottom line? My figures say that if "Country Club" was a hit at today's figures, I would have made $174,612.50 for all uses. (We made less, by the way). Big money? Spread that over the ten years it took to reach those numbers. You do the math, then tell me you could live on it.

DENNIS LORD IS A SONGWRITER AND EXECUTIVE VP OF SESAC

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**G2 Country**

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<td>PHIL VASSAR - Carlene (Arista)</td>
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<td>101</td>
<td>2835 +132</td>
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</table>

The rejection song finds widespread acceptance and earns Brad his third top 10 hit in as many tries! Big spins at KQXL (77X), WUSZ (50X), KKB (45X), KYKX (43X), KEAN (42X), and KSUX (40X).

---

**G2 Breakthrough**

**ARTISTS WITH NO MORE THAN 3 TOP 10 SINGLES**

<table>
<thead>
<tr>
<th>EM</th>
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<tr>
<td>2</td>
<td>1</td>
<td>ANDY GRIDDS - She's More (RCA)</td>
<td>100</td>
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<td>3</td>
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<td>PHIL VASSAR - Carlene (Arista)</td>
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<td>BRAD PAISLEY - Mo Feather (Arista)</td>
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<td>YANNICK GREY - Another Nine Minutes (Monument)</td>
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<td>6</td>
<td>5</td>
<td>CLAY WALKER - Buy Me A Rose (Dreamcatcher)</td>
<td>101</td>
<td>2649</td>
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<tr>
<td>7</td>
<td>6</td>
<td>CLAY DAVIDSON - Unconditional (Virgin)</td>
<td>101</td>
<td>2531</td>
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<td>8</td>
<td>7</td>
<td>LINDSEY GILL - Let's Make Sure We Kiss Goodbye (Coca-Cola)</td>
<td>87</td>
<td>2330</td>
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<td>9</td>
<td>8</td>
<td>REBA MCBRYDE - I'll Be (MCA)</td>
<td>99</td>
<td>2236</td>
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<tr>
<td>10</td>
<td>9</td>
<td>CHELY WRIGHT - It Was (MCA)</td>
<td>81</td>
<td>2187</td>
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<td>10</td>
<td>ERIC RENNA - No Mercy (Capitol)</td>
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<td>12</td>
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<td>ERIC HEATHERLY - Flowers On The Wall (Mercury)</td>
<td>98</td>
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<td>12</td>
<td>RASCAL FLATTS - Prayin' For Daylight (Lyric Street)</td>
<td>99</td>
<td>2049</td>
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<td>13</td>
<td>CLAY DAVIDSON - Unconditional (Virgin)</td>
<td>97</td>
<td>1952</td>
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<td>15</td>
<td>14</td>
<td>THE JUDDS - Stuck In Love (Mercury/Curb)</td>
<td>96</td>
<td>1926</td>
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<td>16</td>
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<td>TIM McGRAW - Sometimes No Change Comes (Curb)</td>
<td>97</td>
<td>1900</td>
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<td>17</td>
<td>16</td>
<td>KEITH URBAN - You're Everything (Capitol Nashville)</td>
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<td>18</td>
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<td>JOE DIFFIE - It's Always Somethin' (Epic)</td>
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<td>BROOKS &amp; DUNNY - You'll Always Be Loved By Me (Arista)</td>
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<td>20</td>
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<td>STEVE WARNER - Faith In You (Capitol Nashville)</td>
<td>71</td>
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<td>21</td>
<td>20</td>
<td>GARY ALLAN - Lovin' You Against My Will (Coca-Cola)</td>
<td>72</td>
<td>1509</td>
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<td>22</td>
<td>21</td>
<td>TRACE ADKINS - More (Capitol Nashville)</td>
<td>70</td>
<td>1413</td>
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<td>23</td>
<td>22</td>
<td>KRISTI KEATON - I Hope You Dance (Warner Bros.)</td>
<td>70</td>
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<td>24</td>
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<td>BRAD WALKER - Been There (RCA)</td>
<td>70</td>
<td>1396</td>
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<tr>
<td>25</td>
<td>24</td>
<td>RASCAL FLATTS - Prayin' For Daylight (Lyric Street)</td>
<td>68</td>
<td>1386</td>
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</table>

The Songs' newest offering is a welcome sound at Country radio. They break into the Top 30 with new hits at KOUL (77X), WUSZ (50X), KKB (45X), KYKX (43X), KEAN (42X), and KSUX (40X).

---

**Country Top Tip**

Tammy Cochran

"If You Can'" (Epic)

Prepare to get goosebumps! This powerful and emotional vocal performance brings to mind past legends of country, and also a glimpse of country's future! Five new hits at KEAN (42X), KRBV (12X), WQLR (10X), WJPAP (10X), and WNYU (10X).
GavinCountry

NORTHEAST

**MOST SPINS:**
- George Strait (1126)
- Toby Keith (1018)
- Martina McBride (670)

**SPINCREASE:**
- Tim McGraw +190
- Clay Walker +134
- Lee Ann Womack +118

“Rascal Flatts’ ‘Prayin’ For Daylight’ is mixing up our sound! They are providing something that is Country yet different from anything else on the radio!”

—Jay McCarthy, PD/MD, WWY2-Hartford

COUNTRY 92.5
WWYZ Hartford
PD: Jay McCarthy
888-793-0000
AMFM, Inc.

SOUTHEAST

**MOST SPINS:**
- George Strait (1507)
- Martina McBride (1489)
- Toby Keith (1448)

**SPINCREASE:**
- Tim McGraw +216
- Lee Ann Womack +191
- Faith Hill +144

“Lee Ann Womack’s ‘I Hope You Dance’ is striking a nerve with everyone! We are receiving great phones across the board!”

—Rick McCracken, MD, WSOQ-Charlotte

WSOC Charlotte
PD: Paul Johnson
MD: Rex McFadden
919-764-1110

KROSFM
WOKH Fort Wayne
PD: Don Wall
MD: Steve Allen
219-447-5511
Pathfinder

SOUTHWEST

**MOST SPINS:**
- George Strait (816)
- Kenny Rogers (748)
- Faith Hill (738)

**SPINCREASE:**
- Tim McGraw +163
- Kenny Rogers +71
- Rascal Flatts +60

“Lee Ann Womack’s ‘I Hope You Dance’ is as big as ‘Amazed’ was last year! We are getting major phones and emails for this ‘Song Of The Year!’

—Cody Alan, MD, KPLX-Dallas

KPLX Dallas
PD: Brian Phillips
MD: Cody Allen
214-526-2300
Susquehanna

SOUTH CENTRAL

**MOST SPINS:**
- George Strait (1018)
- Toby Keith (1018)
- Kenny Rogers (1031)

**SPINCREASE:**
- Tim McGraw +161
- Faith Hill +104
- Keith Urban +89

“Lee Ann Womack’s ‘I Hope You Dance’ is definitely the song of the year! It delivers great advice for life! It is applicable on all levels!”

—Jon Allen, MD, KMLE-Phoenix

KMLE Phoenix
PD: Jeff Carwile
MD: Jon Allen
602-324-9166
AMFM, Inc.

WEST

NORTHWEST

**MOST SPINS:**
- George Strait (1031)
- Toby Keith (1018)
- Kenny Rogers (1031)

**SPINCREASE:**
- Tim McGraw +161
- Faith Hill +104
- Keith Urban +89

“Lee Ann Womack’s ‘I Hope You Dance’ is definitely the song of the year! It delivers great advice for life! It is applicable on all levels!”

—Jon Allen, MD, KMLE-Phoenix

KYGO Denver
PD: John S. John
MD: Bob Semenza
303-980-0000
Jefferson Pilot

April 21, 2000 gavin • 37
Americana: The State of the Art, and Industry

It's been my experience over the years that if you get to ply your craft every day—even though you don't see the motion—you wake up one day to a different landscape.

This is a problematic time in the music business, as the sand shifts. Heck, it's a difficult time in general.

"Americana... reminds us of the '60s and '70s when independent labels actually had a chance... next year is going to be phenomenal."

as the industrial age continues its segue to the information age.

But just for those very reasons, Americana is positioned for success. The music represents a new style in country (which of late has been lagging, both in sales and radio listenership). As corporate America plays musical chairs with our jobs, Americana touches people and helps them deal with the times at hand: the endless mergers and what they represent in our lives, the loss of the one-to-one, the powerlessness we often feel.

In this Americana special issue, (starting on p. 42) we talk with observers and insiders about the format. There's a reprint of a New York Times article by Peter Applebome, and we uncover some of the country's best venues for Americana. In the process of researching these stories, we heard good news from every front. In talking with KCMU PD Don Yates about Seattle's live music mecca, The Tractor, we learned that his station's crime is the highest it's ever been: 67,800. Not bad for a 400-watt station.

Bobby Roberts of Ewing Roberts booking agency summed up his enthusiasm this way: "What excites me about this format is that it's open and there's a lot of entrepreneurship going on with independent labels that are astute. (Producer) Allen Reynolds and I met this morning and talked about how excited we are about Americana. It reminds us of the '60s and '70s when independent labels actually had a chance. People who are willing to take a little risk, sign great talent, and work it on a grassroots level. We think this next year is going to be phenomenal."

Beyond the growing infrastructure, of course, is the art. Country music is the music of the common man and the everyday challenges and issues we face. Americana gives us a forum for the frustrations, the entanglements, as well as the loves and the fun. As we cycle through, we are nearing the next wave that will excite the imagination and get people rallying 'round. Get ready for Americana. There's a new era dawning. Enjoy the special issue!
STATION NEWS

- Joel Mann takes over for Sara Willis as the new Americana contact at WERU-E. Orland, Maine. He is PD/MD and does an Americana morning show Mon-Fri.

- WFPK has a new address: 619 S. Fourth St., Louisville, KY 40202-2403. Phone: (502) 814-6500, fax: (502) 814-6599 and email: Dan Reed, dreed@wfpk.org or Stacy Owen at stacy@wfpk.org.

- Under consideration for reporting status is WELY-Ely, Minn. The station is 100K and presently does over 40 hours of Americana programming per week. MD is Chad Yost and the address is 904 South Central Ave, Ely, MN 55731. Phone: (218) 365-4444, and fax: (218) 365-3657. Email: wely@spacestar.net.

- Rod Seagram exits at WVHL-Farmville, Va. Contact is now Bid Wall at (804) 392-9393.

Congratulations to Paul Hitchcock at WMKY-Morehead, Ky. for picking up a Golden Reel Award for Best Local Music/Entertainment Broadcast at the National Federation of Community Broadcasters for his Americana show, US 23.

MUSIC NOTES

- Tiffany Suiters of GTO Promotion is now working under the auspices of Jerry Lembo Entertainment. Reach her at (201) 287-9600.

- Promo guy Steve Anderko of Burnside Records has left the building. He'll be freelancing for local artists in the Portland area, while seeking employment late this summer in Las Vegas or Southern California. Contact him at sanderko@compuserve.com.

- Asylum has a new address: 20 Music Square East, Nashville, TN 37203, phone and fax remain the same for now. Promo ace Nancy Tunick has departed.

- The Nickel Creek video "Reasons Why" was a Sneak Peek in the CMT Delivery Room, scoring 35 spins the first week!

- The Second Annual "Big Bone-i-fit Concert" took place in Helotes, Texas March 25, and was a huge success! Kinkajou Records and Kinky Friedman's Utopia Animal Rescue Ranch thank Dwight Yoakam and the special guests for entertaining over 2500 folks with a fabulous five-hour show. It was all caught on video and aired on March 31 on Imus in the Morning on MSNBC.

- At the Appalachian Journey show in New York, both James Taylor and Alison Krauss performed. In addition to singing "Slumber My Darling," Alison joined the boys for some fiddle tunes. The show was taped for a PBS special.

SONGLINES

we get it on

we provide:

- Consultation plans
- Weekly promotion calls to radio
- Detailed weekly tracking reports
- Assistance in setting up in-studio performances & radio promotion tours
- The Americana Survival Kit and mailing labels (to 200 stations)
- A3 and Americana Packages
- Assistance in booking talent at radio station special events

SONGLINES 1999

GAVIN INDIE PROMOTER OF THE YEAR

Leslie Rouffe

176 Sherman Road, Chestnut Hill, MA 02467

Phone 617-469-9943 Fax 617-469-6829

Impact DATES (subject to change)

APRIL 24
Stacey Earle Dancin' With Them That Brung Me (Gearle)
Steve Earle Transcendental Blues (E-Squared/Atlantic)
Kenny Butterill No One You Know (No Bull Song)

Mark Wehner All These Friends Of Mine (Slap Happy Music)
Kimmie Rhodes Rich From The Journey (Sunbird)
John Anderson "You Ain't Hurt Nothin' Yet" (Epic)

MAY 2
Joel Rafael Band Hopper (Inspire)
Billy Bragg & Wilco Secrets of the Sea (Elektra)
**Gavin Americana**

**Americana Tracks**

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<td>JIMMIE DALE GILMORE - One Endless Night (Rounder)</td>
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<td>84</td>
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<tr>
<td>2</td>
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<td>SLAID CLEAVES - Bone Down (Phil)</td>
<td>1180</td>
<td>-59</td>
<td>73</td>
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<td>3</td>
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<td>I-10 CHRONICLES - Various Artists (Back Porch/VMV)</td>
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<td>82</td>
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<td>4</td>
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<td>NEL. JEN. KRIST. SHAWER - Honky Tonk Heroes (Freetails)</td>
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<td>-11</td>
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<td>THE HOLLISTERS - Sweet Inspiration (HighTone)</td>
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<td>69</td>
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<td>WYLIE &amp; THE WILD WEST - Ride'N The Hi-Line (Rounder)</td>
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<td>63</td>
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<td>7</td>
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<td>RHONDA VINCENT - Back Home Again (Rounder)</td>
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<td>63</td>
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<td>M. D. MANDERS &amp; NUEVO TEJAS - Chil Pepper ... (Bird Vet)</td>
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<td>JACK INGRAM - Hey You (Lucy Dog)</td>
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<td>KEVIN DEAL - Honky Tons - N.- Churches (Bird Vet)</td>
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<td>MICHAEL RENO HARRELL - Second Wind (Rain)</td>
<td>705</td>
<td>+18</td>
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**HotPicks**

- **NICKEL CREEK**
  - Peter Case
  - Todd Snider
  - Claire Lynch

**ChartBOUND**

- **STEVE YOUNG** - (Appleskin)
- **AUBREY HAYNE** - (Sugar Hill)
- **RANDY WEEKS** - (HighTone)
- **SHELBY LYNNE** - (Blind Dog)
- **BROOKLYN COWBOYS** - (LongPort)
- **JOHN HARTFORD** - (Blue Pat)
- **T. O'BRIEN & D. SCOTT** - (Howdy Skies)
- **JIM ROLL** - (New West)

**SnapShot**

*Rhonda Vincent's* Back Home Again has had an immediate impact on WMKY's playlist. Great song selection and a handful of talented musicians make this one a winner. A defining bluegrass Americana album from a gifted artist whose time in the spotlight has finally arrived. "Lonesome Wind Blues" is energetic and features Marc Pruett and Bryan Sutton on banjo and guitar. "Passing of the Train" showcases Vincent's higher range in typical bluegrass fashion.

—Paul Hitchcock WMKY-Morehead, Ky.
Unplugged and Unbelievable.

FLOOD THE RADIO.

Nickel Creek / Nickel Creek

Anchored by mandolin virtuoso Chris Thile, Nickel Creek has been in demand on the bluegrass festival circuit for almost a decade now, even though the oldest member is only 22! Greatly expanding the potential of acoustic music to create a style all their own, Nickel Creek is rising rapidly. THE VIDEO FOR "REASONS WHY" IS CURRENTLY IN HEAVY ROTATION ON CMT.

MOST SINGERS DON'T SOUND THIS GOOD, EVEN IN THE SHOWER.

John Cowan / John Cowan

John Cowan added the R & B factor to the band New Grass Revival with his soaring soulful vocals and powerful rock solid bass, flirting with TOP 40 COUNTRY RADIO often in the late eighties. John's currently exploring the more rocking side of his musical personality, experimenting with electric and acoustic instrumentation and redefining Americana music along the way.

"A strong vocalist with an amazing amount of control, Cowan continues to be one of the unsung heroes of American music." - ALLMUSIC.COM

YOU'LL WANT TO SIT DOWN WHEN YOU HEAR THIS ONE.

Bryan Sutton / Ready To Go

With his killer combination of speed, tone and grace, Bryan's sound always leaves audiences shaking their heads in disbelief. Whether barnstorming through a fiddle tune note for note on the guitar, gently backing up a beautiful Dolly Parton ballad, rocking through U2's "Love Comes To Town" or swinging like crazy on a Django Reinhardt composition, Bryan leaves no doubt as to the degree of his mastery over his instrument.

VERY FEW PEOPLE HAVE THE TOUCH. AUBREY HAS IT AND THEN SOME.

Aubrey Haynie / A Man Must Carry On

By day he's busy playing fiddle in studios for artists like Shania Twain, Travis Tritt, Bryan White, Lonestar, Wynonna, Mark Wills, Collin Raye, Tim McGraw, Faith Hill, Randy Travis and Martina McBride. When he's not spicing up Nashville's biggest stars' music with his hot fiddle, Aubrey enjoys sawing away on music related to his first love - BLUEGRASS. Thankfully Aubrey finds time to record his passion and with A MAN MUST CARRY ON, his second release on Sugar Hill, Aubrey has released another brilliant fiddle and mandolin showcase.

NEW SELDOM SCENE CD, SCENE IT ALL (SUG-3989), COMING IN MAY. THE NEW CD INCLUDES, AMONG OTHER GREAT SONGS, BLUEGRASS COVERS OF BRUCE SPRINGSTEEN, CHUCK BERRY, MUDDY WATERS AND BOB DYLAN.

www.sugarhillrecords.com
Steve Gardner - Radio Promotions - steveg@sugarhillrecords.com - 919-489-1349
For comments on what's next for Americana, we reached out to some keen industry observers, some of whom are "in the thick of it," and others who have a more peripheral perch. All of them share a view which can only be categorized as promising.

ED SALAMON, PRESIDENT OF PROGRAMMING, WESTWOOD ONE:
The rise of Americana reminds me of another roots movement that occurred 25 years ago: progressive country.

At that time, a body of music that was not embraced by existing radio formats reached critical mass. Except for the odd hit, progressive country was too extreme for country stations and too country for rock stations. A few, notably Chuck Dunaway and Bob Shannon's KAFM-Dallas, pioneered it as a format; others created specialty shows.

Country WHN-New York (which I programmed) hired a former album rock personality, Jessie Scott (now Gavin Americana Editor), to host a progressive country shift in the evenings. Jessie played the most country-sounding music on WHN. Poco, the Eagles, and the Charlie Daniels Band were embracing banjos and steel guitars at the time. Ironically, country artists like Dolly Parton, Kenny Rogers, and Ronnie Milsap were utilizing more sophisticated instrumentation (and having hits on Top 40 radio).

I'm sure by now you're noting some parallels with today's music scene. What happened to progressive country? Some of the artists were incorporated into Country radio. I wouldn't be surprised if, in the future, many of Americana's most talented artists and the styles of music that they innovate are likewise absorbed into mainstream Country radio.

COUNTRY CONSULTANT BILL HENNES, PRESIDENT, BILL HENNES & ASSOCIATES:
When the Americana format first appeared, many Country programmers said it was just a fad and that it would never last. Now some five years later, Americana not only survives, but it's beginning to influence some of the major Country programmers in the nation. Little by little, artists like Charlie Robison, Alison Krauss, Mandy Barnett, Trio, Jack Ingram, Steve

alison brown
fair weather

The arrival of spring... brings "Fair Weather", the title track and album, adding to Americana radio April 25.

"Alison Brown's gone back to her first love, bluegrass. And in doing so, created a masterpiece. I love it from beginning to end... no qualifications!"
-Orin Friesen, KFDI- Wichita, KS

Featuring special guests:
Darol Anger, Sam Bush, Jerry Douglas, Stuart Duncan, Béla Fleck, Matt Flinner, Garth Fundis, Vince Gill, David Grier, Gene Libbea, Claire Lynch, Mike Marshall, Tim O'Brien, Todd Phillips, Missy Raines and Tony Rice
Earle and many others are getting noticed and played by mainstream Country stations. I've been following Americana music for the past few years and every time I've played a song from this format on mainstream Country the reaction has been incredible. Cuts from the Trio CD and Alison Krauss were welcomed with incredible audience reaction. Somebody somewhere will put this Americana format on 24/7 on a full market facility and it will capture a large segment of listeners in the marketplace. While not every Americana song is right for mainstream Country radio, I believe that Country programmers would do themselves and their listeners a favor by keeping a watchful eye on the Americana format.

As Country shares continue to decline nationally, we must be alert and aware of all great music that will keep the Country format alive and well. The smart mainstream stations will make sure that they are clued into the big Americana artists and hits in 2000!

**LLOYD MAINES, AMERICANA PRODUCER EMERITUS:**

I attended one of the first GAVIN Americana conventions, playing that show with Joe Ely and Robert Earl Keen. Everyone was excited about the possibilities of actually having radio stations across the country playing music out of the mainstream genre. Most of the people that I record with and play with are just that. Not country, not rock, not pop, not folk. I think the term is gray area. There is no gray area as far as I'm concerned. These people do good, new, fresh, original music, written from the heart. It should be heard on the airwaves, and I think radio programmers across America are finally realizing this music is in demand.

In my travels across the country and in Europe, I really sense an increased interest in Americana music. The GAVIN Americana force is here to stay. Radio listeners are becoming more vocal about what they want to hear. Great music is being made all over America, music that doesn't fit into a particular format. That's what I like to listen to. And the fan base is rapidly growing, thanks to radio stations that are brave enough and original enough to program it.

**BOB FREESE, PRESIDENT, FREEFALLS RECORDS:**

I came from a sales and distribution background at A&M, Liberty, and Epic. I saw where the industry was going. There was a lot of consolidation on the retail front in the '90s that eventually caught up with the labels. With that, I thought there would be a great opportunity for an independent label. There are various other means of distribution through new technology, so the new frontier is where we're at, and the independent spirit is stronger than ever.

Americana is a fresh approach to playing music that has not been able to find a home at radio for years. The beauty of Americana is that you can take your country records there, and your rockabilly records, your A3-sounding records—it's another avenue and the artists love it. They are happy that there are radio stations to take their music to.

Everything is about selling records, and we're starting to make some headway. I'm prepared to go as long as it takes to support the format because, eventually, we're going to see some strong sales coming from it. I already see it in pockets, like Dallas, which is a great market for us. We're at a time when other radio formats are starting to pay attention to it, too. It's a good time.
From the beginning, we believed that Lucky Dog could be more than just an Americana label, and that Americana could be more than what it currently was. The Jack Ingrians and Charlie Robisons can represent the next Outlaw movement. They can change the face of the history of country music. They bring to country music exactly what it needs: something that is real and honest, and taps into a need among consumers.

The audience you see at their shows are the people who grew up on Willie Nelson, and college kids. These artists represent an entirely different set of demographics than those who are listening to mainstream Country radio today. It's just a lot truer than assembly line Music Row fodder. Why did the Dixie Chicks work as well as they did? It was a breath of fresh air, and at the same time it represented a lot of artistic integrity. Country radio realizes its appeal has become very limited, and skewed way too far toward females, and they're looking for something with more balanced appeal. Why did the Dixie Chicks work as well as they did? It was a breath of fresh air, and at the same time it represented a lot of artistic integrity. Country radio realizes its appeal has become very limited, and skewed way too far toward females, and they're looking for something with more balanced appeal.

I really thought it was going to be a couple of years before we broke through. Now I think it's going to happen sooner than later. Lightning could strike at any moment!

CHRIS PARR, DIRECTOR OF PROGRAMMING, CMT:
Whether you call it alternative country, alt. country, ya’alternative, or Americana, CMT will deliver Nashville's best to homes across the nation when we launch a new weekly program, Western Beat With Billy Block, debuting Sunday, July 2 at 11 p.m. (ET) and repeating Monday, July 3 at 10 p.m. (ET). Although the industry ironically refers to it as “alternative,” there's really more of a “traditional” basis represented in this music.

Visualize a musical spectrum with mainstream country music taking up the bulk of the middle, alternative country representing a segment to the left, while traditional country completes the right hand portion. While CMT reaches the bulk of country music fans with a mainstream daily music mix, there is a considerable opportunity to capture additional audiences that do not identify with the mainstream.

Through programs like Western Beat With Billy Block, CMT hopes to bend the musical spectrum from a straight line into a complete circle. This is where alternative and traditional music can meet and, potentially, equal the mainstream by capturing new viewers. It is with this complete circle that CMT has the opportunity to reach the largest potential audience and not only grow our business, but that of the many talented musicians outside of the mainstream.
At a time when people aren't motivated to go out as much, Americana artists (in their Dodge vans) are drawing audiences all across the country, proving that careers are being built from the grassroots up. Think how Phish or Dave Matthews Band did it. It's the same model. As Firesign Theater once said, "If you push something hard enough, it will fall over."

EWING ROBERTS: PAVING THE WAY FOR LIVE ACTS

Ben Ewing started his career in the late '70s as a booking agent, became a concert promoter, and later the owner of radio stations and Fox television affiliates, before he sold them all and took a year off to figure out what he wanted to do next.

That became Ewing Roberts Agency, born last year with longtime friend Bobby Roberts, a booking agent and manager who has represented mainstream country and classic rock artists for years. "I took him an idea about Americana and alternative country and where I thought it was going. I began to do research on it, and we formed the company last April," says Ewing. Roberts adds: "I started paying closer attention to the Americana format. I got more intrigued with the artistry that comes with it. I was hearing exciting, fresh music that I was responding to as a consumer."

Ewing Roberts started out with one act, Billy Joe Shaver. "We set up his touring for last summer and laid our foundation down with the venues that were compatible with the artists that we wanted to represent," says Ewing. Their roster now includes Jack Ingram, Bruce Robison, Heather Myles, Jon Randall, the Hollisters, and Phil Lee.

The focus was quite deliberate. As Ewing explains, "Americana is accessible to a lot of people, and the market is much larger than people realize. There are venues that are active. At the end of the day, if an act really wants to be on a national level, they have to go out and work, and that's where Ewing Roberts comes in. "We book the acts in such a way that they are not chasing their tails around the country," says Ewing. "We know where the buyers are, and where the press is friendly toward Americana, and where there is radio. And we connect the dots so they can go out and establish themselves as touring artists."

To set up a power base the agency tries to get artists into markets at least two times a year so they can work a record nationally over a year's time. "It's our job to go out and create markets for those artists to make a living promoting their records," Ewing continues. "If they are SoundScanning on the road, they can build a market very quickly. It's out there. All you've got to do is go out and get it. The Americana radio format has afforded these acts the opportunity to go out and play. Those who don't believe that you sell records through Americana radio need to rethink it. It's easy to shun it, but I see it happening."

GRUENE HALL: KNBT'S LIVE CONCERT VENUE

PD Mattson Rainer of KNBT-New Braunfels, Texas knows the drill. There always seems to be an artist or two playing in town these days. Just in the last couple of weeks, he's done a dinner at The Guadeloupe Restaurant with three acoustic acts and two bands. "It was totally packed," he says with a smile. Then there was a free fan appreciation show at legendary Gruene (pronounced "green") Hall, in celebration of winning the GAVIN Americana Commercial Station of the Year Award, and 600 people showed up for the fun. Just in the last couple of weeks, he's done a dinner at The Guadeloupe Restaurant with three acoustic acts and two bands. "It was totally packed," he says with a smile. Then there was a free fan appreciation show at legendary Gruene (pronounced "green") Hall, in celebration of winning the GAVIN Americana Commercial Station of the Year Award, and 600 people showed up for the fun. Now, that may not be a huge number, but considering New
Braunfels’ population (27,000) that’s over two out of every hundred persons in town.

Rainer estimates that the age of his audiences range from 25-50 years old.

“In the last five years all our events were high caliber: the music, the organization, the presentation, the venue. After three years we have a nice reputation. If KNBT puts it on, you’re going to have a good time,” he says.

KNBT’s events have become a focal point for New Braunfels. “Last year at the Jam in May, we did 1200 paid plus 200 guest list and friends,” Rainer continues. “We have a great relationship with all the venues. The reason we do so much at Gruene Hall is because it’s Gruene Hall and because they’re a mile from the station, so we get a great Marti shot.”

Texas dancehalls are a multi-generational tradition dating back to the 1800s, a place to blow off steam and socialize after a hard week’s work. Gruene Hall is the one where George Strait cut his chops from 1975 until the 80s, when success kicked in. In 1975 Pat Molak became co-owner.

“Redneck rock was taking place in Austin with Willie Nelson and Jerry Jeff Walker,” Molak says. “We were looking for a venue to get on the bandwagon. A friend had heard that Gruene Texas, was in the process of getting restored. We came up and there was a dancehall for sale. The front part was being run as a bar, the back part had been there since the 1870s. It still had the old signage, and it was being used as storage. We started to have local music. We got a few of the Austin guys to come down. ‘I have known radio guys ever since I’ve been doing this,’ Molak continues. ‘I had heard there was this new guy over at KNBT who was playing good music—some from guys who played the hall, and some we hadn’t heard of. After a year, we finally got to meet. He loved the dancehall, and we, of course, loved him. He brought Willie Nelson to town, and raised a whole bunch of money for the town after the flood a couple of years ago. Mattson and General Manager Fred Stockwell are just great guys for the community. It’s amazing the fit we have. We couldn’t ask for a better neighbor and basic partner than KNBT. We’ve had a lot of good fortune.”

And growth: Gruene Hall’s database now includes the names of 20,000 people who come from far and wide.

LYNCH /S Music Club

The Tractor in Seattle is seeing similar growth. Dan Cowan, who co-owns and books the club says, “The Tractor is a multi-genre venue leaning toward the roots side of things. We hold three hundred plus. About six years ago, we started ‘Hank Williams Wednesdays,’ and it took off. There was a great swell of interest in alt-country. The audience that frequents the club is similar to the demos that Ray Gourds can sell out two nights here. We know there’s an avenue for these bands to be heard.”
Buddy and Julie Miller, a husband and wife team of prodigious talent, certainly aren’t the flavor du jour of country music. Only those who traverse the dusty corners of off-brand country even know who they are. But in their own way, they have become both a minor phenomenon and a resonant window onto one of the richest veins in American music these days.

As Nashville, the music machine, has become bigger and blander, Nashville the city—which, along with its kindred planet in Austin, Texas—has become the center of an increasingly diverse and intriguing array of American music rooted in country with strains of folk, rock, bluegrass, rockabilly and blues. At various times called Americana, alternative country, No Depression or insurgent country, it’s really too loose and untidy a mongrel, or pack of stray dinosaurs (Don Walser) and stray threads (Appalachian Gothic! Conjunto! Western Swing! Country Punk!) of various shapes and sizes. If it had a keyword, it would be “twang.” It’s an elusive enough category that if, say, Bob Dylan or Tom Petty, or Hank Williams, Bob Wills or Buck Owens, for that matter, popped up for the first time today, they’d probably be seen as more or less alt country. After all, where else would they fit?

Still, if no one defines the form, the Millers manage to touch almost all its most compelling elements. He has a rich, expressive voice that’s one part pre-Garth Nashville and one part Stax/Volt Memphis, and his newest album, Cruel Moon (HighTone), ranges from the country soul of “Sometimes I Cry” to the primal swamp rock of “Somewhere Trouble Don’t Go.” But his quintessential song is a mournful hillbilly howl, “Does My Ring Burn Your Finger?” with lyrics the Millers wrote together that stand right up in half fragile folk, half jangly rock charmers.

If Buddy Miller’s music is country to the core, Julie Miller’s newest album, Broken Things (HighTone), is half fragile folk, half jangly rock characterized by her wispy, girlish voice and wounded minor key sensibilities. But it has the same intensely personal footprints and the same moments of jagged magic, like her “All My Tears,” a mix of old-time religion and sophisticated rock that’s been recorded already by Ms. Harris and the jazz singer Jimmy Scott but is given a definitive reading by the Millers on Broken Things.

Both Millers, now in their mid-40s, have been playing professionally since the mid-1970s and they complement each other perfectly. She’s the main writer and gives their music its spiritual tinge. He’s one of the most distinctive guitarists and singers in Nashville and an increasingly sure-footed producer, working out of the studio he built in their house.

She began with the Texas progressive-country of Jerry Jeff Walker and Ray Wylie Hubbard and detoured through Christian music. He came out of bluegrass and hard country like Merle Haggard and Porter Wagoner. He’s on the ground. She’s in the air. The two have careered around from Austin to New York to Los Angeles to Nashville over the years, playing at the fringes of the music business, and Mr. Miller in particular has gained a reputation as a stellar guitarist and band leader through his stints with Ms. Harris and Mr. Earle.

The Millers are still at the fringe in Nashville. “There’s a big area of Nashville that’s big business, medical technology, that sort of thing,” she said recently before a show at the Bottom Line in New York. “It’s there, but I don’t know anything about it; it’s not part of my life. And it’s pretty much the same way with the big Nashville music machine. It’s there. If people want to do that, it’s fine, but it doesn’t have anything to do with me.”
There are Internet lists, like one called native country press, online and off. A lot of people are trying to figure out cal mass in the alt country world that Dog, Oh Boy or the Nashville artists' Rounder, Bloodshot, Philo, Lucky Vanguard, E-Squared, Compass, the Millers record, Sugar Hill, independents like HighTone, where Their labels tend to be small, scrappy videos on country music television. played on country radio or have heard. Alt country acts don't get reminder of just how hard it is to be side the Nashville machine.

But the Millers' story is also a reminder that alt country acts can occasionally find recognition outside the Nashville machine. But the Millers' story is also a reminder of just how hard it is to be heard. Alt country acts don't get played on country radio or have videos on country music television. Their labels tend to be small, scrappy independents like HighTone, where the Millers record, Sugar Hill, Vanguard, E-Squared, Compass, Rounder, Bloodshot, Philo, Lucky Dog, Oh Boy or the Nashville artists' collective Dead Reckoning.

Still, there's enough talent and critical mass in the alt country world that a lot of people are trying to figure out how to make it work. There's the alternative country press, online and off. There are Internet lists, like one called Postcard2 (topsoil.net/postcard2.htm), where the faithful debate fine points of alt country minutiae like obsessive honky-tonk Trotskyites. There's an Americana record chart, kept by Gavin, the trade magazine of the radio industry. The chart is based on reports from 93 stations, most of them small, which usually mix some of the alternative country artists with Mainstream country and a format known as album adult alternative or Triple A. Shows on the Public Broadcasting System like Austin City Limits and National Public Radio take the music much more seriously than country radio does, and an Americana live showcase and radio show, the Western Beat Roots Revival, graduates to Country Music Television this summer. There's even a fumbling trade group, the Americana Music Association (www.americanamusic.org) formed in March to promote the music. "There's so much talent there, it deserves a hearing," said Jessie Scott of Gavin, which has had an Americana chart for five years. "This could be the next big thing."

Next big thing might be a bit much to ask for. The alt country cast of characters is considerably short on the glitter and sex appeal that dominates the music business from country to pop to soul. "A lot of the alt country folks are a little straggly," said Mr. Miller, whose Circle of Dust baseball cap and Neil Young couture give him all the glamour of a guy who should be fixing the transmissions on old Chevys. "I'm an old hippy. I'm too old to try to put on a suit and play the game."

And if much of the music is terrific, some comes across as good-natured amateurism or roots rock weirdos in funny outfits trying to sound like music a half century out of date. "It's like any other alternative music," he said. "A lot under that umbrella is just an excuse for playing mediocre songs out of tune."

Yet country has always veered between the mainstream and the backwoods, usually swinging back toward its roots when it got too bland and homogenized. It's pretty darn bland right now, and country radio is seeing its audience melt away, shrinking by 25 percent since 1994. The most talked-about song on country radio is "Murder on Music Row" by George Strait and Alan Jackson, which rails against Nashville's long day's journey into pop.

And, if it's not likely to attract the hot young mass audience Nashville is lusting after, the Millers' music—smart, evocative, technically proficient, lyrically inventive—at least has the potential to reach a sophisticated audience, from college students to the NPR/PBS constituency, that's a quiet, but sizable hunk of the populace. Figuring out how to link the music with the audience is the hard part. "I don't care too much about what label they put on it," Mr. Miller said. "Americana's fine. I'm just glad there's a place for us. I'm so out of it; when I made my first record, I thought I was making a country record. Then I found out it was alternative country or whatever it is. Like Julie says, 'I like to think what we do is country and what they play on the radio is the alternative.' But that's the way it's always been. Radio is basically like McDonald's—you know, a billion customers served."

Still, after a lifetime of scuffling around the edge of solvency, he's not complaining. Their next project is their first record together, a series of country duets à la Dolly Parton and Porter Wagoner, and Mr. Miller is booked with projects for the rest of the year. "You know I never could have foreseen this," he said. "When I lived in L.A. I spent the end of every month trying to figure out which guitar I had to sell to pay the rent."
The liner notes on the single and title track of Steve Earle's new album, Transcendental Blues, reads: "I have spent most of my life (like most people) avoiding transcendence at all costs, mainly because the shit hurts. Merely defining transcendence can sometimes be painful. I find that for me, for now, transcendence is about being still enough long enough to know when it's time to move on."

Earle's journey in the music business began as a staff songwriter for Sunbury Dunbar, a publishing division of RCA, in 1975. His first recording came out on Epic in '82 as Pink and Black and was re-issued later by Koch as Early Tracks. Exit 0 was his first for MCA in '87 and then Copperhead Road followed in '88 and represented more of a rock edge in his music. The final MCA album was a live one called Shut up and Die Like An Aviator in '91. Earle took a hiatus from the music business, coming back in '95 with Train A Comin'.

He started his own label, E2 (squared) with his longtime friend Jack Emerson, and put out a new album in '96 called I Feel Alright. The next year El Corazon, his last for E-Squared/Warner Bros., came out to critical acclaim and won him his sixth Grammy nomination. He followed that up in '98 with The Mountain, simply on E-Squared. It was a bluegrass album dedicated to Bill Monroe featuring the Del McCoury Band.

The new single, "Transcendental Blues," hits radio this week, and marks the beginning of a new relationship with Artemis Records. The song has a recurring motif of... continued on page 51
| 1 | 1 | T. CHAPMAN - Telling Stories (Elektra/EEG) |
| 2 | 2 | TRACY CHAPMAN - Telling Stories (Elektra/EEG) |
| 3 | 3 | STEELY DAN - Two Against Nature (A&M) |
| 4 | 4 | JANIS IAN - God And The FBI (A&M) |
| 5 | 5 | SHELBY LYNN - I Am (Island Del) |
| 6 | 6 | JOSIE GREY - White Light (ATO) |
| 7 | 7 | J. D. GILMORE - One Endless Night (Rounder) |
| 8 | 8 | WARREN ZEVON - Life'll Kill You (A&M) |
| 9 | 9 | MARAH - Kids In Philly (Artemis) |
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| 11 | 11 | D. GILMORE & T. GRAMMER = Tonye (S. Scour) |
| 12 | 12 | LOU REED - Ecstasy (Reprise) |
| 13 | 13 | T. CALLIER - Lifetime (Blue Thumb) |
| 14 | 14 | T. CHAPMAN - Where The Heart Is (Starday) |
| 15 | 15 | WARREN ZEVON - Where The Heart Is (Starday) |
| 16 | 16 | P. SMITH - Life Is Bad (IDJMG) |
| 17 | 17 | V. MORRISON - The Skiffle Group (Blues) |
| 18 | 18 | JILL SOLUBEK - Pink Pearl (BMG Int'X) |
| 19 | 19 | PATTI SMITH - Glitter In Their Eyes (Arista) |
| 20 | 20 | D. O'BRIEN & T. GRAMMER = Tonye (S. Scour) |
| 21 | 21 | R. SHINDELL - Somewhere (S. Scour) |
| 22 | 22 | T. CALLIER - Lifetime (Blue Thumb) |
| 23 | 23 | T. HEART IS SOTCH - Where (A&M) |
| 24 | 24 | JOSH ROUSE - Home (Starday) |
| 25 | 25 | K. W. SHEPHERD - Home (Capitol) |
| 26 | 26 | JOSIE GREY - White Light (ATO) |
| 27 | 27 | J. D. GILMORE - One Endless Night (Rounder) |
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| 29 | 29 | MARAH - Kids In Philly (Artemis) |
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| 48 | 48 | JOSH ROUSE - Home (Starday) |
| 49 | 49 | K. W. SHEPHERD - Home (Capitol) |
| 50 | 50 | JOSIE GREY - White Light (ATO) |
change and movement. The new album itself is eclectic, including many musical forms from rock to Celtic to folk.

"Transcendental Blues" opens with a tabla and a guitar in an open tuning to mimic the sound of a star, giving the song a psychedelic quality. There where songs in the late-'60s like "Sunshine Superman" by Donovan and the Beatles’ "He Said She Said" to which this song tips its hat. Parts of the album could have just as easily been on Revolver.

The word "transcendental" represents change to Earle, and "change" means movement. Most of the songs relate to that movement with self-explanatory titles like "Another Town." "Steve's Last Ramble," and "Wherever I Go." "Boy Who Never Cried" is a very touching child's story set in a land "long ago and far away." The hefty album has 15 new songs, and each tells a story about Earle's view of things, about living, loving, dying, and this time especially, moving on.

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**Reviews**

Pearl Jam

"Nothing As It Seems" (Epic)

Pearl Jam steps back into the limelight once again with their new single "Nothing As It Seems." The song not only marks a clear departure from the band's most recent hit, "Last Kiss," but also demonstrates that their determination and conviction for their music is stronger than ever. One noticeable difference is Mike McCready's guitar which returns with a renewed sense of vigor, adding urgency and fullness to the track. There is also something instantly nostalgic about his highly reverbed guitar layered with a strumming acoustic, and Eddie's always-haunting vocals.

—Kathleen Richards

**matchbox twenty**

"bent" (Lava/Atlantic)

matchbox twenty's "bent" is the first single from the new album mad sea...
**Trip A Boomer Grid**

**Editor:** Dave Einstein

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<thead>
<tr>
<th>Artist</th>
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**Spins in **Blue are **ABDS**

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**Reviews**

- **Indigenous**
  - "Little Time" (Pachyderm)
  
  Indigenous uses the production talents of Doyle Bramhall, best known for his work with Stevie Ray Vaughan. The single "Little Time" from the album Circle is about as close as you come to Stevie's sound without actually being him. The rest of the songs are what set this project apart. Circle acknowledges many of rock guitar heroes, including Hendrix and Santana. It will be in stores May 9. Pachyderm goes for radio airplay on April 17 and 18.

  ---Dave Einstein

- **Air**
  - *The Virgin Suicides* (Astralwerks)

  Air is the French duo of Nicolas Godin and Jean-Perot Dunkel. Their latest offering is the soundtrack to the new Sofia Coppola film. The album is trip, dreamy, and largely instrumental. Exceptions include the single, "Playground Love," which features Gordon Tracks on vocals & drums and Hugo Ferran on saxophone. The result evokes a sound somewhere between Robbie Robertson's "Somewhere Down the Crazy River" and The Dark Side of the Moon.

  ---Jimmy Leslie

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**Impact Dates**

(subject to change)

**APRIL 24 & 25**

Steve Earle "Transcendental Blues" (Astralwerks)

Indigenous "Little Time" (Pachyderm)

Miriam Makeba "Pata Pata 2000" (Putumayo)

---

**MAY 2 & 3**

Joseph Arthur "Chemical" (Virgin)

North Mississippi All Stars "Shake 'Em On Down" (Tone Cool)
Funky Sounds in ‘da House of Jazz Radio

BY JIMMY LESLIE

The range of attitudes toward funk music by Jazz radio today runs the gamut from “We only play straight-ahead jazz,” to “The funkier the better.” The fact of the matter is that, while funk music is wildly popular at the clubs, it has no real place to call home on the radio. Funk crashes on the couch wherever it can. There are a few places out there on the Triple A, Urban, and College formats, but not many. Therefore, the red-headed stepchild with the funky attitude winds up either on the streets or in the house of Jazz. For every house there are different rules, and there are as many different breeds of funk as there are couches to crash on.

When it comes to knocking on the door at the house of Jazz radio today, it helps if you are not too funky for the decor, or if your face has been seen before. Several records on today’s chart are jazz records with sprinkles of funk. Dave Holland’s hit Prime Directive and Lonnie Plaxico’s diverse Emergence are good examples. Others are true funk records coming from the likes of legends Benny Golson and Maceo Parker. Of course, no matter how experimental or funky an artist may be, it helps tremendously if that artist used to hang with the Lord of the Manor, Miles Davis, which helps to explain Jazz radio’s acceptance of John Scofield’s Bump. While extremely funky, electric, and experimental, Sco has his own set of keys and comes and goes as he pleases. Finally, there are always those kids who have a bedroom in the house but are hardly ever seen by the neighbors since they’re out until four in the morning every night taking in new sounds at the clubs. New records by Liquid Soul and Galactic incorporate hip-hop and rock to the jazz-funk aesthetic. Only edgier stations like WTJU-Charlottesville have added both.

The past several weeks have yielded releases which represent the entire gradient of funky jazz, from straight-ahead to heavy hybrids, from legends to upstarts.

Golson started out with the Dizzy Gillespie Orchestra before he became one of the founding fathers of funk. The work he did with Horace Silver set the stage for future funkateer Maceo Parker, and others. Golson’s latest on Arkadia Jazz, That’s Funky, finds him mostly reworking the past. Jazz radio has embraced the record across the board. Check out the insightful liner notes by WCPN’s Bobby Jackson. A new version of the Nat Adderley classic, “Work Song,” placed third at the GAVIN Seminar Jukebox Jury in February. That’s Funky has been experiencing strong Spincres and at press time had jumped to #13 on the chart.

Parker’s story is similar except he began as a funk player, had huge success on the Jazz charts in the early ’90s with his Verve and Novus recordings, and has returned to the funkier stuff since signing up with W.A.R two years ago. With four more adds on April 13, things are starting to happen for Dial Maceo at the boards.

The long awaited U.S. Debut from the heiress of Bossa Nova...sure to be a summer sensation!

Bebel Gilberto

“August Day Song”
the first single from Tanto Tempo

Going For Adds
May 1st

On Your Desk Now!!
### Gavin Jazz/Smooth Jazz

#### Jazz

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An original funkaholic, Benny knows his way around the groove. Also one of the final recordings from the great Nat Adderley. That's Funky is headed for the Top Ten.

#### Funky Sounds continued from page 53

Jazz radio. Large Market Station of the Year KJLU is spinning it, as is WCIN. This record finds Maceo stretching out with appearances by guests Ai DiFranco, Prince, and James Taylor (that's right, James Taylor!). Dial Maceo is an immaculate recording with some terrific ballads that will play well at the house of Smooth Jazz (just down the road, it's the bungalow on the beach with the patio overlooking the ocean).

Meanwhile, Scofield's latest funk and rock-edged work continues to embrace the progression of what he started with 1998's Medeski, Martin & Wood collaboration, A Go Go. Scofield's new disc now has moved into the Top Ten last week.

Chicago's Liquid Soul has been declared "the funkiest outfit in America" by the San Francisco Chronicle and "the future of funk" by the Austin American Statesman. Led by saxophonist Marcus Miller, the band recently released its debut for Shanachie titled Here's The Deal. The record showcases Liquid Soul's ability to fuse funk, hip-hop, rock, R&B, and Latin seamlessly. It also continues the band's tradition of tapping their hat to legendary jazz innovators. Check out "The Diz", their tribute to Dizzy Gillespie and the live "All Blues", a unique take on the Miles classic. R&B vocalist Simone, daughter of jazz great Nina Simone, lends a hand on "Stop by Mornie's." Forget trying to label this band. Liquid Soul is the real deal and puts jazz back on the dance floor.

We first heard from New Orleans-based Galactic on the Ubiquity compilation, Is That Jazz. Three records later there is no definitive answer to that question, but the funk is certainly undeniable. Late For The Future is the band's second release on Capricorn. Like Maceo, Scofield, and Liquid Soul, Galactic garnered a huge following for their live show and have been embraced by the jam-band crowd. Late For The Future was recorded at Kingsway Studios, a converted 19th century mansion in the French Quarter, and the Crescent City influence can be felt throughout. Dig the second-line rhythms and baritone sax work (provided by Roger Lewia of the Dirty Dozen) on "Baker's Dozen." Galactic appears ready to take the torch from the Meters, just as soon as they're ready to hand it off. Jazz radio handed them four adds on April 13.

No matter what attitude your station holds toward funk music, you will find something that fits with one of the many fantastic releases of the past several weeks. Maybe we'll see the dawn of stations playing funk at the core of their programming. If hot, funkateers new and old will continue to crash on the sofa in the house of Jazz radio. After a long night of booby shakin' in the clubs, they'll be too exhausted to care. Wynton may complain about the racket, but Miles would have given his blessing. ■
Gavin Smooth Jazz & Vocals

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Props to Walter and the folks at Shanachie for the amazing staying power of this record. Still in the Top Ten after 150 weeks—it’s a tribute to the man and the music.

Euge Groove

Euge Groove is having euge success, and it’s not thanks to luck.

Born in Hagerstown, Md., Steven Eugene Groove, a.k.a. Euge Groove, started playing the sax at the tender age of nine. His musical influences included his mother, who was his 2nd grade choir instructor, his music teacher who trained him strictly in classical, and various pop, urban, and country music of the time. It wasn’t until he attended the University of Miami’s School of Music that he noticed his peers’ deep appreciation for jazz—and that’s when he discovered his own interest.

After graduation, Groove stuck close to campus to play with various bands in Miami. One in particular, Exposure, helped him land a Number One A/C hit, “Seasons Change.” From there he transplanted to Los Angeles where co-writing a song with Richard Elliot of Tower Of Power led to his next gig. He soon replaced Elliot, and played with the R&B ensemble for four years during which helped record “Monster On A Leash.”

Since then, Groove has lent his sound to myriad well-known musicians including Elton John, Bonnie Raitt, Joe Cocker, and Aaron Neville. He landed another Number One A/C hit on Richard Marin’s duet with Luther Vandross, “Keep Coming Back.”

When Groove began work on his debut solo album, he decided to put his home mixes on MD. The response was overwhelming: 2000 hits a day. Again, he found himself at Number One, reigning over their jazz site for six weeks. Groove has since signed with Warner Bros., and is currently on a world tour with Tina Turner to support the eponymous album.

—Kathleen Richards

Gavin Smooth Jazz & Vocals

Review

Chris Standring

“Hipp Sway” (Instinct Jazz)

Guitarist Chris Standring makes quite an impression with the release of his second full-length. The first single and title track, “Hipp Sway,” has deservedly received early recognition for its unique mix of contemporary jazz style with a ‘60s retro-soul feel. Influenced by the likes of Cannonball Adderley, Wes Montgomery, Jimmy Smith, and early-Hancock, Standring integrates himself among the musically elite and develops a style all his own. The mid-tempo track weaves a melodic flow of guitar hooks with the smooth sounds of guest Richard Elliot’s tenor sax, giving listeners lots to appreciate from the first listen. — Tina Galazar
britney spears
oops!...I did it again

the debut single from the new album
oops!...I did it again
in stores May 16, 2000

On over 200 stations!
One of the Most Added this week at Rhythm Radio!

Mainstream Monitor Chart 40 to 19*
Airpower!! Greatest Gainer!! Most New Stations!!

Rhythmic Monitor Chart 40 to 21* Greatest Gainer!!

R&R CHR/POP 22* Breaker
R&R CHR/Rhythmic 34* Breaker

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Johnny Wright for Wright
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