SPECIAL INSIDE
The More Things Change...

MUSIC

TOP 40
98° Gets Hotter

RHYTHM CROSSOVER
Mary J. Blige Says It All

ALTERNATIVE
Nine Inch Nails Are F***ing Back

COUNTRY
SHeDAISY: Hello Top 5

HOT A/C
Chris Issak Does A Good Thing

NEWS
Web Music $$$ 10 Years Off?
Vanna Wheels Into Radio
'99 Station Sales Slow

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

British pop sensation Reno
Debut Single and Video "I Think I Know"
Impacting this August
Julian Lennon
i don't wanna know

On Your Desk
7/27

From the Album
Photograph
Smile

Julian Lennon Tour Dates

Monday, July 26 - Alexandria, VA, The Birchmere
Tuesday, July 27 - Philadelphia, PA, Theatre of the Living Arts
Thursday, July 29 - New Haven, CT, Toads Place
Friday, July 30 - Allentown, PA, Crocodile Rock
Saturday, July 31 - Boston, MA, City Hall Plaza
Monday, August 2 - Annapolis, MD, Eastport Clipper
Tuesday, August 3 - New York, NY, Irving Plaza
Friday, August 6 - Seattle, WA, Crocodile Café
Saturday, August 7 - Portland, OR, Roseland Theatre
Monday, August 9 - San Francisco, CA, The Fillmore
Tuesday, August 10 - Santa Cruz, CA, Palooxville
Thursday, August 12 - West Hollywood, CA, House of Blues

Friday, August 13 - Alpine (San Diego), CA, Viejas Casino
Saturday, August 14 - Las Vegas, NV, House of Blues
Monday, August 16 - Scottsdale, AZ, Cajun House
Tuesday, August 17 - Tucson, AZ, Gotham/New West
Thursday, August 19 - Boulder, CO, Fox Theatre
Friday, August 20 - Denver, CO, Solid Dove
Saturday, August 21 - Avon, CO, Nottingahm Park
Monday, August 23 - Dallas, TX, Deep Ellum Live
Tuesday, August 24 - Austin, TX, Stuobs Bar-B-Que
Wednesday, August 25 - New Orleans, LA, House of Blues
Friday, August 27 - Atlanta, GA, Roxy Theatre

CONTACT JACK SATTER (612) 577-1662 OR JUDY LIBOW AT LIBOW ENTERTAINMENT (212) 888-0987

www.americanradiohistory.com
Forget Mass

"The concept of the mass market has been going away for some time. Some big media players still haven't fully grasped that the notion of mass audience and mass reach is going away and that the challenge is doing a better job presenting music to meaningful constituencies of people, as opposed to the blanket approach." —BMG Sr. VP Kevin Constoy talking about the future of music sales and marketing on the Internet.

R-S-T-L-N-E

"Radio Wheel of Fortune" gives radio stations a tremendous brand in the form of a game show that enhances morning programming. Any time that we can bring a great brand like "Wheel of Fortune" and a real talent like Vanna White to the radio industry, we're happy to do it." —PREMIERE RADIO NETWORKS PRESIDENT/COO KRAIG T. KITCHIN, Commenting on the company's new radio spin-off of the popular TV game show.

Touch Of Gray

"You can't keep a graying demo. If you keep targeting the baby boomers, your station goes dark." —J. WALTER THOMSON'S JEAN POOL, speaking in Forbes about the shift toward Jasmin Oldies.

World Wide Wait: Internet Music Sales 10 Years Away

BY TONY SANDERS

Ten years from now digital downloading will still be a minor source of revenue for the music industry, according to some key industry execs who spoke at this week's Plug-in conference in New York. Why the wait? Because, despite today's Web frenzy, it will take at least that long for Internet music sales to achieve a meaningful level of market share, according to Virgin Entertainment Group President Russ Pillar.

Nor so fast, says Al Teller, CEO of online label Atomic Pop. "The industry will be turned upside down, top to bottom," in the next five years and will be "virtually unrecognizable," he predicts.

Either way, total music industry sales will more than double in the next decade, observed BMG Entertainment President/CEO Strauss Zelnick in his keynote address. "That will be based on this new distribution vehicle, the Internet."

Zelnick told the audience that this tremendous boost in sales would occur because consumer electronics manufacturers were preparing to deliver a new format for music playback. "We'll be downloading music onto some form of chip-based memory device," he predicted. "This is a wonderful opportunity because new formats increase demand for our business, both front-line and catalog.

SPOTLIGHT: FUTURE SHOCK

The More Things Change, The More We Have To Rethink What The Hell We're Doing

FUTURE RESEARCH: EASIER WITH HIGH TECH HELP

TOP 40/RHYTHM CROSSOVER

Bob Davis on the New Entertainment Culture

RAP

URBAN, URBAN A/C

You Can't Just Play the Hits

CONTENTS

NEWS

Web Music Sales 10 Years Away 4
UMG in Pact For Portable Players 4
1Q Station Sales Off 15% 4
RADIO/LARGE 6
Stunting Your Growth, Upwards 6
GRAB BAG 6
BACKSTAGE 7

A/C, HOT A/C 29
An A/C Time Capsule 34
ALTERNATIVE 34
Programming the Weekend 40
ACTIVE ROCK 41
COUNTRY 41
The Consultant Advantage 45
TRIPLE A 45
Fox Theatre Line-Up 50
AMERICANA 50
Singing American's Praises 52
JAZZ/SMOOTH JAZZ & VOCALS 52
Sacramento Gets CPR For Jazz Resuscitation
UMG in Pact For Portable Players

Universal Music Group has announced that it will make a broad spectrum of music available to—and compatible with—the next wave of portable devices from various consumer electronics companies. Universal is developing software that will provide compatibility with a number of music distribution systems, and is working closely with these companies to make Universal's music available for their next generation of portable devices. SDMI Compliant portable devices from Matsushita (Panasonic), Toshiba, and RioPort, Inc. are expected to be in the marketplace this winter.

"This is an important first step in recognizing the tremendous potential of the digital music market," commented Larry Kenzwill, President, Global E-Commerce and Advanced Technology, Universal Music Group. "We are excited about working with these consumer electronics companies to make our music available for each of their products and give music fans a greater consumer experience."

1Q Station Sales Off 18%

There's more evidence that the radio ownership status quo will probably stay that way for a while. The latest tally of radio station sales (closed and pending) through midyear shows an 18 percent drop in total dollar volume compared to 1998. According to figures from BIA, at the end of June '98, 782 stations had changed hands, for a total of $2.423 billion. This year, the figures are 519 stations for a total of $1.992 billion.

Stein VP/Top 40 at Red Ant

Jim Stein has been promoted to Vice President/Top 40 West Coast Entertainment.

Stein joined Red Ant in 1996 as Southwest Regional Manager, most recently holding the position of West Coast Director/Top 40 and Hot AC. In his new post, Stein will continue to work the label's artists in his specified formats as well as oversee regional promotion representatives west of the Mississippi.
Know Your Listeners Better Than Ever with New Programming Software from Arbitron

Developed with input from PDs nationwide, PD Advantage™ gives you an "up close and personal" look at listeners and competitors you won't find anywhere else. PD Advantage delivers the audience analysis tools most requested by program directors, including:

**What are diarykeepers writing about stations in my market?**
- A mini-focus group of real diarykeepers right on your PC. See what listeners are saying in their diary about you and the competition!

**When listeners leave a station, what stations do they go to?**
- See what stations your drive time audience listens to during midday.

**How are stations trending by specific age?**
- Track how many diaries and quarter-hours your station has by specific age.

**How’s my station trending hour by hour?**
- Pinpoint your station’s best and worst hours at home, at work, in car.

**How often do my listeners tune in and how long do they listen?**
- Breaks down Time Spent Listening by occasions and TSL per occasion.

**How are my 100+ Quarter-Hour diaries trending?**
- Diaries with 100+ quarter-hours account for about 10% of the average station’s diaries, but they represent a whopping 40% of the quarter-hours. Now you can understand how these crucial listeners impact your listening.

**When I’m P1, who’s P2?**
- See whom you should be trying to pull listeners from.

**When I’m P2, who’s P1?**
- See whom your listeners prefer over you.

**What age range accounts for most of my audience?**
- Find out what age range defines the true demographic core of your station.

**What are the residential and workplace zips of my (Total or P1-P4+) listeners?**
- Find out where your listeners live for better marketing and promotion results.

To use PD Advantage to your station’s advantage, call your Arbitron account executive or Bob Michaels, manager, Radio Programming Services, at (972) 385-5357 or send an e-mail to bob.michaels@arbitron.com.
Stunting Your Growth...Upwards

PAIGE NEINABER

Like many people in the business, I spent a large part of one week in July glued to Nick At Night for their WKRP marathon. It's amazing how much of that show rings true. In one of the earlier episodes, the station PD was advocating a stunt, something to get Cincinnati talking about their new format. Twenty years later, stunts are still one of the best venues for generating hype about the product.

Our brethren in the film industry know that to add excitement to a motion picture, all you need is a car chase, a fall off a skyscraper, or a flaming human torch to spice things up. A stunt, for lack of a better term. The same goes for radio. A good, well-timed stunt is just the ticket to shake things up and get the market buzzing about you. Sometimes a naked DJ, a van, and three t-shirts will get you the mileage of an outdoor campaign. Why? Any station can buy billboards, but it takes a truly innovative person to dangle from a crane for two weeks to raise funds for some cause.

When should you consider a stunt? In my opinion, all the time is a good time to consider a stunt. Sometimes a stunt serves as a cathartic experience that motivates you to do a charitable drive. In fact, I would rarely even undertake something charitable unless it has a stuntish spin to it. If it doesn't, then you're just one of the multitude of radio stations out there begging for money. A stunt, if done correctly, will make the campaign compelling enough that your listeners will get off their butts and participate. Which is no small undertaking.

Got a new morning show? The mayor was arrested with a hooker? Or do things just sound incredibly stale and bland right now? Time to call your stuntman. The key is to get people talking, and to get some press out of it at the same time. One key element, even though we're in radio, is to think "visual." Stick a DJ on a billboard is okay. But only "okay." And not even that if it's been done in your market before. Having the morning show "screw up" one too many times and get suspended over the phone by the PD, only to have them appear the next morning—suspended from a window washing platform on the tallest building in town—is visual. In fact, just about anything involving altitude is great. Hanging the van from a crane would fall into that category.

Doing something stupid for the sake of doing something stupid can be fun, but when you're planning your stunt, think of it as a Hollywood movie. You need a beginning, middle, and end. The beginning in the case of the window washing platform is your morning show phoning Bill Clinton live on the air and getting the "angry call" from their boss. The middle would be the morning show actually living on the platform to atone for their sins by raising $10,000.00 for unwed mothers. (There's no Clinton connection here, it's just something I thought of.) The end would be their release from servitude at 300 feet and a dramatic rescue by the fire department. See? A stunt is a story. You never see a movie with the climax as the opening. Well, maybe an adult film, but I digress.

With the holiday season looming just over the promotional horizon, you're heading into prime stunting weather. With every station in America (seemingly) doing a club for Halloween, a food drive for Thanksgiving, and Christmas Wish for Christmas, it leaves the field wide open for stunting fun that will get everyone in town focused on you while they read liners on the air, begging for canned food. Which is a beautiful thing, isn't it?

Paige Neinaber is VP/P/L "N Games" for New World Communications and C.P.R., radios first promotion consultant. You can reach him at 615-433-6554 or via email at nwpromo@earthlink.net.

Driving Home the Point

To remind folks the importance of safety on the road during the July 4th weekend, WKDF ("Music City 103.3") in Nashville suspended a wrecked Lexus SUV from a crane over a main interstate loop in downtown Nashville. But it wasn't just any Lexus. This was the one demolished by George Jones, purchased at auction by a local doctor who loaned Music City 103.3 the vehicle. Stats on driving accidents in the area for the weekend were not available at press time, but the station's publicity people assure us the Lexus got the message across, generating lots of phone calls and local media coverage.

Kissing up to KSII

KSII (El Paso) is prepping for its fourth annual Kiss This...Win This promo. In the contest, 15 participants try to outlast each other in smooching the prize, a 1999 Honda Accord. Previous years' winners have lasted 54 and 44 respective hours, which has been known to scare folks away, says OM/PO Courtney Nelson. The second year of the promo, after numerous people qualified, only one guy turned up. He drove home the prized auto after a mere 54 second peck. So of course the following year, everyone and their grandmother tried to register. Another time, a sleep-deprived contestant refused to carry on when she became convinced that the station staff was whispering and conspiring against her. What'll happen this year? Stay tuned...

Wood Ya Like Some Movie Passes?

KQBT (The Beat) in Austin just hosted their What Gives You Wood weekend promo. Listeners called in and shared what turns "em on to score tickets to the movie The Wood. And some listeners got gift certificates to a lumber company. It seems "Jennifer Lopez" and "Tyra Banks" were the most popular response among male listeners. A memorable answer from a female caller who didn't bother to disguise her voice: "The man I'm cheating on my husband with gave me wood." Other current promotions from the station of bad puns include Things That Make Yo Go Poo—an op to score tickets to The Scary Rick, The Wearing, along with a supply of Depends undergarments, and Livin' La Velveeta Loca—the chance to win either Ricky Martin tickets or a block of cheese.

Remember last week we told you about that wacky couple in Pittsburgh who stood atop a water slide, said "I do," then jumped? Well, here they are, in all their wetted bliss, thanks to WSBY "Y100."
Current or most recent credits: Whitney Houston ("It's Not Right But It's Okay"), Amber ("Sexual"), Jennifer Holliday ("A Woman's Got the Power"), Donna Summer ("Love Is the Healer"), Taylor Dayne (" Naked Without You"), and Britney Spears ("Sometimes").

What radio stations did you grow up listening to?
Barry—Toronto pop, rock, and Alternative stations (CFTY, CHUM AM/FM, CFRK/FM, and CHUM FM); Chris—KPLU/AM-Caton City and KZAF/FM- Reno.

What stations do you listen to now?
Barry—KROI and KIS 102.7; Chris—KROI, KFWR, KACE, and KLSX.

What song do you wish you'd produced and why?
Barry—Too many to mention, but probably anything by Giorgio Moroder. Chris—How long is this column, any way? I could probably write a thesis on records I wished I'd produced.

Who would you really like to work with someday and why?
Barry—Anyone willing to be innovative, with an amazing talent working, performing (i.e. David Bowie, Madonna) or someone who is great vocally (i.e. more divas like Patti LaBelle, Celine Dion, etc.), that is, with work, not remit). Chris—Madonna, Prince, Jamiroquai, or anybody that moves my soul.

Proudest career achievement so far:
Barry—As an artist/producer, Mark Rain's 1989 hit "I Beg Your Pardon," and currently, Whitney Houston (our Number One hit remix of "It's Not Right But It's Okay"), co-producing Donna Summer's "Love Is the Healer" from her new LP, and most recently, producing Jennifer Holliday's "A Woman's Got the Power." Chris—having a Number One record in New York with the Whitney single and seeing our remixed version of her video got added into rotation at MTV and VH-1. And singing and working on the 1998 Grammy-winning dance hit "Carry On" by Donna Summer and Giorgio Moroder.
No longer is it a question of "if," but rather "when?"
As in, "When the Internet, satellite radio, and new audio compression technologies reach critical mass among consumers, what effect will they have on the radio and record industries?"

In many respects that day already is here. The potential "paradigm shift" to online music distribution has led the major record labels (and many brick-and-mortar retailers) to hastily develop Web sites through which individuals can download and/or purchase records. Similarly, established radio groups have created Web presences that augment—in many cases enhance—their on-air programming in order to build loyalty and drive time spent listening.

As we head into the last half of 1999 and all the promises (real and imagined) of the 21st century, general consensus in our interrelated businesses is that change is coming—and, in many respects, it's already here. While it's too early yet to determine which of these new digital technologies and virtual distribution systems are the VHSs and which are the Betas, one thing is becoming clear:

The More Things Change, The More We Have To Rethink What The Hell We’re Doing

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

STEVE ELLIS
ISLAND DEF JAM MUSIC GROUP

We're just seeing the tip of the iceberg on Internet and satellite radio. I've been approached by 10-15 new satellite companies that have requested service. My own cable company has 3/4 different music formats—without commercials and without jocks. They display the song, album, year, and record company at the flick of a switch. Radio stations that see satellite and Internet service coming and know how to act, not react, will survive. Denial means ignorance.

LAWRENCE LUI
2 RECORDS

I'm taking a wait-and-see attitude toward how the Internet and satellite radio will affect the radio and music industries. The idea of satellite radio is intriguing, but I would like to see how it would be put into practice. For instance, will non-stop streaming music without personalities or local flavor alienate listeners or will they embrace it under the 'less talk, more music' banner? Will genre-based target-marketed satellite stations homogenize radio even more, or will it expose people to a wider range of music? Listeners' musical tastes aren't going to change overnight.

As for MP3 and Liquid Audio, downloading technology is here to stay—it's just a matter of how the music industry will deal with it. The whole controversy surrounding MP3 is indicative of how technology is moving faster than our legal system. The key question is whether the next generation of music fans—those who are accustomed to using the Internet as their primary form of communication/information/entertainment—will embrace the idea of downloading music. For people raised on buying CDs, the idea of MP3 is a little strange. We still need something tangible that we can own, look at the liner notes, etc. It's up to the next generation of Internet-savvy users to determine the future of downloadable music.

MARK SNIDER
V2 RECORDS

The short-term effects will be minimal as most PC users have not quite caught up with the technology. Long-term effects, however, will be significant. With many computer manufacturers considering giving away PCs (witness AOL's recent purchase of a low-end PC manufacturer), expect almost every household in America to own one by 2001.

Couple that with the increasing popularity of broadband Internet access, and I predict that digital downloading will be as commonplace as videotaping on a VCR. How much the record labels profit from it remains to be seen, but you can bet we're agonizing over that issue at this very moment!

MARC RATNER
DREAMWORKS

I foresee a whole delivery system coming, whereby consumers will have access to recordable DVD or CD players built into their computers. They will buy the blank CDs (more than likely online) and download first the album and then the artwork, which would print out on special artwork forms that fit into your color printer, thus giving the consumer virtually the same product they could buy at a retailer. This way, you still end up with a portable collection that can be taken anywhere, accomplished without driving, and no delivery charges like ordering by mail. That's the future traditional retailers will have to face. They are running the risk of becoming like the 8-track manufacturers of yesteryear. This will not be as big of an issue with labels who have so much as with those traditional retailers. As far as the labels go, the hardware has always changed, whether it was the 78 record, mono, stereo, quadraphonic, the 8-track, or cassette. It's the software, the intellectual property, that's truly valuable.

ED NUHFER
WARNER BROS. RECORDS

Digital downloaded technologies are bound to have a profound affect on the recording industry in the not-too-distant future. In the short term, MP3 and other currently available technologies are going to lead to a proliferation of direct artist-to-consumer and small label marketing of music. Right now we are seeing a new growth of independent labels that are
using the Internet for promotion and distribution. It can be done at relatively low cost and these upstarts don’t need to concern themselves as much as the major labels do with issues such as piracy, quality control, and other copyright issues. In the long term, digital download could very well be the way the majority of people will obtain their favorite music. For this to happen, several things have to take place; compression technology will become better and these downloaded music files will be smaller and of perfect CD quality. Bandwidth will improve with the further availability of fiber optic cable modems, high-speed satellite Internet access, and other dedicated direct wire access, allowing faster downloads. Flash memory technology will allow us to carry an entire artist’s catalog or our favorite selections around on a credit card-sized storage device so that we can listen in our cars or on our portable players.

DAN KAUFFMAN
Pinch Hit Records

There are still a couple of unanswered questions:

Will MP3 compression eventually be able to make small enough files so entire albums can be downloaded in a reasonable amount of time? Will legislation be passed to prohibit the distribution of unlicensed MP3 files… and how can it be enforced? Contingent on a comparable size and sound quality, downloadable music will have an impact on music—but not quite as great as everyone thinks. In the early ’90s, when software pirating was at its peak, the software companies managed to stay in business. There is something to be said for the experience of going to a record store and buying a record.

TICK
Grand Royal/Capitol

The short-term effect will be that every label will be trying to be “up” on the new technology. As for the long term, only labels that are looking at technologies such as MP3 as something truly revolutionary will then affect the marketplace through record sales.

MELISSA BURNELL
K Records

Any major damage that happens will only affect the indie labels. The majors have the resources to make sure that they come out on top in the deal, while the indie labels just need to be smart about it. I’m not sure that full albums will be available on-line, but a selected track or exclusive tracks is a great promotional tool.

MOBY
V2 Recording Artist

Commenting about MP3 or complaining about downloading music is like talking about the weather: there’s nothing we can do about it. It’s a force that’s arrived and I think it’s just going to require people involved in the music business to be flexible and adapt.

ANDREW PAYNTER
Mammoth Records

The Internet could very well cut out the “middle person” of the music industry. It’s had enough that vinyl is almost obsolete, but I can’t fathom CDs disappearing. MP3 is good for introducing or teasing fans about upcoming releases. We just need to continue creating software that prohibits devising software that prohibits downloading to make mass copies of songs onto discs.

How do you envision today’s technological changes affecting today’s entertainment-oriented culture?

ERIK BRADLEY
B96-Chicago

It’s only getting more intense. Everything now is “faster” and “better”… and we must evolve right along with it.

TRACY JOHNSON
KFM-B-San Diego

The public’s appetite for entertainment will continue to grow, and people will demand more from their entertainment outlets.

One of the keys to satisfying this appetite is developing a product that is convenient, easy to use, and truly entertaining.

TODD SHANNON
WNCI-Columbus

It will be a different ball game altogether with the Internet. Satellite radio will definitely impact radio usage. I’m not worried about it, but I am planning for it’s potential impact.

CASEY KEATING
KPLZ/FM and KV/AM-Seattle

Successful radio stations combating these sources will super-serve the local community. Focusing local is the key to combating outside market competition.

GARY KRANTZ
AMFM Networks

It is just making it more confusing and less defined. It will break down the boundaries of how people use “audio entertainment” overall. The need will always be there for “destination brands” that people will go to first, even if they are used as a jumping-off point into other choices. Radio has the best advantage over any other medium, because we have an open palette to extend what we do into another, vibrant, visual medium with the Internet. As for satellite radio, we will have a choice of 100 channels to choose from in our car. People will pick one or two of these, and undoubtedly pick one or two “traditional broadcast” stations as their other choices, based on the programming. They can get their Chicago Blues fix from a satellite broadcaster on Button 1, and their local news and favorite air personality on Button 2. Again, it depends on the programming.

GUY ZAPOLEON
Consultant

Nationwide President Steve Berger told me 15 years ago that we were in an “instant gratification” world. We’re in a button-pushing, point-and-click-click world as nothing holds our attention for long. Listeners won’t sit through things they don’t like… so all forms of entertainment will have to target more narrowly to find their audiences and keep them satisfied and coming back for more. Consumers won’t tolerate the intrusions they do today in order to get their entertainment, so we’ll have to find ways to sell that take into account consumers’ ever-shortening attention spans… whether it’s commercial loads or wading through the time-consuming graphics for ads to appear before they get their “entertainment” on-line.

JON COLEMAN
Coleman Research

More choice only heightens interest in entertainment of all kinds. So, it will enhance the consumers’ interest in good entertainment. However, more choices only makes consumers more confused. Fringe choices become available, but marketing them becomes harder. More choices in radio has not really helped fringe music styles but, in some ways, it has in some ways made only the big, mass-market sounds and artists break through. So don’t look for more music choices and styles in wide circulation.

MIKE BETTELLI
A/C Consultant

More channels (satellite, Internet digital radio) mean fewer listeners on any single channel. This will create more niche formats and will have the affect of fewer mainstream format offerings. We are certainly seeing this happen in the A/C format, which has fragmented into at least four niches—soft, hot, modern, and mainstream.

CHUCK KNIGHT
WSNY (Sunny 95)-Columbus

Magnify the impact of the tape recorder and VCR by 100. If we miss the first five minutes of “E.R.,” we’ll watch it from the beginning starting at 10:45. Never again will we start watching an NBA playoff game in progress. We’ll be able to consume media on-demand, completely controlling what and when. The need for product will still be there, but...
the method of distribution and consumption will change.

**LINDA SILVER**
World Space Corp.

It will change the entire landscape, from listening habits to purchasing music to watching a DVD movie on your PC. Look at what is happening with MP3 today—it's only going to become more of an issue. It will save labels much money on distribution and shipping, and no longer will there be the "I didn't get it" excuse or "so-and-so got it first." Plus, once the security issues are ironed out, labels can sell personal compilations directly to the public, which will increase their profits. It's also going to change record promotion.

**MARY ELLEN KACHINSKE**
WOAL (Q104)-CLEVELAND

The more outlets offering information and music, the harder it will be to have anything exclusive. The creative challenge is to have consumers perceive that they have to get it from you and that challenge will be increased ten-fold in the coming years.

**BYRON "RON" HARRELL**
KIMN-DENVER

I don't envision a day in the near future where audiences don't need to be entertained. However, the proliferation of access will lower the standards of entertainment. Just look at cable TV.

Do you see the Internet's influence more as a retail mechanism or a promotional vehicle?

**MARK SNIDER**

I see it as both. Just as record stores have become both, listening stations, creative displays, artist in-stores, etc., look for the Internet to be all things to all people. Not only will we market our artists through email, video/audio downloads, chatrooms, and Internet radio, but I'm certain that people will do a lot more impulse buying via direct links to retail Websites—and that's a good thing for the labels!

**MARC RATNER**

Consumers now get to hear more music online than a regular retail store than ever before but, because the Internet is so vast, each site may end up drawing fewer visitors, similar to the way cable TV affected the TV networks when they offered a larger choice. One of the constant challenges is the way we store music. In an age of MS-DOS-based computers, someone observed that if we had stored all of William Shakespeare's works on the older CPM computers, we wouldn't be able to read any of it. It's the same if your music was stored on a 78 record or eight-track format. There's always ever-changing hardware. Conversely, you could pick up a book written 200 years ago and still be able to read it. Sometimes we end up becoming prisoners of our own technology. Someone once said that just because we are able to store things on a computer, doesn't mean we should.

**ED NUHFER**

The Internet's influence today on the recording industry is more as a promotional vehicle than as a retail environment—but you can count on that changing very rapidly over the next few years. Some studies estimate that in as little as five years the majority of the music sold in the world will be sold on-line—and a great deal of that will be downloaded to personal computers.

**ANDREW PAYNTER**

I've always thought of the Internet as an information source, which could easily cross over to promotional use. People are beginning to use the Internet much more for convenient shopping, but I still think its number one use is information and promotion.

**MELISSA BURNELL**

The Internet definitely is a promotional tool. Kids love going to record stores, and that is not going to change. Record stores are a link to the culture behind music and its supporters. Music stuff on the Internet is so planned and artificial, whereas record stores are so much more all-encompassing.
**FUTURE RESEARCH: EASIER WITH HIGH TECH HELP**

Recruiting costs currently eat up a huge chunk of research expense and time. By recruiting via the Internet folks can raise their hands more easily. Quality and sample control issues will exist, but can be addressed.

Better research will result from several factors. By being more cost-effective and easier to conduct, projects may be carried out more frequently—offering a more developed picture of the moving target that is the public. Also, since folks may be able to respond to the research at home, at their convenience, the quality of their input/feedback should be higher than when responding to an intrusive phone call at dinner time. Finally, timeliness being crucial in research, you'd be able to tally results daily and thus have ongoing management info.

**CALL-OUT**

The tip of the 21st century research iceberg is already apparent. Several consultants and dozens of stations have begun reconceiving weekly music research with the aid of station Web sites.

- Once recruited by on-air or Web site messages, folks can log onto your music research window, play the tunes you want tested, then score them accordingly.
- Rather than the invasive call to play the hooks telephonically, Web site respondents could go through the playlist and react to the songs at their convenience—thus offering a higher quality of feedback. Reply quality would certainly be no worse than playing hooks over the phone.

You could design software such that perceptual questions (which could see responses trended) could be asked of those who completed the song-test scoring routine. Only those who scored all the tested tunes would have the opportunity to add their 25 cents worth via perceptual comments.

**AUDITORIUM MUSIC TESTS**

Mass music tests—where 100 or so people were gathered in an auditorium or ballroom and then asked to listen to and rate 100 songs—were once the Tyrannosaurus Rex of music research. They were a big deal. Down the road, though, AMTs will be as extinct as Rex is.

Why? It's gotten harder and harder in recent years to recruit enough target listeners so that 100 or so will actually show up. Given the expenses of recruiting, plus notable cash premiums for those who show up, AMTs don't fit the new reality of our business.

The computer-friendly world will put AMTs in the dustbin. Instead, using your station Web site, you'll be able to test your respondents and gold by:

- Recruiting via the Internet/Web site.
- Giving respondents a time window during which they need to complete the online self-administered AMT. A seven day window should suffice, so management may count on final tallies by a certain date.
- Playing the "hook tape" via computer.
- Rewarding those who complete the project with a drawing/contest for a desirable gift. By conducting mass music tests this way, you'll be able to check out your entire music library—and do so at least twice annually.

**FOCUS GROUPS**

More than ever, success in the 21st century will require keeping in close contact with your audience. Properly designed conducted focus groups will still be an integral cog in that process, but the advances of high tech could suggest these modifications:

- No need for old-fashioned recruiting. Use your Web site, or a neutral site, to mask what station is conducting the research.
- No need to require folks to all be in the same discussion/conference room at the same time. Using either linked video phones or video teleconferencing equipment could allow the moderator and respondents to still see each other and react to others' comments.

- Clients could view the groups long distance. Thus, broadcast group execs in one part of the country could stay in their HQ and still observe the goings on via video conferencing. The clients could offer input to the moderator via an earpiece such as worn by TV anchors.

**PERCEPTUAL STUDIES**

Once you've conducted focus groups to ferret out key topics to be investigated, you'll want to conduct a perceptual study among 300+ qualified respondents.

- Studies could be ongoing. Rather than conducting one survey over a seven- to ten-day period, you might consider weekly samples of 100 or so, tracked over several weeks to earn your 300-400 usable replies.

- You'll be able to conduct/monitor this in-house with the computer and software available to generate sophisticated breakouts by week or rolling week profiles.

- You don't need to pay as much overhead for such a typically expensive project. Recruiting via Web sites helps, while self-administration of each questionnaire also lowers staff costs.

- Turn-around time will be most prompt since you're not in some consultant's project production line. You'll always be the priority, since you're basically doing the project internally.

With these and other possibilities comes the risk that someone may try to infiltrate your research samples—or try to crash your software. Given these caveats, though, it looks like audience research in the 21st century has the potential to be cheaper, easier, and achieve better quality.

Wanna talk about the future? Or maybe something more timely, such as your Spring Arbitron results? Feel free to call me in Carmel (831) 372-2181. Always glad to help.

July 26, 1999   gavin • 11
STATION NEWS

* Market vet Patti Steele joins the Scott & Todd morning show at WPLJ-New York, replacing Naomi DiClemente, who retires to be a full-time mom. Steele is best known for her tenures at Z100, WCBS, and Big 105-New York, as well as Eagle 106-Phillip with Johnander.

* More changes at KZZP-Phoenix under new PD Marc Summers, as PM driver Carey Edwards exits, replaced by Kato from WRWW (the River)-Nashville. Edwards can be reached @ (480) 994-3306 or email: Careyonair@aol.com.

* WRWW night jock Tommy Wacker also exits, leaving PD Jimmy Steele with two major openings: WRWW, 55 Music Square West, Nashville, TN 37203. Swing jock Andrew Wright is filling the shift for now. Call Wacker today: (815) 376-7939, or freess1@aol.com.

* Speaking of KZZP, former OM Dan Persigehl resurfaces in Omaha doing mornings at Journal Broadcasting Hot A/C KSRZ (Star 104.5), teamed with existing host Emjay.

* Zimmer Radio Group ups WCIL-Carbondale PD Chad Elliott to Director of Top 40 Programming for the company, overseeing additional properties in Columbia, Joplin, and Cape Girardeau, MO. Concurrently, CLIL/AM/MD Jon E. Quest is upped to PD.

* KHTS (Channel 9-3-3)-San Diego PD Diana Laird inks Lisa Wilcox from The Planet-Jacksonville as morning co-host with Nastymd, MD/night jock Hitman Haze also inks a new deal.

* Ironically, just days after WBBO-Monmouth-Ocean PD Neil Sullivan exited, the Spring Book arrived, showing B98.5 up 2.9-3.0 12-pluses, 5.5-7.9 Women 18-34 (43), 3.7-5.6 Women 18-49 (45), and 1.6-3.3 Women 25-34. Sullivan is available for his next programming challenge: Call (732) 244-6427 or nsulli1121@aol.com. Former MD Alan Fox: (609) 660-2210.

Impact Chart

**JULY 27**

Dido “Forever” (Atlantic) Top 40
Hot Boys “We On Fire” (Universal/Cash Money/RJR) Top 40
L.L. Cool J, “Deep As A Blue Sea” (Warner Bros./RC) Top 40
Marc Nelson “15 Minutes” (Columbia/CRG/R&R) Top 40
Notch Line “Only Love Can” (KMGK/RCR) Top 40
Silverchair “Anzani’s Song (Open Fire)” (IDJMG) Top 40
Gina Thompson “Ya Da Ya” (Firewest/FFR) Top 40
Sales Apart “Dance At My Birthday” (Universal) Top 40
Train “Meet Virginia (Averians/Columbia)” Top 40

**AUGUST 3**

Amyth “1, 2, 3” (Warner Bros./RC) Top 40
B O “Bling Bling” (Universal/RC) Top 40
Eric Clapton “Blue Eyes Blue” (Elektra) Top 40
Lauryn Hill “Mothers Milk” (Elektra) Top 40
R. Kelly “Wonderful Thing” (Columbia/CRG) RC
Sinead O’Connor “Blow” (MCA) Top 40
“N Sync & Gloria Estefan “Music Of My Heart” (Universal) Top 40
Steps “Spice” (Virgin) Top 40
Spinderella “Riff Raff” (Columbia/RCR) Top 40
Stevie Wonder “The Best” (Motown) Top 40
TLC “Heaven” (LaFace/FFR) Top 40
“Taste” (RCA) Top 40
TLC “Honey” (RCA) Top 40
To The Top “We Need To Talk About” (Atlantic) Top 40
Youngstown “11111” (Four) Top 40

**How Will Technological Developments Affect Today’s Entertainment-Oriented Culture?**

Bob Davis, The Randy Lane Company: “Economic boom creates a market for leisure, and that’s what today’s entertainment culture is all about. As long as economic expansion continues, the leisure market will continue. If there’s a downturn, that could change. Radio is a part of that, and it has always been able to transcend economic cycles, at least from a content perspective. Technologically speaking, the Internet is essentially a whole new form of media. It can be anything it wants to be. Chat rooms, online games, destination Web sites, Internet entertainment programming, Internet radio, MPA, and Internet TV—all are components of this technological infrastructure. How that affects the future is really anyone’s guess.

Basically the system isn’t anywhere close to a ‘gol’ moment, so it is a constant moving target. Right now, it seems that every single niche in society is covered on the Internet, but not one thinks about how many jobs have been created, or how many people have changed their lives because of information they have received. All we hear about are sex chat rooms and Columbine.

That’s a clear indication something powerful is going on with the Web and new technology, and it will change radio and records in totality.

Bob Davis is a talent consultant with the Randy Lane Company. He also edits a daily pre selects known as the Bob Report. He can be reached via Email at BDavis@sockeye.net, or through The Randy Lane Company at (805) 977-1777. Davis lives and works in Chicago, where you can usually find him peering into car windows to make sure the “no radio inside” sticker on the window is correct.

PD Q & A

Bob Davis, The Randy Lane Company: "Economic boom creates a market for leisure, and that’s what today’s entertainment culture is all about. As long as economic expansion continues, the leisure market will continue. If there’s a downturn, that could change. Radio is a part of that, and it has always been able to transcend economic cycles, at least from a content perspective. Technologically speaking, the Internet is essentially a whole new form of media. It can be anything it wants to be. Chat rooms, online games, destination Web sites, Internet entertainment programming, Internet radio, MPA, and Internet TV—all are components of this technical infrastructure. How that affects the future is really anyone’s guess.

Basically the system isn’t anywhere close to a ‘golf’ moment, so it is a constant moving target. Right now, it seems that every single niche in society is covered on the Internet, but no one thinks about how many jobs have been created, or how many people have changed their lives because of information they have received. All we hear about are sex chat rooms and Columbine.

That’s a clear indication something powerful is going on with the Web and new technology, and it will change radio and records in totality.

Bob Davis is a talent consultant with the Randy Lane Company. He also edits a daily pre selects known as the Bob Report. He can be reached via Email at BDavis@sockeye.net, or through The Randy Lane Company at (805) 977-1777. Davis lives and works in Chicago, where you can usually find him peering into car windows to make sure the ‘no radio inside’ sticker on the window is correct.

That’s a clear indication something powerful is going on with the Web and new technology, and it will change radio and records in totality.

Bob Davis is a talent consultant with the Randy Lane Company. He also edits a daily pre selects known as the Bob Report. He can be reached via Email at BDavis@sockeye.net, or through The Randy Lane Company at (805) 977-1777. Davis lives and works in Chicago, where you can usually find him peering into car windows to make sure the ‘no radio inside’ sticker on the window is correct.

That’s a clear indication something powerful is going on with the Web and new technology, and it will change radio and records in totality.

Bob Davis is a talent consultant with the Randy Lane Company. He also edits a daily pre selects known as the Bob Report. He can be reached via Email at BDavis@sockeye.net, or through The Randy Lane Company at (805) 977-1777. Davis lives and works in Chicago, where you can usually find him peering into car windows to make sure the ‘no radio inside’ sticker on the window is correct.

That’s a clear indication something powerful is going on with the Web and new technology, and it will change radio and records in totality.

Bob Davis is a talent consultant with the Randy Lane Company. He also edits a daily pre selects known as the Bob Report. He can be reached via Email at BDavis@sockeye.net, or through The Randy Lane Company at (805) 977-1777. Davis lives and works in Chicago, where you can usually find him peering into car windows to make sure the ‘no radio inside’ sticker on the window is correct.
### GavinTop40

<table>
<thead>
<tr>
<th>LW</th>
<th>TW</th>
<th>Spins</th>
<th>Trend</th>
<th>dna</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>1</td>
<td>SMASH MOUTH - All Star (Interscope)</td>
<td>5559</td>
<td>+158</td>
</tr>
<tr>
<td>1</td>
<td>2</td>
<td>BACKSTREET BOYS - I Want It That Way (Jive)</td>
<td>5244</td>
<td>-338</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>JENNIFER LOPEZ - If You Had My Love (Mega/Work)</td>
<td>5199</td>
<td>+107</td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>WILL SMITH - Wild Wild West (Overbrook/Interscope/Columbia)</td>
<td>5641</td>
<td>-156</td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td>CHRISTINA AGUILERA - Genie In A Bottle (RCA)</td>
<td>1427</td>
<td>+448</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>BRITNEY SPEARS - Sometimes (Jive)</td>
<td>3985</td>
<td>-212</td>
</tr>
<tr>
<td>7</td>
<td>7</td>
<td>RICKY MARTIN - Livin La Vida Loca (C2/CRG)</td>
<td>3418</td>
<td>-717</td>
</tr>
<tr>
<td>10</td>
<td>8</td>
<td>BLESSED UNION OF SOULS - Hey Leonardo (She Likes Me...) (Poly/VE)</td>
<td>3320</td>
<td>-87</td>
</tr>
<tr>
<td>11</td>
<td>9</td>
<td>MADONNA - Beautiful Stranger (Maverick/Warner Bros.)</td>
<td>3204</td>
<td>-314</td>
</tr>
<tr>
<td>11</td>
<td>10</td>
<td>SARAH McLACHLAN - I Will Remember You (Lava/Arista)</td>
<td>3094</td>
<td>+150</td>
</tr>
<tr>
<td>14</td>
<td>11</td>
<td>PEARL JAM - Last Kiss (Epic)</td>
<td>3069</td>
<td>+505</td>
</tr>
<tr>
<td>9</td>
<td>12</td>
<td>TLC - No Scrubs (LaFace/Arista)</td>
<td>3902</td>
<td>-576</td>
</tr>
<tr>
<td>13</td>
<td>13</td>
<td>TAL BACHMAN - She's So High (Kolumbia/CRG)</td>
<td>2842</td>
<td>+111</td>
</tr>
<tr>
<td>14</td>
<td>14</td>
<td>CITIZEN KING - Better Days &amp; The Bottom... (Winer Bros.)</td>
<td>2677</td>
<td>+90</td>
</tr>
<tr>
<td>15</td>
<td>15</td>
<td>SUGAR RAY - Someday (LaVista)</td>
<td>2563</td>
<td>+227</td>
</tr>
<tr>
<td>16</td>
<td>16</td>
<td>FASTBALL - Out Of My Head (Atlantic)</td>
<td>2514</td>
<td>+133</td>
</tr>
<tr>
<td>17</td>
<td>17</td>
<td>TLC - Unpretty (LaFace/Arista)</td>
<td>2274</td>
<td>+197</td>
</tr>
<tr>
<td>18</td>
<td>18</td>
<td>ENRIQUE IGLESIAS - Bailamos (Overbrook/Musco/Interscope)</td>
<td>2296</td>
<td>+237</td>
</tr>
</tbody>
</table>

**Top40 Recurrents**

Time to get serious about THE wedding season of the year. Airplay blowing up everywhere...shaping up to be even bigger than "The Hardest Thing."

<table>
<thead>
<tr>
<th>LW</th>
<th>LW</th>
<th>Spins</th>
<th>Trend</th>
</tr>
</thead>
<tbody>
<tr>
<td>20</td>
<td>19</td>
<td>EDWIN MCCAIN - I Could Not Ask For More (Lava/Atlantic)</td>
<td>1968</td>
</tr>
<tr>
<td>20</td>
<td>20</td>
<td>SUGGO GOODMAN - Back Bacon (Warner Bros.)</td>
<td>1949</td>
</tr>
<tr>
<td>25</td>
<td>21</td>
<td>RICKY MARTIN - The Cup Of Life (C2/CRG)</td>
<td>1982</td>
</tr>
<tr>
<td>22</td>
<td>22</td>
<td>K-C &amp; JOJO - Tell Me It's Real (C2/CRG)</td>
<td>1891</td>
</tr>
<tr>
<td>18</td>
<td>23</td>
<td>WHITNEY HOUSTON - It's Not Right But It's Ok (Arista)</td>
<td>1750</td>
</tr>
<tr>
<td>17</td>
<td>24</td>
<td>BRANDY - Almost Doesn't Count (Atlantic)</td>
<td>1683</td>
</tr>
<tr>
<td>26</td>
<td>25</td>
<td>VITAMIN C - Smile (Elektra/EEG)</td>
<td>1522</td>
</tr>
<tr>
<td>27</td>
<td>26</td>
<td>LFO - Summer Gets (Arista)</td>
<td>1461</td>
</tr>
<tr>
<td>21</td>
<td>27</td>
<td>Küche Degrees - The Hardest Thing (Universal/UMG)</td>
<td>1458</td>
</tr>
<tr>
<td>29</td>
<td>28</td>
<td>702 - Where My Girls At (Motown)</td>
<td>1268</td>
</tr>
</tbody>
</table>

**All 24/7 Chart Research is conducted and supplied by Mediabase Research, a division of Premiere Radio Networks, Inc.**

**Top40 Recurrents**

<table>
<thead>
<tr>
<th>LW</th>
<th>LW</th>
<th>Spins</th>
<th>Trend</th>
</tr>
</thead>
<tbody>
<tr>
<td>20</td>
<td>19</td>
<td>EDWIN MCCAIN - I Could Not Ask For More (Lava/Atlantic)</td>
<td>1968</td>
</tr>
<tr>
<td>20</td>
<td>20</td>
<td>SUGGO GOODMAN - Back Bacon (Warner Bros.)</td>
<td>1949</td>
</tr>
<tr>
<td>25</td>
<td>21</td>
<td>RICKY MARTIN - The Cup Of Life (C2/CRG)</td>
<td>1982</td>
</tr>
<tr>
<td>22</td>
<td>22</td>
<td>K-C &amp; JOJO - Tell Me It's Real (C2/CRG)</td>
<td>1891</td>
</tr>
<tr>
<td>18</td>
<td>23</td>
<td>WHITNEY HOUSTON - It's Not Right But It's Ok (Arista)</td>
<td>1750</td>
</tr>
<tr>
<td>17</td>
<td>24</td>
<td>BRANDY - Almost Doesn't Count (Atlantic)</td>
<td>1683</td>
</tr>
<tr>
<td>26</td>
<td>25</td>
<td>VITAMIN C - Smile (Elektra/EEG)</td>
<td>1522</td>
</tr>
<tr>
<td>27</td>
<td>26</td>
<td>LFO - Summer Gets (Arista)</td>
<td>1461</td>
</tr>
<tr>
<td>21</td>
<td>27</td>
<td>Küche Degrees - The Hardest Thing (Universal/UMG)</td>
<td>1458</td>
</tr>
<tr>
<td>29</td>
<td>28</td>
<td>702 - Where My Girls At (Motown)</td>
<td>1268</td>
</tr>
</tbody>
</table>

**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-Mediabase stations.**

**Online Tracking Services now are available until 12 noon Wednesday Pacific Daylight Time.**
### GavinTOP40

<table>
<thead>
<tr>
<th>Top 40/40 Hits at the Top 40 AQH Stations</th>
<th>SPINS</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>TW</strong></td>
<td><strong>LM</strong></td>
</tr>
<tr>
<td>1</td>
<td>SMASH MOUTH - All Star (Emcee)</td>
</tr>
<tr>
<td>2</td>
<td>JENNIFER LOPEZ - If You Had My Love (Epic/WARN)</td>
</tr>
<tr>
<td>3</td>
<td>BACKSTREET BOYS - I Want It That Way (Jive)</td>
</tr>
<tr>
<td>4</td>
<td>WILL SMITH - Wild Wild West (Overbrook/Interscope/Columbia)</td>
</tr>
<tr>
<td>5</td>
<td>CHRISTINA AGUILERA - Genie In A Bottle (RCA)</td>
</tr>
<tr>
<td>6</td>
<td>BRITNEY SPEARS - Sometimes (Jive)</td>
</tr>
<tr>
<td>7</td>
<td>RICKY MARTIN - Livin' La Vida Loca (C/CRG)</td>
</tr>
<tr>
<td>8</td>
<td>MADONNA - Beautiful Stranger (Warner/Warner Bros.)</td>
</tr>
<tr>
<td>9</td>
<td>ENRIQUE IGLESIAS - Bailamos (Overbrook Music/Interscope)</td>
</tr>
<tr>
<td>10</td>
<td>BLESSED UNION OF SOULS - Hey Leonardo (She Likes Me...) (Push/V2)</td>
</tr>
<tr>
<td>11</td>
<td>PEARL JAM - Last Kiss (Epic)</td>
</tr>
<tr>
<td>12</td>
<td>TLC - No Scrubs (LaFace/Arista)</td>
</tr>
<tr>
<td>13</td>
<td>TAI BACHHAN - She's So High (Columbia/DRG)</td>
</tr>
<tr>
<td>14</td>
<td>RICKY MARTIN - The Cup Of Life (C/CRG)</td>
</tr>
<tr>
<td>15</td>
<td>SUGAR RAY - Someday (Lava/Atlantic)</td>
</tr>
<tr>
<td>16</td>
<td>SAPPHIRE MACKLEHORN - I Will Remember You (Live) (Arista)</td>
</tr>
<tr>
<td>17</td>
<td>WHITNEY HOUSTON - It's Not Right But It's Okay (Arista)</td>
</tr>
<tr>
<td>18</td>
<td>SIX-PENCE NONE THE RICHER - Kiss Me (Universal)</td>
</tr>
<tr>
<td>19</td>
<td>TLC - Unpretty (LaFace/Arista)</td>
</tr>
<tr>
<td>20</td>
<td>CITIZEN KING - Better Days (The Bottom...) (Warner Bros)</td>
</tr>
<tr>
<td>21</td>
<td>BRANDY - Almost Doesn't Count (Atlantic)</td>
</tr>
<tr>
<td>22</td>
<td>FASTBALL - Out Of My Head (Hollywood)</td>
</tr>
<tr>
<td>23</td>
<td>SHANIA TWAIN - That Don't Impress Me Much (UMG)</td>
</tr>
<tr>
<td>24</td>
<td>K.C. &amp; JO-JO - Tell Me It's Real (MCA)</td>
</tr>
<tr>
<td>25</td>
<td>SUGAR RAY - Every Morning (Lava/Atlantic)</td>
</tr>
<tr>
<td>26</td>
<td>EVERLAST - What's Up (Tommy Boy)</td>
</tr>
<tr>
<td>27</td>
<td>GOD GOD DOLL - Black Balloon (Warner Bros)</td>
</tr>
<tr>
<td>28</td>
<td>GOD GOD GOD DOLL - Side (Warner Bros)</td>
</tr>
<tr>
<td>29</td>
<td>Toto - Where My Girl At (Motown)</td>
</tr>
<tr>
<td>30</td>
<td>LFO - Summer Girls (Arista)</td>
</tr>
<tr>
<td>31</td>
<td>98 DEGREES - The Hardest Thing (Universal/UMG)</td>
</tr>
<tr>
<td>32</td>
<td>VITAMIN C - Smile (Etrade/EG)</td>
</tr>
<tr>
<td>33</td>
<td>EDWIN McCAIN - I Could Not Ask For More (Lava/Atlantic)</td>
</tr>
<tr>
<td>34</td>
<td>LENNY KRAVITZ - Fly Away (Virgin)</td>
</tr>
<tr>
<td>35</td>
<td>98 DEGREES - I Do (Cherish You) (Universal/MCA)</td>
</tr>
<tr>
<td>36</td>
<td>BRITNEY SPEARS - Baby One More Time (Jive)</td>
</tr>
<tr>
<td>37</td>
<td>EAGLE EYE CHERRY - Save Tonight (Epic/WARN)</td>
</tr>
<tr>
<td>38</td>
<td>Whitney Houston/ Faith Evans/Kelly Price - Heartbreak Hotel (Atlantic)</td>
</tr>
<tr>
<td>39</td>
<td>LIT - My Own Worst Enemy (RCA)</td>
</tr>
<tr>
<td>40</td>
<td>MONICA - Angel Of Mine (Atlantic)</td>
</tr>
</tbody>
</table>

### SnapSHOTS

**Casting Call:** In a unique departure from the usual procedure of listening to faceless archetypes to find air talent, Tom "Jammer" Naylor, PD of Rhythmic Top 40 Kiss 99.7 (KWWV) San Luis Obispo, held an "open house" this week: "I realize it's a different concept, but I'd rather talk to people," he says. "It's that human element that you just can't get from a tape. You never know how many diamonds in the rough are out there. I'm asking jocks who may be unhappy with their current situation, who live within driving distance of San Luis Obispo, to just show up. I'll actually talk to them and find out where their heads are at and what they want to do."

**The Lovestile Continues:** Christina Aguilera
- Christina Aguilera is #4 phones after only two weeks. — Paul "Cubby" Bryant, Z100-New York
- Christina Aguilera is quickly proving to be a real record for both rhythmic and mainstream Top 40. — Andy Shane, APD/MO, WKLU-New York
- "Top 5 phones on Christina Aguilera."
  - Tracy Austin, PD, WKSS-Hartford
  - #1 phones for Christina Aguilera
    - Tony Waitkus, PD, WHTS-Quad Cities
  - "Christina Aguilera is #1 phones."
    - Tony Manero, PD, KKS/KKQH-Albuquerque
  - "We just started playing Christina Aguilera, and it's already through the roof...#2 phones." — Gary Robinson, PO, KQAR-Little Rock

**Pro-Motion**
- Former Jive Sr. VP/Promotion Jack Satter has relocated back to Minneapolis and has officially hung out the shingle: Jack Satter Consulting & Promotions is now open for biz. Call Jack @ (612) 577-1662.
- "Promotion legend Pat Martine跟我 seques to Restless Records as VP/Promotion. Call and bother him now: 213-957-4357 X 245."
- Label vet Anthony Iovino, most recently located at S.I.N. Magazine, has been named Sr. Director of Radio Promotion for New York-based Edel America Records. He can be reached @ 212-541-9700.
- Beyond Music Head Of Promotion Terry Anzaldo has exited, and is currently concentrating on his other venture, Good Guy Entertainment. His latest project is a new album from Brady Bunch alum Barry Williams, "The Return Of Johnny Bravo," due September 28. Williams is also part of a VH-1 "Teen Idols" special, airing August 16. T.A.'s other project is Swedish artist vocalist Bosson, whose import single "We Live" is now in rotation at KISS-Los Angeles. Call Anzaldo @ (323) 876-8477.

**Quotation du Jour:**
"We get excited for about three hours, then we realize we still have a lot of work to do, and have to get back to our desks." — Z100 New York PD Paul "Cubby" Bryant, three hours after enjoying the Spring book.
"We actually answer our own phones here...We don’t have answering machines connected to the 'jock in the box,' like some stations we know." — WKRD-Cincinnati OM Mike Marino, defender of the "live" approach.
### Rhythm CROSSOVER

<table>
<thead>
<tr>
<th>LW</th>
<th>SPINS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>702 - Where My Girls At (Motown)</td>
</tr>
<tr>
<td>2</td>
<td>JENNIFER LOPEZ - If You Had My Love (Epic/WBC)</td>
</tr>
<tr>
<td>3</td>
<td>DESTINY'S CHILD - Bills, Bills, Bills (Columbia)</td>
</tr>
<tr>
<td>4</td>
<td>BLAQUE - B.O.B (Track Masters/Columbia/C2)</td>
</tr>
<tr>
<td>5</td>
<td>BLAQUE - B.O.B (Track Masters/Columbia/C2)</td>
</tr>
<tr>
<td>6</td>
<td>K.O.JO - Tell Me It's Real (UCA)</td>
</tr>
<tr>
<td>7</td>
<td>CHRISTINA AGUILERA - Genie In A Bottle (RCA)</td>
</tr>
<tr>
<td>8</td>
<td>WILL SMITH - Wild, Wild West (Overbrook/Interscope/Columbia)</td>
</tr>
<tr>
<td>9</td>
<td>BACKSTREET BOYS - I Want It That Way (Life)</td>
</tr>
</tbody>
</table>

### HyperACTIVE

<table>
<thead>
<tr>
<th>SPINS</th>
<th>TREND</th>
</tr>
</thead>
<tbody>
<tr>
<td>CHRISTINA AGUILERA - Genie In A Bottle (RCA)</td>
<td>1999 +347</td>
</tr>
<tr>
<td>GWINE - So Anxious (Epic/550 Music)</td>
<td>1354 +335</td>
</tr>
<tr>
<td>DESTINY'S CHILD - Bills, Bills, Bills (Columbia)</td>
<td>2422 +303</td>
</tr>
<tr>
<td>MARY J. BLIGE - All That I Can Say (MCA)</td>
<td>552 +274</td>
</tr>
<tr>
<td>112 - Your Letter (Bad Boy/Arista)</td>
<td>436 +147</td>
</tr>
<tr>
<td>LIL' TROY - Wanna Be A Baller (Republic/Universal)</td>
<td>929 +137</td>
</tr>
<tr>
<td>MISSY ELLIOTT - All N My Grill (The Gold Mind,Inc./EastWest)</td>
<td>631 +126</td>
</tr>
<tr>
<td>JENNIFER LOPEZ - Back that Azz Up (Cash Money/Universal)</td>
<td>1024 +113</td>
</tr>
<tr>
<td>NAUGHTY BY NATURE - Jamboree (Arista)</td>
<td>1138 +108</td>
</tr>
</tbody>
</table>

### R/C ChartBound

<table>
<thead>
<tr>
<th>SPINS</th>
</tr>
</thead>
<tbody>
<tr>
<td>COKO - Sunshine (RCA)</td>
</tr>
<tr>
<td>SILK - If You (Elektra/EEG)</td>
</tr>
<tr>
<td>LFO - Summer Girls (Arista)</td>
</tr>
<tr>
<td>PUFF DADDY - P.E. 2000 (BadBoy/Arista)</td>
</tr>
<tr>
<td>RICKY MARTIN - She's All I Ever Had (C2/CRG)</td>
</tr>
<tr>
<td>WESTSIDE CONNECTION - Let It Reign (Priority)</td>
</tr>
<tr>
<td>FAITH EVANS - Never Gonna Let You Go (Arista)</td>
</tr>
<tr>
<td>NAS - K-I-S-S-I-N-G (Columbia/CRG)</td>
</tr>
<tr>
<td>VITAMIN C - Smile (Elektra/EEG)</td>
</tr>
<tr>
<td>VENGABOYS - Boom Boom Boom Boom! (StrictlyRhythm)</td>
</tr>
<tr>
<td>ANGELINA - Ballando (Upstairs)</td>
</tr>
<tr>
<td>AMBER - Sexual (TommyBoy)</td>
</tr>
<tr>
<td>B.G. - Cash Money Is A Army (CashMoney/Universal)</td>
</tr>
<tr>
<td>BLACKSTREET - Think About You (Live)</td>
</tr>
<tr>
<td>ANOTHER LEVEL - TQ - Summertime (Artista)</td>
</tr>
<tr>
<td>RICKY MARTIN - All I Ever Wanted (BadBoy/Arista)</td>
</tr>
<tr>
<td>SILK - Meeting In My Bedroom (Elektra/Universal)</td>
</tr>
<tr>
<td>HOT BOYS - We On Fire (CashMoney/Universal)</td>
</tr>
<tr>
<td>MERCEDES - It's Your Thing (NoLimit/Phony)</td>
</tr>
</tbody>
</table>
Another in a series of huge chart jumps and major spin increases for Enrique.

12  21 SHANA TIKIN - That Don't Impress Me Much (IDJMG)
       1697 - 812 50 0
25  22 VITAMIN C - Smile (Elektra/Eego)
       1762 - 706 73 6
24  23 WHITNEY HOUSTON - It's Not Right, But it's OK (Arista)
       1514 + 8 54 1
26  24 SIXPENCE NONE THE RICHER - Kiss Me (Queen/columbia)
       1449 - 639 45 0
15  25 TLC - No Scrubs (Ufa/Atlanta)
       1251 - 756 40 0
28  26 BRANDY - Almost Doesn't Count (Atlantic)
       1149 - 819 38 0
37  27 DEE LEPPARD - Promises (Island/Del Jam Music Group)
       1116 +194 51 2
38  28 LIT - My Own Worst Enemy (RCA)
       1080 +53 46 3
29  29 PHIL COLLINS - You'll Be In My Heart (Wait/Epix/Hollywood)
       1037 +31 40 1
34  30 702 - Where My Girls At (Motown)
       1025 +16 32 1
31  31 SANTAANA - Smooth (Arista)
       1006 +43 58 3
36  32 NEW RADICALS - Something We Know (Arista)
       1000 +53 44 3
22  33 98° - The Hardest Thing (Universal/atlantic)
       971 - 622 37 0
25  34 EVERLAST - What It's Like (Tommy Boy)
       955 -531 36 0
33  35 LFO - Summergirls (Arista)
       875 +330 41 3
35  36 ALANS MORRISETTE - So Pure (Maverick/Reprise)
       853 +467 45 8
27  37 SUGAR RAY - Every Morning (laface/atlantic)
       820 -369 30 0
28  38 98° - I Do (Cherish You) (Universal/Southbound)
       785 15 51 20

On the heels of "the Hardest Thing," 98° (with the help of a gorgeous video featuring "Doritos Girl" Ali Landry) owns the wedding song of the year.
39  39 RED HOT CHILI PEPPERS - Scar Tissue ( Warner Bros.)
       698 +124 39 6
40  40 VANGEOBS - Boom, Boom, Boom, Boom (Strictly Rhythm)
       601 15 23 0

LEN - "Streal My Sunshine" (work)
JOEY MCINTYRE - "I Love You Came To Late" (Columbia/C2)
LENNY KRAVITZ - "American Woman" (Maverick/Virgin)
FLEMMING & JOHN - "Ugly Girl" (universal)
"Enrique Iglesias couldn't get to powers fast enough, and the Vengaboys' "Boom..." is calling out Top 10 – the perfect Z100 summer record." — Paul "Cubby" Bryant, MD, 2100-New York
LAST EMPEROR -
"Echo Leader/Charlie/Rap Tyranny" (Hi Rise)

I’m feeling all three joints on this record. This is one of the hottest records on my show right now!
-James Ellison, Sandbox Radio, Middletown, NY.

GANG STARR feat. TOTAL - “Discipline” (NooTrybe/Virgin)

“What can we say about this? This record is dumb hot! Stupendous second single from Guru and Primo!"
—The Awesome 2, WPAT, Hackensack, N.J.

MUMIA 911 - “Mumia 911” (Realized/Nu Grv)

—Parle, NYRC, Brooklyn, NY.

Hot Nix & Week’s Picks

BY MICHAEL NIXON

The legendary “Propmaster” DJ Red Alert is feeling Columbia’s 50 Cent Joint as the hottest 12” on the streets of New York. If any mix show DJ is not spinning the Styles of Beyond’s “Easy Back It Up,” it’s only because they just came out of a coma or live under the tracks in Greenland. If you still need vinyl give Mark Mack a call at 818-560-7600 (Hollywood Records) and give Jennifer the password: “X5.” She will then bless you with your needs.

Comin’ to a Neighborhood near you...Gang Starr Decade of Hits promo tour is blazin’ through selected major markets. Respect to Guru and DJ Premier for keeping it real, as always. If you need to enter the Gang Starr Full Clip Raffle, contact the Virgin Rap Department at 310-288-2853. Brian Sanson, Brandon, Mare, or Danielle will put you on.

Still in a ‘hood near you: “Ain’t Nothin’ But A Gee Thang.” Marlo Martin (Gee Street) has got the South Markets and the mid-Atlantic crackin’ with the OLL promo tour. Marlo is getting ready to release her Gee Street stable of young bucks: AFU-RA, QNC, KY-MANi and Tragedy Khadafi. Don’t sleep. Congratulations to Alex B as the new Universal Urban Latino Marketing Specialist. His first project, Control Machete, released in March, was already certified gold. Control Machete is from Mexico and consists of two MCs and a DJ. Their first release has gone platinum. Alex is also excited about another Mexican group about to blow up the spot called Motolot, produced by the Beatie Boys’ Mario C. If you need product contact Alex B. 818-777-1349.

Did you know that DJ Rob One was diagnosed with non-Hodgkins Lymphoma (a curable cancer) and has been undergoing chemotherapy? But with his new change of diet, Rob One is surprisingly upbeat and positive. The CBS crew upstart and former EMI promo fool is still freelancing his underground DJ skills and producing mix tapes when not hanging out at Beat N Stop on Melrose. If you want to personally send some added prayers of support, contact Rob One @ 310-470-1653.

Finally, special prayers and condolences go out to the family of Ms. Renee Battle (Jive Records Mid-West Regional) who was brutally murdered at a Chicago gas station during an apparent car jacking on July 7. R.I.P. Tony Collins, Johnnie D., Bigga B., and Josiah Brock. If you want to get in touch, reach out on the Gavin Hotline: 310-798-0024.

NOREAGA -
“Oh No” (Penalty)

Watch out kids, it’s the return of Nore. This is the first club-banger to drop off of the new Melvyn Flynt LP coming later in the year. If you loved Nore’s “Superthug,” will be all over “Oh No.” With production by the Neptunes, you know that the track is going to be blazing! The Neptunes laced Nore with a single full of bass, horns, and drums. “Oh No” has that classic club sound that will have the party people dancing all night long. So if college and commercial radio is playing the hell out of it, why aren’t you?

JAY-Z -
“This Life Forever” (Black Hand Ent.)

The first single off of the high anticipated soundtrack from Black Gangster. The soundtrack is full of hot MC’s: Ja Rule, DMX, Mac Dre, Ghetto Mafia, and of course, Jay-Z. This is one of the best singles from Jigga that I’ve heard in a while. It’s not the usual club packing jammy that you have been used to. Jay-Z took it back with a more rugged flow about how hard life is and how he survived the ghetto. With lines like, “What are you more scared of? My mind or my metal?” and “I’m leaving niggas leaking more than just information,” you know Jay-Z is coming real rough on this one.

NAPPY HEAD ASSASSINS -
“Ain 4 Da Sky/My Boo” (Nappyhead/KJ)

Did you think that hip-hop kids up in Michigan were sleeping? Hell no! The N.H.A. is coming strong with a crew nine deep. Swift, Moe, Coz, Mandini, Zalking, Gold Lord, Wax, and Rip are the MCs and Big Napp is the producer. “Ain 4 Da Sky” has an eerie piano sound over a sample from the movie Halloween. “My Boo” is a dedication to the ladies in their lives, Rhyming about how they stay true their loves over a rolling piano and heavy drum track. For more info on these kids, call Moe at (616) 246-1105.

MR. PETE AND MR. TORRES

Mr. Pete from Priority Records dropped by the Gavin offices to say what’s up and drop off the new Snoop Dogg and TRU albums to Justin Torres.
TRUCK

CAUTION

SYMPHONY 2000
Featuring Big Pun, Kool G Rap and KRS-One
Produced by Marley Marl
b/w "Who Am I" Produced by DJ Premier

FROM THE UPCOMING ALBUM LOOK BOTH WAYS BEFORE YOU CROSS ME

GOING FOR ADDS NOW!
For more information contact Al Lindstrom at 212-824-1794
Company Flow - "Patriotism" (Rawkus)

"Company Flow offers a scathing criticism of America and its numerous social ills. This is what MCing is all about: droppin' knowledge."

—Arun Thomas, W.T.JU, Charlottesville, VA
The Music Meeting

Music and More

You cannot win by just playing the hits anymore. I know it sounds crazy, but think about it. There are no more secrets about what you play. Everybody either has their own research or can look at your playlist almost daily with a computer program or BDS reports. Today everyone can play the hits so, in order to separate yourself from the pack, you have to find reaction records and music that fits the spirit of your station's sound. That is something other stations can't copy. By all means keep your musical target, but always keep an ear out for that signature song that listeners will automatically associate with your station.

The "oh-wow" factor is more important now than ever before, because so many stations are playing the same songs. The key here 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.

The element of surprise is important if you want your listeners to perceive your station as the one with the best variety. In order to separate yourself from the pack, you have to find reaction records and music that fits that spirit of your station's sound. That is something other stations can't copy. By all means keep your musical target, but always keep an ear out for that signature song that listeners will automatically associate with your station.

Music lovers 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 "stagers" to identify your top reaction stations can't play and freshen up the music and your concert calendar. Don't let your biggest songs and new music hit the air without proper pre-selling.

What about backselling music? Researchers insist that along with talking over music, not revealing song titles to listeners is radio's two cardinal sins. Listeners are always complaining about the lack of backselling. Radio programmers need to refine the art of creative pre-selling and post-selling music.

If your station has an active core listenerhip that appreciates hearing music information, backselling is extremely important, because—and let's face it—all single hit-oriented stations are constantly playing new music. Use "break note" information on your music logs to offer the listeners as much information as possible about the songs you play. Not letting your audience in on unfamiliar music not only frustrates them, it puts your station at a disadvantage, because people are less likely to listen to a station that's not giving them the scoop.

**ARTIST PROFILE 702**

**LABEL:** Miltown Records
**CURRENT RELEASE:** "Where My Girls At" from 702
**702 ARE:** Kameelah Williams (21), and sisters LeMisha Grinstead (21) and Irish Grinstead (19).

**MOMETOWN:** The three women are from Las Vegas, where the area code is 702. The band worked with an array of producers for their latest, including Missy Elliot, Rick "Dutch" Cousin (Ice Cube, Dru Hill), Soul Shock & Carlin (Whitney Houston), David "Pic" Connelly (Teddy Riley), Anders Bagge (GB8, Ace of Base), Warnyn Campbell (Dru Hill), and Greg Charley (Regina Belle).

702's sophomore effort shows an older, seasoned group. With lyrics revolving around more adult-oriented issues, and melodies that lean closer to sophisticated grooves than infectious pop sounds, the three women have matured considerably in the three years since their debut. As Kameelah says, "There are no more cutsey songs about teeny bopper infatuation, rather we're addressing real life love themes for today's young adults—drugs and all."

The trio has also become more involved with the business and artistic dealings with their career. They worked closely with Miltown President Kedar Mabstnburg on 702's direction. Irish explains: "Just his track record of being the producer behind such powerhouse acts as Erykah Badu, Chico DeBarge, and D'Angelo made us thrilled to have his input on this project. We really took our time getting the songs right. It was important to us that we made a project we could really be proud of."

**URBAN WORKSHOP**

**"Hometown Heroes"**

A vital part of winning in radio is investing time in helping and healing your community. Many stations pay lip service to public affairs, but never dig into community issues or associate themselves with community leaders. Every station should have its own major project—such as Stop the Violence or AIDS Awareness—but to invest every day in the community, I suggest you try "Hometown Heroes."

This is a simple concept and easy to execute. Start with your local paper. Every day, your morning show picks a person or organization who has done something meaningful for the community. For example, a fireman who saved someone's life, a real estate group that painted houses for the poor, or a cabby who prevents a robbery.

**Do you believe that a radio station is a reflection of the PD’s personality?**

Yes, I think so. This station has its own personality. It's smooth, well-produced, and has the mid-tempo groove of Chicago. I have that same type of groove, so we're well suited for each other.

**What is the definition of teamwork?**

When you don't have to ask your team players to go the extra mile. When people just do their job and pick up the slack, that's when you know it's happening.

**What is the one requirement you demand from all your air personalities?**

Focus. It's important that when they come into the station they leave all their baggage outside and focus on their job inside.

**If there was one thing you could change about radio to make it better, what would that be?**

Get rid of Arbitron. I shouldn't be saying this when I just had a great Spring Book and will make some bonus money, but Arbitron keeps us prisoner to the system. You can't really play great music, because you're too worried about quarter hours. If stations could play great music without worrying about rotations, I bet our TNS would go way up.
The secret weapon unleashed nationwide

"YOU GOT ME WHERE YOU WANT"
the summer HIT from the new teen sensation

keesha

Impacting 8/2

WBLS Pick Hit
NY - FIRST IMPRESSIONS

Early on at:
WBLS, WUSL, WSOJ, WKYS, WKKV, WFLM, KVSP, KJMM, WWDM, WZFX, WDTJ

from the album KEEP IT REAL

Produced by Jake and Trevor Job for Lionel Job Inc. • A&R Direction: Anthony Morgan • Executive Producers: Lionel Job and Anthony Morgan • Management: Harold S. McKoy/Rising Stars Management
www.peeps.com
Gina and Missy are doing their thing. Again.

featuring Missy Misdemeanor Elliott

The team that hit with The Things You Do is back with the premiere single and video from Missy's new album, If You Only Knew.

Produced by Ken "K-Fam" Fambro for Taeji Pooz Muzik and Donnie "C-Major" Boynton for Wonder Time Productions

Executive Producers: Gina Thompson and Missy Elliott

Managed by James "JC" Cooper for PowerPlay Management

www.americanradiohistory.com
R&B isn't dead. In fact, it's in Mint Condition.

MINT CONDITION

If You Love Me

R&B's premier band is back with the first single from their Elektra debut: Life's Aquarium.

Written and produced by Mint Condition. Managed by Larkin Arnold.
Maxwell

writer, producer, singer: he's Maxwell, and his sophomore album of new material, Embrya, further expands the artist's repertoire of soul-enhancing, romantically charged, exquisitely produced R&B music.

This is the follow-up to the successful 1996 debut, Maxwell's Urban Hang Suite, which set the industry afire with its unique approach to R&B with a fully-formed sound that announced the arrival of a true artist. It was both classically soulful yet compelling in a contemporary manner, from 'Till The Coss Come Knockin' to 'Ascension (Don't Ever Wonder)' to the beautiful 'Whenever Wherever Whatever.' Maxwell cemented his reputation as an artist of note by proving he could execute his musical ideology live with his successful 1997 national tour; as a result, Urban Hang Suite became a multi-million seller. And the ensuing EP, Maxwell Unplugged, also became a classic.

A New Yorker of West Indian/Puerto Rican heritage, Maxwell was a musician since an early age, noodling with a friend's keyboard in the basement as a high schooler. And it was there he found his calling: the ability to express himself in song. Soon he had written 300 songs in his Brooklyn bedroom, developing his standout signature style of honeyed melodies, sensuous grooves, and his own supple and soulful vocals. A demo tape got him to Columbia, which stood by the fledgling artist as he painstakingly crafted his debut album with top-notch musicians and producers, including Stuart Matthewman, who has worked with Sade (and also contributes to the new album).

Embrya is a more varied, textured piece of work than Urban Hang Suite, exploring both sensuality and spirituality. The album includes more experimental sounds as well as Instrumentals. Of "Luxury: Coculation," he has said, "That song is a 'good-by' to the aliment of the love affair that inspired Urban Hang Suite and a 'hello' to the pursuit of internal luxury. Like most of the songs on Embrya, there are double meanings as there is always a subtext to the actual title." Maxwell's latest single, "Fortunate," has enjoyed the number One position in Urban radio for many weeks.

Cover Version. With just a few weeks to go before final publication of "No Static: A Guide To Creative Radio Programming," author (and Gavin Sr. Editor) Quincy McCoy has approved the final art work. "Everyone involved thinks that this cover best represents the creative feel of the book," he says. If you've missed the sneak preview last month, check out excerpts from the book at www.creativeradio.net.
28 • Gavin July 26, 1999

Gavin UrbanAC

WVAZ-Chicago
PD: Max Muroe
MD: Jamalil Muhammad (312) 380-9000

Urban SPINS

LN TW
1 1 MAXWELL - Fortunate (Columbia/ROC) 539 587 -48 25
2 2 CHANTE MOORE - Charlie's Got A Girl (Glam/MCA) 425 453 -28 24
3 3 BRANDY - Almost Doesn't Count (Atlantic) 408 382 +26 25
4 4 TYRESE - Latest (RCA) 353 314 +50 19
5 5 ERIC BENET - Spend My Life With You (Waner Bros.) 349 327 +22 25
6 6 JESSE POWELL - You (Glam/MCA) 344 396 +52 25
7 7 CASE - Happily Ever After (Jive) 285 293 -7 23
8 8 WHITNEY HOUSTON - It's Not Right But It's Okay (Arista) 243 332 -89 21
9 9 TEMPTATIONS - How Could He Hurt You (Motown) 241 310 -69 21

20 10 BARRY WHITE - Staying Power (PrivateMusic/Wintham Hill) 235 150 +85 20

Urban CHARTBOUND

TRACI SPENCER - It's All About You (Capitol) 76
LES NUBIANS - Talou (Higher Octave) 59
702 - Where My Girls At? (Motown) 56
MICHAEL FRANKS - Now Love Has No End (Windham/Hill/Jazz) 55
DESTINY'S CHILD - Bills, Bills, Bills (Columbia) 53
RICHARD ELLIOT - This Could Be Real (Blue Note) 52
WILL SMITH - Wild, Wild West (InterScope/Columbia) 46
COKO - Sunshine (RCA) 37
SMOKEY ROBINSON - Easy To Love (A&M/Fer/sective) 35
WHITNEY HOUSTON - My Love Is Your Love (Arista) 31

Urban RECURRENTS

K-CL & JOJO - Love (MCA) 178
TYRESE - Sweet Lady (RCA) 139
R. KELLY - When A Woman's Fed Up (Jive) 118
ERIC BENET & FAITH EVANS - Georgy Porgy (Warner Bros.) 99
W. HOUSTON/EVANS/K.PRISE - Heartbreak Hotel (Arista) 99
NEXT - Too Close (Arista) 97
TRIN-I-TEE 5:7 - God's Grace (Interscope) 96
DRU HILL - These Are The Times (Island Def Jem Music Group) 91
LUTHER VANDROSS - I'm Only Human (Virgin) 81
TEMPTATIONS - Stay (DGC) 75
SOUNDS OF BLACKNESS - Hold On (MCA) 69
FAITH EVANS - Love Like This (Bad Boy/Arista) 68
MONICA - Angel Of Mine (Arista) 61
ARETHA FRANKLIN - A Rose Is Still A Rose (Arista) 54
FRANKLIN/KELLY/BONO - Lean On Me (Gospocentric) 53
GOD'S PROPERTY featuring KIRK FRANKLIN - Stomp (B-Rite/Interscope) 52
LES NUBIANS - Makeda (Higher Octave) 50
BRIAN MCKNIGHT - Anything (Motown) 50
BRIAN MCKNIGHT - The Only One For Me (Motown) 44
K-CL & JOJO - All My Life (Rounder) 41

WRK-Z - New York
PD: Toya Bletaney

AMFM

LN TW
1 1 MAXWELL - Fortunate (Columbia/ROC) 336 331 +5 17
2 2 CHANTE MOORE - Charlie's Got A Girl (Glam/MCA) 319 330 +11 22
3 3 BRANDY - Almost Doesn't Count (Atlantic) 298 306 -8 22
4 4 TYRESE - Latest (RCA) 284 293 -9 22
5 5 ERIC BENET - Spend My Life With You (Waner Bros.) 269 276 -7 22
6 6 JESSE POWELL - You (Glam/MCA) 264 299 +35 22
7 7 CASE - Happily Ever After (Jive) 249 280 +31 22
8 8 WHITNEY HOUSTON - It's Not Right But It's Okay (Arista) 238 283 +45 22
9 9 TEMPTATIONS - How Could He Hurt You (Motown) 235 300 +65 22

20 10 BARRY WHITE - Staying Power (PrivateMusic/Wintham Hill) 203 180 +23 22

WHJR-Washington
PD: Hector Hannibal

LN TW
1 1 OLIVIA - Baby Can I Leave It Alone (Def Jam/Mercury) 163 173 +10 22
2 2 OLIVIA - Do You Love Me (Def Jam/Mercury) 134 142 +8 22
3 3 JAY-Z - I'm So H原材料 (Def Jam/Mercury) 129 139 +10 22
4 4 JAY-Z - I'm So H原材料 (Def Jam/Mercury) 128 130 +12 22
5 5 JAY-Z - I'm So H原材料 (Def Jam/Mercury) 121 131 +10 22
6 6 JAY-Z - I'm So H原材料 (Def Jam/Mercury) 115 129 +14 22
7 7 JAY-Z - I'm So H原材料 (Def Jam/Mercury) 110 122 +12 22
8 8 JAY-Z - I'm So H原材料 (Def Jam/Mercury) 103 115 +12 22
9 9 JAY-Z - I'm So H原材料 (Def Jam/Mercury) 95 107 +12 22

WDAS-Philadelphia
PD: Joe Tamburo

LN TW
1 1 OLIVIA - Baby Can I Leave It Alone (Def Jam/Mercury) 19 20 1
2 2 OLIVIA - Do You Love Me (Def Jam/Mercury) 18 19 1
3 3 JAY-Z - I'm So H原材料 (Def Jam/Mercury) 17 18 1
4 4 JAY-Z - I'm So H原材料 (Def Jam/Mercury) 16 17 1
5 5 JAY-Z - I'm So H原材料 (Def Jam/Mercury) 15 16 1
6 6 JAY-Z - I'm So H原材料 (Def Jam/Mercury) 14 15 1
7 7 JAY-Z - I'm So H原材料 (Def Jam/Mercury) 13 14 1
8 8 JAY-Z - I'm So H原材料 (Def Jam/Mercury) 12 13 1
9 9 JAY-Z - I'm So H原材料 (Def Jam/Mercury) 11 12 1

www.americanradiohistory.com
Tony Coles Appointed PD at KRWM-Seattle

Award-winning KBIG-Los Angeles APD/MD Tony Coles is packing his bags and heading to the great Northwest as Program Director of Sandusky Soft A/C KRWM (Warm 106.9)-Seattle.

Warm 106.9 Vice President/General Manager Marc Kaye says of Coles, “The Sandusky Radio Group in Seattle will benefit greatly with Tony on the team. KRWM 106.9 FM will be led by a gentleman who truly understands and loves radio.”

Coles tells Gavin, “After four years in L.A., it will be difficult leaving all my friends here in Southern California, but this was an opportunity that I just couldn’t allow to pass. Warm 106.9 FM has the potential to be one of the premiere Soft A/Cs in the country. I feel fortunate to work with Marc and the team that has made Warm the success that it is.”

Prior to his tenure at KBIG, Coles was also PD as KBBB/FM-Los Angeles, APD/MD at WLTW-New York, and also worked at WFWF-Ft. Wayne and WCOL/FM-Columbus. He starts his new job the week of August 2.

Impact LATES
(Subject to change)
JULY 26 & 27
HOT/MODERN A/C.
Eric Clapton “Blue Eyes Blue” (from Runaway Bride) (Federal/Columbia)
Sinead O’Connor “Whatever It Takes” (in stores)
Martina McBride “I Love You” (from Runaway Bride) (Columbia/CBS)
NSYNC & Gloria Estefan “Music Of My Heart” (Epic)
Sixpence None the Richer “There She Goes” (Squint/EGG)
Splender “Yeah, Whatever” (E2/CRG)
Tonic “You Wanted More” (Universal/UMG)
MAINESTREAM A/C.
Eric Clapton “Blue Eyes Blue” (from Runaway Bride) (Elektra/Columbia)
Martina McBride “I Love You” (from Runaway Bride) (Columbia/CBS)
NSYNC & Gloria Estefan “Music Of My Heart” (Epic)

AUGUST 2 & 3
HOT/MODERN A/C.
Eric Clapton “Blue Eyes Blue” (from Runaway Bride) (Federal/Columbia)
Sinead O’Connor “Whatever It Takes” (in stores)
Martina McBride “I Love You” (from Runaway Bride) (Columbia/CBS)
NSYNC & Gloria Estefan “Music Of My Heart” (Epic)
Sixpence None the Richer “There She Goes” (Squint/EGG)
Splender “Yeah, Whatever” (E2/CRG)
Tonic “You Wanted More” (Universal/UMG)
MAINESTREAM A/C.
Eric Clapton “Blue Eyes Blue” (from Runaway Bride) (Elektra/Columbia)
Martina McBride “I Love You” (from Runaway Bride) (Columbia/CBS)
NSYNC & Gloria Estefan “Music Of My Heart” (Epic)

What Would You Put in Your A/C Time Capsule?

By ANNETTE M. LAI

In keeping with the theme of this week’s cover story—the future—we had some fun with some of our radio participants and posed this question to them. The responses we received were interesting, thought-provoking, and at times humorous. Respondents were limited to five items. Here’s what they told us:

Chris Conley, PD, WBEB-Philadelphia: “I would include the fact that the station was the first FM in America to bill one million dollars way back when. Plus, my first airshift in 1997 as Phil Time.”

Mary Ellen Kachinski, PD, WQAL (Q104)-Cleveland: “A couple of CDs and cassettes, an analog production suite…

What do you mean I’m the only one left using them?”

Casey Keating, PD, KPLZ (Star 101.5)-Seattle: “I’d put in the KPLZ time capsule: a) Rent & Alan Morning Show, b) The ’80s at 8 and Lunch, c) Computer giveaways, d) Starlight Spectacular Charity Concert, e) The music. Those are the benchmarks that make Star 101.5 famous.”

Chuck Knight, PD, WSNY (Sunny 95)-Columbus: “In the Sunny 95 time capsule would be: a) A staff picture—what will each one of us have stood for in our lives? b) A cart machine—interns already have to ask what we used these things for. c) A written history of the radio station up to 1999. Too many of us don’t know the heritage of our legendary radio stations. d) A tape of laughter from our promotions meetings. e) The station urinal—just to get it out of here: it keeps flooding!”

Rickey’s Glimmer: SHIMMERS IN SF.
Recently in the City by the Bay to promote her latest CD Glimmer, and single, “Come Around,” Mercury/IDJMG artist Kim Richey posed for the cameras along with some friends. Shown l-r: IDJMG Regional Promotion Manager Roland West; KLCC (Alice@97.3) APD/MD Julie Stoeckel; Richey; Chris Stacey, IDJMG Senior Director of National Promotion.

By BYRON “Ron” Harrell, OM/PD, KIMN-Denver:
“Time capsule contents: a) The station logo, because you know it will have changed 15 times between now and the opening of the capsule; b) Jingles. We like them better 10 years later. c) Arbitron. I gotta think this will be a relic someday. d) An FM radio…with an explanation attached. e) Part-timers’ phone numbers. Somebody will still need them.”
**A/C CHARTBOUND**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Week</th>
<th>erected</th>
</tr>
</thead>
<tbody>
<tr>
<td>ROBERT PALMER</td>
<td>True Love (Pyramid/Rhino)</td>
<td></td>
<td>60</td>
<td></td>
</tr>
<tr>
<td>BARBRA STREISAND</td>
<td>I’ve Dreamed of You (Columbia/CRG)</td>
<td></td>
<td>54</td>
<td></td>
</tr>
<tr>
<td>ROBBIE WILLIAMS</td>
<td>Millennium (Capitol)</td>
<td></td>
<td>40</td>
<td></td>
</tr>
<tr>
<td>PAUL ANKA &amp; ANITA ANKA</td>
<td>Do I Love You (Epic)</td>
<td></td>
<td>40</td>
<td></td>
</tr>
<tr>
<td>WILL SMITH</td>
<td>Wild, Wild West (Overbrook/Interscope/Columbia)</td>
<td></td>
<td>33</td>
<td></td>
</tr>
<tr>
<td>FASTBALL</td>
<td>Out Of My Head (Hollywood)</td>
<td></td>
<td>32</td>
<td></td>
</tr>
<tr>
<td>BRANDY</td>
<td>Almost Doesn’t Count (Atlantic)</td>
<td></td>
<td>32</td>
<td></td>
</tr>
<tr>
<td>ELVIS COSTELLO</td>
<td>She (Island Def Jam Music Group)</td>
<td></td>
<td>31</td>
<td></td>
</tr>
<tr>
<td>TIM GRAW</td>
<td>Please Remember Me (Curt)</td>
<td></td>
<td>24</td>
<td></td>
</tr>
<tr>
<td>CHRIS GAINES</td>
<td>Lost In You (Capitol)</td>
<td></td>
<td>22</td>
<td></td>
</tr>
</tbody>
</table>

**A/C RECURRENTS**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Week</th>
<th>erected</th>
</tr>
</thead>
<tbody>
<tr>
<td>SARAH McLACHLAN</td>
<td>Angel (Warner Sunset/Reprise)</td>
<td></td>
<td>1151</td>
<td></td>
</tr>
<tr>
<td>CHER</td>
<td>Believe (Warner Bros.)</td>
<td></td>
<td>1033</td>
<td></td>
</tr>
<tr>
<td>SAVAGE GARDEN</td>
<td>Truly Madly Deeply (Columbia/CRG)</td>
<td></td>
<td>889</td>
<td></td>
</tr>
<tr>
<td>SHANIA TWAIN</td>
<td>You’re Still The One (Island Def Jam Music Group)</td>
<td></td>
<td>797</td>
<td></td>
</tr>
<tr>
<td>LEANN RIMES</td>
<td>How Do I Live (MCG/Reprise)</td>
<td></td>
<td>657</td>
<td></td>
</tr>
<tr>
<td>MONICA</td>
<td>Angel Of Mine (Arista)</td>
<td></td>
<td>646</td>
<td></td>
</tr>
<tr>
<td>FAITH HILL</td>
<td>This Kiss (Warner Bros.)</td>
<td></td>
<td>642</td>
<td></td>
</tr>
<tr>
<td>NATALIE IMBRUGLIA</td>
<td>Turn (RCA)</td>
<td></td>
<td>640</td>
<td></td>
</tr>
<tr>
<td>EDMWIN MCCAIN</td>
<td>I’ll Be (Lava/Atlantic)</td>
<td></td>
<td>615</td>
<td></td>
</tr>
<tr>
<td>PHIL COLLINS</td>
<td>True Colors (Atlantic)</td>
<td></td>
<td>537</td>
<td></td>
</tr>
</tbody>
</table>

**HyperACTIVE**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Week</th>
<th>erected</th>
</tr>
</thead>
<tbody>
<tr>
<td>SHANIA TWAIN</td>
<td>You’ve Got A Way (Mercury)</td>
<td></td>
<td>459</td>
<td>+327</td>
</tr>
<tr>
<td>JIM BRICKMAN</td>
<td>Destiny (Windham Hill)</td>
<td></td>
<td>928</td>
<td>+167</td>
</tr>
<tr>
<td>BRITNEY SPEARS</td>
<td>Sometimes (Jive)</td>
<td></td>
<td>577</td>
<td>+104</td>
</tr>
<tr>
<td>EDMWIN MCCAIN</td>
<td>I Could Not Ask For More (Lava/Atlantic)</td>
<td></td>
<td>814</td>
<td>+84</td>
</tr>
<tr>
<td>KENNY G w/ LOUIS ARMSTRONG</td>
<td>What A Wonderful World (Arista)</td>
<td></td>
<td>171</td>
<td>+85</td>
</tr>
<tr>
<td>QUINCY JONES</td>
<td>I’m Yours (Atlantic)</td>
<td></td>
<td>432</td>
<td>+40</td>
</tr>
<tr>
<td>SOPHIE R. HAWKINS</td>
<td>Lose Your Way (Columbia/CRG)</td>
<td></td>
<td>417</td>
<td>+38</td>
</tr>
<tr>
<td>JIMMY BUFFETT</td>
<td>Pacing The Cage (Maverick/Warner Bros.)</td>
<td></td>
<td>289</td>
<td>+37</td>
</tr>
<tr>
<td>MADONNA</td>
<td>Beautiful Stranger (Maverick/Warner Bros.)</td>
<td></td>
<td>312</td>
<td>+55</td>
</tr>
<tr>
<td>ROD STEWART</td>
<td>Faith Of The Heart (Universal/UMG)</td>
<td></td>
<td>288</td>
<td>-136</td>
</tr>
<tr>
<td>PHIL COLLINS</td>
<td>You’ll Be In My Heart (Warner Sunset/Hollywood)</td>
<td></td>
<td>1973</td>
<td>+58</td>
</tr>
<tr>
<td>MADONNA</td>
<td>Beautiful Stranger (Maverick/Warner Bros.)</td>
<td></td>
<td>312</td>
<td>+57</td>
</tr>
<tr>
<td>SARAH McLACHLAN</td>
<td>I Will Remember You (Atlantic)</td>
<td></td>
<td>1532</td>
<td>+53</td>
</tr>
<tr>
<td>ALL-4-ONE</td>
<td>I Will Be Right Here (Atlantic/Blitzz)</td>
<td></td>
<td>430</td>
<td>+40</td>
</tr>
<tr>
<td>SOPHIE B. HAWKINS</td>
<td>Lose Your Way (Columbia/CRG)</td>
<td></td>
<td>417</td>
<td>+38</td>
</tr>
<tr>
<td>JCRTCURBThT</td>
<td></td>
<td></td>
<td>1282</td>
<td>+33</td>
</tr>
</tbody>
</table>

**G2 MostAdded**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Week</th>
<th>erected</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;SHANIA TWAIN &quot;You’ve Got A Way&quot; (Island Def Jam Music Group)</td>
<td></td>
<td></td>
<td>25</td>
<td></td>
</tr>
<tr>
<td>&quot;RICK SPRINGFIELD &quot;Prayer&quot; (Platinum)</td>
<td></td>
<td></td>
<td>25</td>
<td></td>
</tr>
<tr>
<td>MARTIN &quot;Who&quot; (Warner Bros)</td>
<td></td>
<td></td>
<td>12</td>
<td></td>
</tr>
<tr>
<td>RICKY MARTIN &quot;She’s All I Ever Had&quot; (C2/CRG)</td>
<td></td>
<td></td>
<td>8</td>
<td></td>
</tr>
<tr>
<td>&quot;DAN PELLETIER &quot;Mr. Sunshine&quot; (Hollywood Valley)</td>
<td></td>
<td></td>
<td>6</td>
<td></td>
</tr>
<tr>
<td>&quot;STYX &quot;While There’s Still Time&quot; (CMC International)</td>
<td></td>
<td></td>
<td>5</td>
<td></td>
</tr>
</tbody>
</table>

**G2 SpinCREASE**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Week</th>
<th>erected</th>
</tr>
</thead>
<tbody>
<tr>
<td>RICK SPRINGFIELD &quot;Prayer&quot; (Platinum)</td>
<td></td>
<td></td>
<td>+212</td>
<td></td>
</tr>
<tr>
<td>SHANIA TWAIN &quot;You’ve Got A Way&quot; (Island Def Jam Music Group)</td>
<td></td>
<td></td>
<td>+134</td>
<td></td>
</tr>
<tr>
<td>JOHN TESH &quot;Heart Of The Sunrise&quot; (GTSP/UMG)</td>
<td></td>
<td></td>
<td>+133</td>
<td></td>
</tr>
<tr>
<td>MARTIN &quot;Who&quot; (Warner Bros)</td>
<td></td>
<td></td>
<td>+93</td>
<td></td>
</tr>
<tr>
<td>ROBERT PALMER &quot;True Love&quot; (Pyramid/Rhino)</td>
<td></td>
<td></td>
<td>+91</td>
<td></td>
</tr>
</tbody>
</table>

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

**HOT A/C:** Please report by 5 p.m. (PT) on Mondays.

**MAINSTREAM A/C:** Please report by 2 p.m. (PT) on Wednesdays.

You may call in (415) 495-1992 or fax (415) 495-2580 your report. Thank you very much.
### GavinHotAC

#### PROJECTED AIRPLAY DATA SUBMITTED

<table>
<thead>
<tr>
<th>#</th>
<th>Artist</th>
<th>Song</th>
<th>Week</th>
<th>Format</th>
<th>Rank</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>39</td>
<td>35</td>
<td>JEREMY TOBACK</td>
<td>D</td>
<td>198</td>
</tr>
<tr>
<td>2</td>
<td>39</td>
<td>36</td>
<td>BLESSID UNION</td>
<td>D</td>
<td>198</td>
</tr>
<tr>
<td>3</td>
<td>27</td>
<td>29</td>
<td>TLC</td>
<td>D</td>
<td>198</td>
</tr>
<tr>
<td>4</td>
<td>26</td>
<td>26</td>
<td>TLC</td>
<td>D</td>
<td>198</td>
</tr>
<tr>
<td>5</td>
<td>24</td>
<td>24</td>
<td>TLC</td>
<td>D</td>
<td>198</td>
</tr>
<tr>
<td>6</td>
<td>21</td>
<td></td>
<td></td>
<td></td>
<td>198</td>
</tr>
<tr>
<td>7</td>
<td>18</td>
<td>18</td>
<td>BLESSID UNION</td>
<td>D</td>
<td>198</td>
</tr>
<tr>
<td>8</td>
<td>14</td>
<td>17</td>
<td>RED HOT CHILI PEPPERS</td>
<td>D</td>
<td>198</td>
</tr>
<tr>
<td>9</td>
<td>11</td>
<td>11</td>
<td>RED HOT CHILI PEPPERS</td>
<td>D</td>
<td>198</td>
</tr>
<tr>
<td>10</td>
<td>8</td>
<td>9</td>
<td>MADONNA</td>
<td>D</td>
<td>198</td>
</tr>
<tr>
<td>11</td>
<td>6</td>
<td>10</td>
<td>MADONNA</td>
<td>D</td>
<td>198</td>
</tr>
<tr>
<td>12</td>
<td>4</td>
<td>4</td>
<td>MADONNA</td>
<td>D</td>
<td>198</td>
</tr>
<tr>
<td>13</td>
<td>2</td>
<td>1</td>
<td>MADONNA</td>
<td>D</td>
<td>198</td>
</tr>
</tbody>
</table>

#### Toppling our HyperActive chart, Bachman sees new detections at KSTJ-Las Vegas, WRAL-Raleigh, and WOXM-Orlando.

<table>
<thead>
<tr>
<th>#</th>
<th>Artist</th>
<th>Song</th>
<th>Week</th>
<th>Format</th>
</tr>
</thead>
<tbody>
<tr>
<td>5</td>
<td>6</td>
<td>GOO GOLLIWOGIS</td>
<td>D</td>
<td>198</td>
</tr>
<tr>
<td>9</td>
<td>7</td>
<td>EDWIN McCauley</td>
<td>D</td>
<td>198</td>
</tr>
<tr>
<td>11</td>
<td>8</td>
<td>FASTBALL</td>
<td>D</td>
<td>198</td>
</tr>
<tr>
<td>9</td>
<td>8</td>
<td>SHANA TIANE</td>
<td>D</td>
<td>198</td>
</tr>
<tr>
<td>10</td>
<td>6</td>
<td>SUGAR RAY</td>
<td>D</td>
<td>198</td>
</tr>
<tr>
<td>11</td>
<td>10</td>
<td>MADONNA</td>
<td>D</td>
<td>198</td>
</tr>
<tr>
<td>12</td>
<td>12</td>
<td>BACKSTREET BOYS</td>
<td>D</td>
<td>198</td>
</tr>
<tr>
<td>13</td>
<td>13</td>
<td>CITIZEN KING</td>
<td>D</td>
<td>198</td>
</tr>
<tr>
<td>15</td>
<td>14</td>
<td>PEARL JAM</td>
<td>D</td>
<td>198</td>
</tr>
<tr>
<td>16</td>
<td>15</td>
<td>SUGAR RAY</td>
<td>D</td>
<td>198</td>
</tr>
<tr>
<td>17</td>
<td>16</td>
<td>GOO GOLLIWOGIS</td>
<td>D</td>
<td>198</td>
</tr>
<tr>
<td>18</td>
<td>17</td>
<td>BARENAKED LADIES</td>
<td>D</td>
<td>198</td>
</tr>
<tr>
<td>19</td>
<td>20</td>
<td>SANTANA</td>
<td>D</td>
<td>198</td>
</tr>
<tr>
<td>20</td>
<td>20</td>
<td>PHIL COLLINS</td>
<td>D</td>
<td>198</td>
</tr>
<tr>
<td>22</td>
<td>21</td>
<td>NATIVE MERCHANT</td>
<td>D</td>
<td>198</td>
</tr>
<tr>
<td>28</td>
<td>28</td>
<td>NEW RADICALS</td>
<td>D</td>
<td>198</td>
</tr>
<tr>
<td>29</td>
<td>29</td>
<td>BRITNEY SPEARS</td>
<td>D</td>
<td>198</td>
</tr>
<tr>
<td>26</td>
<td>26</td>
<td>VONDA SHEPARD</td>
<td>D</td>
<td>198</td>
</tr>
<tr>
<td>27</td>
<td>27</td>
<td>ALANIS MORISSETTE</td>
<td>D</td>
<td>198</td>
</tr>
<tr>
<td>28</td>
<td>28</td>
<td>B 52</td>
<td>D</td>
<td>198</td>
</tr>
<tr>
<td>30</td>
<td>30</td>
<td>CHRIS ISAAK</td>
<td>D</td>
<td>198</td>
</tr>
</tbody>
</table>

### HotAC CHARTBOUND

#### SPINS

<table>
<thead>
<tr>
<th>Artist</th>
<th>Song</th>
<th>Week</th>
<th>Format</th>
</tr>
</thead>
<tbody>
<tr>
<td>DIDO</td>
<td>Here With Me (Arista)</td>
<td>174</td>
<td></td>
</tr>
<tr>
<td>CHRISTINA AGUILERA</td>
<td>Gene In A Bottle (RCA)</td>
<td>163</td>
<td></td>
</tr>
<tr>
<td>BREE SHARP</td>
<td>David Duchovny (Trauma)</td>
<td>153</td>
<td></td>
</tr>
<tr>
<td>THE PRETENDERS</td>
<td>Human (Warner Bros.)</td>
<td>151</td>
<td></td>
</tr>
<tr>
<td>ENRIQUE IGLESIAS</td>
<td>balloon (Overbrook Music/Interscope)</td>
<td>145</td>
<td></td>
</tr>
<tr>
<td>GARBAGE</td>
<td>When I Grow Up (Almo/Interscope)</td>
<td>144</td>
<td></td>
</tr>
<tr>
<td>THE HONEYDOGS</td>
<td>I Miss You (Island/DeJaam/Music Group)</td>
<td>122</td>
<td></td>
</tr>
<tr>
<td>OLD 97'S</td>
<td>Murder (Or A Heart Attack) (Elektra/EGG)</td>
<td>114</td>
<td></td>
</tr>
<tr>
<td>LENNY KRAVITZ</td>
<td>American Woman (Maverick)</td>
<td>98</td>
<td></td>
</tr>
<tr>
<td>BACHELOR GIRL</td>
<td>Buses &amp; Trains (Arista)</td>
<td>98</td>
<td></td>
</tr>
</tbody>
</table>

### HotAC RECURRENTS

#### SPINS

<table>
<thead>
<tr>
<th>Artist</th>
<th>Song</th>
<th>Week</th>
<th>Format</th>
</tr>
</thead>
<tbody>
<tr>
<td>MATCHBOX</td>
<td>20</td>
<td>Back 2 Good (Lava/Atlantic)</td>
<td>1831</td>
</tr>
<tr>
<td>EVERLAST</td>
<td>What It's Like (Tommy Boy)</td>
<td>1518</td>
<td></td>
</tr>
<tr>
<td>EAGLE EYE CHERRY</td>
<td>Save Tonight (Epic/WORK)</td>
<td>1269</td>
<td></td>
</tr>
<tr>
<td>LENNIE KRAVITZ</td>
<td>Fly Away (Virgin)</td>
<td>1084</td>
<td></td>
</tr>
<tr>
<td>NATALIE IMBRUGLIA</td>
<td>Torn (RCA)</td>
<td>1018</td>
<td></td>
</tr>
<tr>
<td>SHAWN MULLINS</td>
<td>Lullaby (SMG/Atlantic)</td>
<td>980</td>
<td></td>
</tr>
<tr>
<td>SHERYL CROW</td>
<td>My Favorite Mistake (A&amp;M/Interscope)</td>
<td>895</td>
<td></td>
</tr>
<tr>
<td>GOO GOLLIWOGIS</td>
<td>Iris (Warner Bros.)</td>
<td>863</td>
<td></td>
</tr>
<tr>
<td>CHER</td>
<td>Believe (Warner Bros.)</td>
<td>858</td>
<td></td>
</tr>
<tr>
<td>SANTANA</td>
<td>Angel (Warner Sunset/Reprise)</td>
<td>845</td>
<td></td>
</tr>
</tbody>
</table>

### Hyperformer

#### SPINS

<table>
<thead>
<tr>
<th>Artist</th>
<th>Song</th>
<th>Week</th>
<th>Format</th>
</tr>
</thead>
<tbody>
<tr>
<td>TAL BACHMAN</td>
<td>She's So High (Columbia/CRG)</td>
<td>2236</td>
<td></td>
</tr>
<tr>
<td>SMASH MOUTH</td>
<td>All Star (Interscope)</td>
<td>2946</td>
<td></td>
</tr>
<tr>
<td>PEARL JAM</td>
<td>Last Kiss (Epic)</td>
<td>1376</td>
<td></td>
</tr>
<tr>
<td>CHRIS ISAAK</td>
<td>Baby Did A Bad Bad Thing (Reprise)</td>
<td>346</td>
<td></td>
</tr>
<tr>
<td>SANTANA</td>
<td>Smooth (Arista)</td>
<td>928</td>
<td></td>
</tr>
<tr>
<td>FASTBALL</td>
<td>Out Of My Head (Hollywood)</td>
<td>1981</td>
<td></td>
</tr>
<tr>
<td>SUGAR RAY</td>
<td>Someday (Lava/Atlantic)</td>
<td>1274</td>
<td></td>
</tr>
<tr>
<td>GOO GOLLIWOGIS</td>
<td>Black Balloon (Warner Bros.)</td>
<td>1220</td>
<td></td>
</tr>
<tr>
<td>RED HOT CHILI PEPPERS</td>
<td>Scar Tissue (Warner Bros.)</td>
<td>644</td>
<td></td>
</tr>
<tr>
<td>BLESSID UNION</td>
<td>Hey Leonardo (She Likes Me...) (Push/V2)</td>
<td>1163</td>
<td></td>
</tr>
<tr>
<td>ALANIS MORISSETTE</td>
<td>So Pure (Maverick/Reprise)</td>
<td>410</td>
<td></td>
</tr>
<tr>
<td>STRETCH PRINCESS</td>
<td>Sorry (Wind-up)</td>
<td>495</td>
<td></td>
</tr>
<tr>
<td>BACKSTREET BOYS</td>
<td>I Want It That Way (Jive)</td>
<td>1503</td>
<td></td>
</tr>
<tr>
<td>PHIL COLLINS</td>
<td>You'll Be In My Heart (Walt Disney)</td>
<td>914</td>
<td></td>
</tr>
<tr>
<td>JEREMY TOBACK</td>
<td>You Make Me Feel (RCA)</td>
<td>285</td>
<td></td>
</tr>
</tbody>
</table>

### G2 Most Added

#### ABCs

<table>
<thead>
<tr>
<th>Artist</th>
<th>Song</th>
<th>Week</th>
<th>Format</th>
</tr>
</thead>
<tbody>
<tr>
<td>SANTANA featuring ROB THOMAS</td>
<td>&quot;Smooth&quot; (Arista)</td>
<td>10</td>
<td></td>
</tr>
<tr>
<td>CHRIS ISAAK</td>
<td>Baby Did A Bad Bad Thing (Reprise)</td>
<td>7</td>
<td></td>
</tr>
<tr>
<td><strong>STRETCH PRINCESS</strong></td>
<td>&quot;Sorry&quot; (Wind Up)</td>
<td>6</td>
<td></td>
</tr>
<tr>
<td><strong>SUGAR RAY</strong></td>
<td>&quot;Someday&quot; (Lava/Atlantic)</td>
<td>6</td>
<td></td>
</tr>
<tr>
<td><strong>RED HOT CHILI PEPPERS</strong></td>
<td>&quot;Scar Tissue&quot; (Warner Bros.)</td>
<td>6</td>
<td></td>
</tr>
<tr>
<td><strong>ALANIS MORISSETTE</strong></td>
<td>&quot;So Pure&quot; (Maverick/Reprise)</td>
<td>6</td>
<td></td>
</tr>
</tbody>
</table>

### G2 Spin CREASE

#### SPINS

<table>
<thead>
<tr>
<th>Artist</th>
<th>Song</th>
<th>Week</th>
<th>Format</th>
</tr>
</thead>
<tbody>
<tr>
<td>PEARL JAM</td>
<td>&quot;Last Kids&quot;</td>
<td>+253</td>
<td></td>
</tr>
<tr>
<td>FASTBALL</td>
<td>Out Of My Head</td>
<td>+196</td>
<td></td>
</tr>
<tr>
<td>RED HOT CHILI PEPPERS</td>
<td>&quot;Scar Tissue&quot;</td>
<td>+130</td>
<td></td>
</tr>
<tr>
<td>ENRIQUE IGLESIAS</td>
<td>&quot;Bailamos&quot; (Overbrook Music/Interscope)</td>
<td>+112</td>
<td></td>
</tr>
<tr>
<td>STRETCH PRINCESS</td>
<td>&quot;Sorry&quot; (Wind Up)</td>
<td>+98</td>
<td></td>
</tr>
</tbody>
</table>

---

**ALL 247 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-MEDIABASE STATIONS.**

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

---

**July 26, 1999 gavin • 31**

---

[www.americanradiohistory.com](http://www.americanradiohistory.com)
San Francisco listeners have great taste. “Did you hear that our morning team, Sarah & Vinnie, won the San Francisco Chronicle’s Readers Choice Award for ‘Favorite Radio Personality’? KLLC (Alice97.3) San Francisco PD Louis Kaplan asks Gavin. (The station itself ranked as the #2 “Best Music Station.”) Musically, Kaplan shares that “The Red Hot Chili’s [‘S scar Tissue’. Warner Bros.] are finally coming home with great callout and requests. No callout yet on Len’s ‘Steal My Sunshine’ (Epic/WORK), but Top 15 phonies, and the latest from Sixpence [‘There She Goes’, Squint/EEOG] sounds strong on the air.”

Chris Gaines rocks. In the audience at the recent Chicago Chris Gaines’ show was WLTQ (Light 97.3)-Milwaukee PD Stan Atkinson, who tells Gavin, “The Chris Gaines show in Chicago was awesome! It’s one of his first live shows since the Triangle tour in ’97, and I’ve been a big fan since his Crush days. His Straight Jacket CD is still one of my favorites of all time. He did all his classics plus some new tunes from his Greatest Hits package that’s coming. Watch out for the new single ‘Lost In You’ (Capitol)...it’s a smash and will probably be his biggest hit ever.”

Musical musings à la Rich. A/V-formatted KMXZ Tucson PD Bobby Rich checks in with some not-so-philosophical advice for his fellow programmers: “For the first time in eons (or at least a couple of years) there are three simultaneous automatics for Mainstream AC. Remember, this comes from a format known for adding a new song about once every two months! These are absolute A/V hits. Kenny G/Louis Armstrong’s ‘What a Wonderful World’ (Arista); Ricky Martin’s ‘She’s All I Ever Had’ (C2/CROG); and Chris ‘Garth’ Gaines’ ‘Lost in You’ (Capitol). I must find room for these immediately because our listeners need to hear them...and so do I.”

Omaha’s new morning Star. Former KZP-Phoenix OM Dan Persighel has resurfaced in Omaha doing mornings at Hot A/C KSRZ (Star 104.5) under PD Kurt Owens. This newly created team partners Persighel with existing host EmJay. Owens tells Gavin: “I’m still pinching myself to make sure I’m not dreaming. We’d been looking for an addition to round out our morning show for over eight months. Needless to say it was worth the wait. Dan is major market talent and we’ve got him! We’re gonna have some fun.”

Up in the air, Jim denim. “When we were affected by the g-force during the turns and climb, I didn’t lose consciousness, but I did lose my vision for a few minutes.” That’s the word from torrential “Blue Angel For A Day” Kevin Peterson, PD of WMEZ Pensacola, who recently scored a once-in-a-lifetime opportunity to fly with the Blue Angels: “I got queasy, but it was still so much fun...you should’ve seen when we buzzed that boat sailing in the Gulf of Mexico upside down!” Peterson is shown here with LT. Keith Hoskins (right) of the Navy Blue Angels.
<table>
<thead>
<tr>
<th>Station</th>
<th>Format</th>
<th>Airname</th>
<th>Call</th>
<th>Frequency</th>
<th>Owner</th>
<th>Owner's website</th>
<th>Mobile website</th>
</tr>
</thead>
<tbody>
<tr>
<td>KLFM San Diego</td>
<td>PD: Scott Sande</td>
<td>MD: Jen Sevasti</td>
<td>(610) 292-7850</td>
<td>Midwest</td>
<td>AMFM, Inc.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Something Special?

One of the more perplexing issues confronting Alternative programmers is exactly how to attack the weekends. Do you expend valuable energy devising new and innovative ideas, or should you just program the weekends much the same way you do your weekdays?

“We try to make the weekends unique—we like ‘theme weekends,’” says KWOD-Sacramento PD Ron Bunce. This reflects my own thinking when in a previous incarnation I was at LIVE 105-San Francisco and attempted to use ‘theme weekends’ to help image some of the depth and perceived strengths of a heritage Alternative station.

In the programming department we spent countless hours cooking up features like A-to-Z weekends, flashback weekends, battles of the bands, various countdowns, and theme-oriented block parties. This was all in an effort to build brand loyalty, and to get weekday listeners to tune in—and listen longer on the weekend.

Looking back now, I wonder if it was mostly a waste of time.

Recently I took an unofficial poll of several key programmers, asking them where they came down on exactly how you should program for the weekend.

Scott Jameson WRZQ-Indianapolis: ‘We like to mix it up. Over the last couple of books we’ve been Number One rated on the weekends in our target demo of 18-34. What seems to work best is regular programming, chock full of hit records for the core. However, when we have a real premium, such as tickets to our sold-out X-FEST, we create a weekend theme around giving these tickets away over the air and on our Web site. We also like to have fun weekends as well. For example, last year when the Colts were mired in a 6-game losing streak and they had a ‘bye’ week, it was the ‘X-103 Colts can’t lose and neither can you Weekend.’ We gave away free stuff all weekend just because the Colts couldn’t lose—because they didn’t play! My suggestion is to mix it up, blend creative, fun weekend themes with standard hit-driven weekends. That makes for a solid combination.’

Phil Manning, KNDD-Seattle: “We don’t like to overemphasize the fact that we have to do a weekend every weekend, because we often like to let the station breathe and be pure. However, it is a chance for us to showcase our irreverence with a funky-named weekend, a great opportunity to tie into pop culture or a strong station branding/imaging opportunity. Last weekend we accomplished at least two of those goals with our ‘Ticket Fairy Weekend.’ That was ‘The End Presents Everclear’ in a free show where there were only 1000 tickets. We told people to listen all weekend to find out where The End’s ticket fairy would be on the streets of Seattle. We had an intern dressed in a ballerina kind of outfit—with a tutu, tiara, wand, and magic dust giving away pairs of Everclear tickets throughout the entire weekend.

‘You don’t need to do weekends to be Arbitron successful; after all, only 35-40 percent of diarykeepers fill out diaries based on Sunday and Saturday listening, compared with upwards of 70 percent on a Thursday and Friday. But it can help from a branding, imaging and pop culture standpoint. It is important to let your station just be—at least one weekend per month, even if it’s packaged as a ‘we’re doing nothing weekend’—which I learned from Richard Sands, the king of sarcasm!’

Next week in Gavin 24°, more on “How to Program Your Weekends.” We’ll check in with consultant Tom Barnes, Sara Trenler, and Jeff Stevens among others to find out how they attack the weekends.

Joy in Hotlanta.

A compelling story that continues to build is the impressive success that Tommy Boy has had with Joydrop. They’ve been working this record since before the GAVIN Seminar in February, and slowly but surely, ever major is coming aboard. It’s a “Beautiful” thing, really. Recently the band stopped by 99X-Atlanta, the station that started it all, to pay their respects. Here’s Joydrop with PD Leslie Fram, and Tod “Not Two Ds” Elmore on the far right.

Dido: Making Dreams Come True

BY KATIE ZARLING

Dido’s No Angel (Arista) blends the British singer-songwriter’s early classical training with supple electronic beats, while her lush, elegant vocals wallow with a thick Kentuckiendness that’s both compelling and captivating. Her first single, “Here With Me,” is seducing Alternative and Hot AC listeners alike, and her appearance this summer at Lilith Fair is making her a rising new star that’s hard to overlook.

How did you get started with music?

I trained as a classical musician when I was younger. I spent about ten years doing that before I left it completely and started singing for fun. I began singing backing vocals for favors and writing songs of my own...and then people were paying me to do it.

Was it really that easy?

I was working in book publishing at the time, doing a law degree in the evening and going to the studio afterwards. Basically I burned out and had to stop for while. When I saved up enough money to keep myself going for a year, I decided to give the music thing a try. I decided I’d give it a year, and if it didn’t work out I planned to go back to book publishing and forget all about it.

Who are your influences?

I’ve got a lot of modern day influences. I love a lot of dance music, and there’s a lot of people like Carole King who are great songwriters. The Police were a big band for me when I was younger. I was also a big reggae fan—a lot of dub stuff. I guess I went through many phases of music.

In the past you’ve mentioned Ella Fitzgerald...

Her voice was the voice that made me think, ‘Wow.’ Hers was the first voice I heard coming out of the whole classical music thing. One of my music teachers bought me her record and played it for me, and I was just so blown away. She’s amazing.

What is your opinion on new Internet technology and the music industry?

I’m all for change. Change is good—it’s good to move forward. The whole issue is about people having access to your music, and if you put that much into it, you want people to be able to hear it. I think the Internet is the way they’re going to hear it, then that’s the way they’re going to hear it.

Where do you see yourself in five years...and how do you feel about becoming a star?

I’d still like to be writing. I’d also like to do production for other people as well. The more people who hear my music the better—that’s the way I look at it. I put a lot into it, so I want people to hear it. I don’t think you can predict how you’re ever going to feel about anything. I’m just as blind as you are.
somebody had to start a punktechnodisco revolution.

bis

"Detour" the first single from social dancing

IMPACTING JULY 26!

KNDD/Seattle... Before the box!

produced by Andy Gill  management: John Williamson at Sano Music
Gavin

SnapSHOTS

Catch A Wave And You're Sitting On Top of The World. "We're calling this The 99X Surfin' Summer," notes 99X-Atlanta PD Leslie Fram. She explains: "We tell our audience to listen for the 99X Surfin' Summer sung sometime between 6am-6pm to win... the prizes change daily. We're giving away everything from new full-blown computers from Stupid PC, plus a year free on the Internet from Mindspring, to crowd surfing concert trips like Offspring in Paris. And naturally, there are cool beach trips to surf the waves!" While this continues all summer long, Fram answers the query of "what's next?" "Pretty soon we'll announce the line-up for the 99X Big Day Out concert, which will be on September 18th!"

Welcome To The Fold. PD Allan Fee checks in from KPNT-St. Louis to say, 'Seth Ressler is going to be joining us from WBRU-Providence to do imaging and help with programming duties. He's awesome.'

Marriage Not A Capital Crime. "I just got back from Vegas," says KWOD-Sacramento PD Rob Bunce. Did he gamble? "Well, I got 'hitched' for the first time—my wife is named Amy." After one day of marriage, we wanted to know how it was going so far. "Why do people hate marriage? The first 24 hours have been great... what happens next?"

Roast Remembers. KFMA-Tucson PD Chuck Roast reminisced recently, "The first concert I ever went to was Howard Jones, or Hap as his fans affectionately knew him. It wasn't a religious experience by any means. All I remember is a lot of hair, big hair—big, badly dyed hair. Also, he had one of those keyboards with a guitar neck attached to it." On the current music tip, Roast says, "The world should know about Machinehead. They rock with the vengeance of 20 men." Finally, Roast recommends Fatboy Slim's "Gangster Tripping." "All music should be as cool as Fatboy."

The Best of D.C. "In 'heavy rotation' in my office right now is Lias Inc 'Anybody,'" says WHFS-Washington AP Bob Waugh. He has several other favorite songs, as well. "We're getting a good reaction on air and at a soldout show at The Patriot Center this week on Limp Bukit's 'Re-arranged.' Other choices? "'Playing on 'repeat' in my car CD player right now is 'Viva! Sea-Tac' from the new Robyn Hitchcock album," says Waugh. Things are very happy around the HFS offices, after a nice Spring book, rebounding 1.9 to 2.3, and 3.3 to 4.1 in the Baltimore market. Waugh says, "We are the Number One non-ethnic 18-34 station."

Must Have Been The Water. Congratulations to two brand new Alternative Daddies! KRQO's PD Kevin Weatherly (and wife Margie) welcomed to the world Justin Dean Weatherly, who weighed in at a cool 10 pounds 12 ounces. And on the exact same day WXEG-Dayton's PD Jeff Stevens (and his wife Vicki) said hello to Hailee Stevens. Hey you guys, when are you gonna let your kids meet?

EMAIL COMMENTS TO RICHARD@MAIL.GAVIN.COM OR CALL 415-495-1990 X 648

THE SONG THAT HAS BEEN BUBBLING UNDER IS ABOUT TO POP!

UNCLE HO

"BUBBLEHEAD"
The First Single From Their U.S. Debut Small Is Beautiful

MOST ADDED

WBCN WHFS
WEQX WDST KWOD WKRL WXSR WBER

Contact: Ari Chazanas (888) 409-2283

www.riskrecords.com

Produced by Eggie Bemm. ©1999 Risk Records under exclusive license.
"I love the Sevendust 'Denial' and Uncle Ho 'Bubblehead.' —Steve Kingston, WXRX-New York.
### KLYY-Los Angeles
**PD:** John Duncan  
**MD:** Mike Savage  
**City:** Big City Radio  
**Frequency:** 88.3  
**Call:** K155  
**Website:** www.americanradiohistory.com

<table>
<thead>
<tr>
<th>Time</th>
<th>Artist</th>
<th>Song</th>
<th>Time</th>
<th>Artist</th>
<th>Song</th>
<th>Time</th>
<th>Artist</th>
<th>Song</th>
</tr>
</thead>
<tbody>
<tr>
<td>37</td>
<td>Kottonmouth Kings</td>
<td>Bump</td>
<td>52</td>
<td>Powerman 5000</td>
<td>When Worlds Collide</td>
<td>66</td>
<td>Collective Soul</td>
<td>Heavy</td>
</tr>
<tr>
<td>101</td>
<td>Deftones</td>
<td>My Own Summer (Shove)</td>
<td>116</td>
<td>Alice</td>
<td>Penywise</td>
<td>Alien</td>
<td>131</td>
<td>Oledner</td>
</tr>
<tr>
<td>145</td>
<td>Smash Mouth</td>
<td></td>
<td>160</td>
<td>Lenny Kravitz</td>
<td>American Woman</td>
<td>175</td>
<td>Offspring</td>
<td>Pretty</td>
</tr>
<tr>
<td>189</td>
<td>Sugar</td>
<td></td>
<td>204</td>
<td>Sugar Ray</td>
<td>Someday</td>
<td>229</td>
<td>Sugar</td>
<td>Clear</td>
</tr>
<tr>
<td>253</td>
<td>Cake</td>
<td>Never There</td>
<td>268</td>
<td>Urge Overkill</td>
<td></td>
<td>283</td>
<td>Collective Soul</td>
<td>Heavy</td>
</tr>
<tr>
<td>302</td>
<td>Lo-Fidelity Allstars</td>
<td>Battle Flag</td>
<td>317</td>
<td>Filter</td>
<td>Ana's Song (Open)</td>
<td>341</td>
<td>Collective Soul</td>
<td>Heavy</td>
</tr>
<tr>
<td>356</td>
<td>Filter</td>
<td></td>
<td>381</td>
<td>Silverchair</td>
<td></td>
<td>406</td>
<td>Collective Soul</td>
<td>Heavy</td>
</tr>
<tr>
<td>430</td>
<td>Sugar</td>
<td></td>
<td>455</td>
<td>Collective Soul</td>
<td>Heavy</td>
<td>480</td>
<td>Collective Soul</td>
<td>Heavy</td>
</tr>
</tbody>
</table>

### WPLY-Philadelphia
**PD:** Jim McGuire  
**MD:** Doug Kowinka  
**Frequency:** 106.7  
**Call:** Y100

<table>
<thead>
<tr>
<th>Time</th>
<th>Artist</th>
<th>Song</th>
<th>Time</th>
<th>Artist</th>
<th>Song</th>
<th>Time</th>
<th>Artist</th>
<th>Song</th>
</tr>
</thead>
<tbody>
<tr>
<td>24</td>
<td>Red Hot Chili Peppers</td>
<td>Scar Tissue</td>
<td>42</td>
<td>Red Hot Chili Peppers</td>
<td>Scar Tissue</td>
<td>60</td>
<td>Collective Soul</td>
<td>Heavy</td>
</tr>
<tr>
<td>42</td>
<td>Red Hot Chili Peppers</td>
<td>Scar Tissue</td>
<td>60</td>
<td>Collective Soul</td>
<td>Heavy</td>
<td>78</td>
<td>Collective Soul</td>
<td>Heavy</td>
</tr>
<tr>
<td>96</td>
<td>Collective Soul</td>
<td>Heavy</td>
<td>114</td>
<td>Collective Soul</td>
<td>Heavy</td>
<td>132</td>
<td>Collective Soul</td>
<td>Heavy</td>
</tr>
<tr>
<td>160</td>
<td>Collective Soul</td>
<td>Heavy</td>
<td>178</td>
<td>Collective Soul</td>
<td>Heavy</td>
<td>196</td>
<td>Collective Soul</td>
<td>Heavy</td>
</tr>
<tr>
<td>224</td>
<td>Collective Soul</td>
<td>Heavy</td>
<td>242</td>
<td>Collective Soul</td>
<td>Heavy</td>
<td>260</td>
<td>Collective Soul</td>
<td>Heavy</td>
</tr>
<tr>
<td>288</td>
<td>Collective Soul</td>
<td>Heavy</td>
<td>306</td>
<td>Collective Soul</td>
<td>Heavy</td>
<td>324</td>
<td>Collective Soul</td>
<td>Heavy</td>
</tr>
<tr>
<td>352</td>
<td>Collective Soul</td>
<td>Heavy</td>
<td>370</td>
<td>Collective Soul</td>
<td>Heavy</td>
<td>388</td>
<td>Collective Soul</td>
<td>Heavy</td>
</tr>
</tbody>
</table>

### KZON-Phoenix
**PD:** Paul Marrion  
**MD:** Kevin Marrion  
**Frequency:** 106.9  
**Call:** K155  
**Website:** www.americanradiohistory.com

<table>
<thead>
<tr>
<th>Time</th>
<th>Artist</th>
<th>Song</th>
<th>Time</th>
<th>Artist</th>
<th>Song</th>
<th>Time</th>
<th>Artist</th>
<th>Song</th>
</tr>
</thead>
<tbody>
<tr>
<td>47</td>
<td>Deftones</td>
<td>My Own Summer (Shove)</td>
<td>65</td>
<td>Smashing Pumpkins</td>
<td>Siamese Dream</td>
<td>83</td>
<td>Collective Soul</td>
<td>Heavy</td>
</tr>
<tr>
<td>91</td>
<td>Collective Soul</td>
<td>Heavy</td>
<td>109</td>
<td>Collective Soul</td>
<td>Heavy</td>
<td>127</td>
<td>Collective Soul</td>
<td>Heavy</td>
</tr>
<tr>
<td>155</td>
<td>Collective Soul</td>
<td>Heavy</td>
<td>173</td>
<td>Collective Soul</td>
<td>Heavy</td>
<td>191</td>
<td>Collective Soul</td>
<td>Heavy</td>
</tr>
<tr>
<td>219</td>
<td>Collective Soul</td>
<td>Heavy</td>
<td>237</td>
<td>Collective Soul</td>
<td>Heavy</td>
<td>255</td>
<td>Collective Soul</td>
<td>Heavy</td>
</tr>
<tr>
<td>283</td>
<td>Collective Soul</td>
<td>Heavy</td>
<td>301</td>
<td>Collective Soul</td>
<td>Heavy</td>
<td>319</td>
<td>Collective Soul</td>
<td>Heavy</td>
</tr>
</tbody>
</table>

### WHFS-Washington DC
**PD:** Benjamin Don  
**MD:** Pat Ferris  
**Frequency:** 98.7  
**Call:** WHFS

<table>
<thead>
<tr>
<th>Time</th>
<th>Artist</th>
<th>Song</th>
<th>Time</th>
<th>Artist</th>
<th>Song</th>
<th>Time</th>
<th>Artist</th>
<th>Song</th>
</tr>
</thead>
<tbody>
<tr>
<td>20</td>
<td>Red Hot Chili Peppers</td>
<td>Scar Tissue</td>
<td>38</td>
<td>Collective Soul</td>
<td>Heavy</td>
<td>56</td>
<td>Collective Soul</td>
<td>Heavy</td>
</tr>
<tr>
<td>56</td>
<td>Collective Soul</td>
<td>Heavy</td>
<td>74</td>
<td>Collective Soul</td>
<td>Heavy</td>
<td>92</td>
<td>Collective Soul</td>
<td>Heavy</td>
</tr>
<tr>
<td>110</td>
<td>Collective Soul</td>
<td>Heavy</td>
<td>128</td>
<td>Collective Soul</td>
<td>Heavy</td>
<td>146</td>
<td>Collective Soul</td>
<td>Heavy</td>
</tr>
<tr>
<td>164</td>
<td>Collective Soul</td>
<td>Heavy</td>
<td>182</td>
<td>Collective Soul</td>
<td>Heavy</td>
<td>200</td>
<td>Collective Soul</td>
<td>Heavy</td>
</tr>
<tr>
<td>218</td>
<td>Collective Soul</td>
<td>Heavy</td>
<td>236</td>
<td>Collective Soul</td>
<td>Heavy</td>
<td>254</td>
<td>Collective Soul</td>
<td>Heavy</td>
</tr>
<tr>
<td>272</td>
<td>Collective Soul</td>
<td>Heavy</td>
<td>290</td>
<td>Collective Soul</td>
<td>Heavy</td>
<td>308</td>
<td>Collective Soul</td>
<td>Heavy</td>
</tr>
</tbody>
</table>

---

**"Best song I've heard all year is Bis 'Detour'—very Twin Peaks sorta vibe."**

—Stephanie Hindley, WBZ-1 Burlington
**GavinActiveRock**

**ActiveRock**

**SPINS**

<table>
<thead>
<tr>
<th>LW</th>
<th>TW</th>
<th>Artist/Music Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>RED HOT CHILI PEPPERS - Scar Tissue (Warner Bros.)</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>ALICE IN CHAINS - Get Born Again (Columbia/CRG)</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>LIMP BIZKIT - Nookie (Interscope)</td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>KID ROCK - Baddest (Lanada/Atlantic)</td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td>BUCKCHERRY - Lit Up (DreamWorks)</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>Lenny Kravitz - American Woman (Maverick)</td>
</tr>
<tr>
<td>7</td>
<td>7</td>
<td>MAGEDA - Crush 'Em (Capitol)</td>
</tr>
<tr>
<td>8</td>
<td>8</td>
<td>GODSMACK - Keep Away (Republic/Universal)</td>
</tr>
<tr>
<td>9</td>
<td>9</td>
<td>OLEANDER - Why I'm Here (Republic/Universal)</td>
</tr>
<tr>
<td>10</td>
<td>10</td>
<td>GODSMACK - Whatever (Republic/Universal)</td>
</tr>
<tr>
<td>11</td>
<td>11</td>
<td>OFFSPRING - The Kids Aren't Alright (Columbia/CRG)</td>
</tr>
<tr>
<td>12</td>
<td>12</td>
<td>DEF LEPPARD - Promises (Mercury/DJMS)</td>
</tr>
<tr>
<td>13</td>
<td>13</td>
<td>CREED - One (Wind-Up)</td>
</tr>
<tr>
<td>14</td>
<td>14</td>
<td>BLINK 182 - What's My Age Again (MCA)</td>
</tr>
<tr>
<td>15</td>
<td>15</td>
<td>ROB ZOMBIE - Living Dead Girl (Geffen)</td>
</tr>
<tr>
<td>16</td>
<td>16</td>
<td>LIT - My Own Worst Enemy (Republic)</td>
</tr>
<tr>
<td>17</td>
<td>17</td>
<td>FILTER - Welcome To The Fold (Reprise)</td>
</tr>
</tbody>
</table>

**ActiveRockCHARTBOUND**

**SPINS**

<table>
<thead>
<tr>
<th>Artist/Music Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>VERTICAL HORIZON - We Are (RCA)</td>
</tr>
<tr>
<td>PORTABLE - Hello Yourself (TVT)</td>
</tr>
<tr>
<td>THE VERVE PIPE - Hero (RCA)</td>
</tr>
<tr>
<td>SANTANA - Smooth (Arista)</td>
</tr>
<tr>
<td>MACHINE HEAD - From This Day (Roadrunner)</td>
</tr>
<tr>
<td>MOTLEY CRUE - Touch (Elektra)</td>
</tr>
<tr>
<td>PUSHMONKEY - Lefty (Arista)</td>
</tr>
<tr>
<td>SECOND COMING - Vintage Eyes (Capitol)</td>
</tr>
<tr>
<td>SYSTEM OF A DOWN - Sugar (Sony)</td>
</tr>
<tr>
<td>NINE INCH NAILS - Starf'ckers Inc. (Interscope)</td>
</tr>
</tbody>
</table>

**ActiveRockRECURRENTS**

**SPINS**

<table>
<thead>
<tr>
<th>Artist/Music Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>KORN - Freak On A Leash (Immortal/Epic)</td>
</tr>
<tr>
<td>ROB ZOMBIE - Dragula (Geffen)</td>
</tr>
<tr>
<td>LENNY KRAVITZ - Fly Away (Virgin)</td>
</tr>
<tr>
<td>EVERLAST - What It's Like (Tommy Boy)</td>
</tr>
<tr>
<td>CREED - What's This Life For (Wind-Up)</td>
</tr>
<tr>
<td>METALLICA - Turn The Page (Elektra)</td>
</tr>
<tr>
<td>METALICA - Turn The Page (Elektra)</td>
</tr>
<tr>
<td>KORN - Got The Life (Epic)</td>
</tr>
<tr>
<td>ORGY - Blue Monday (Elektra/Reprise)</td>
</tr>
<tr>
<td>MONSTER MAGNET - Space Lord (A&amp;M)</td>
</tr>
<tr>
<td>KENNY WAYNE SHEPHERD - Blue On Black (Reprise)</td>
</tr>
<tr>
<td>STABBING WESTWARD - Save Yourself (Columbia/CRG)</td>
</tr>
<tr>
<td>THE FLYS - Get You (Where I Want You) (Trauma/Delicious Vinyl)</td>
</tr>
<tr>
<td>LOUDMOUTH - Fly (Hollywood)</td>
</tr>
<tr>
<td>OFFSPRING - Why Don't You Get A Job? (Columbia/CRG)</td>
</tr>
<tr>
<td>EYE 6 - Inside Out (RCA)</td>
</tr>
<tr>
<td>OFFSPRING - Pretty Fly (For A White Guy) (Columbia/CRG)</td>
</tr>
<tr>
<td>HOLE - Celebrity Skin (DCG)</td>
</tr>
<tr>
<td>FUEL - Shimmer (Columbia/CRG)</td>
</tr>
<tr>
<td>Goo Goo Dolls - Slide - Warner Bros.</td>
</tr>
</tbody>
</table>

**Gavin ActiveRock**

**ActiveROCK**

**SPINS**

<table>
<thead>
<tr>
<th>Artist/Music Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rockability death devil makes another good impression. Heavy spin increases at WAAF-Boston (9-28), WJUJ-Madison (9-19), KHTO-Spokane (9-15).</td>
</tr>
<tr>
<td>GREAT WHITE - Rolling Stones (Capitol)</td>
</tr>
<tr>
<td>DRKN THT - I Got My Mind (Mercury)</td>
</tr>
<tr>
<td>COLLECTIVE SOUL - No More, No Less (Atlantic)</td>
</tr>
<tr>
<td>ORGY - Stitches (Reprise)</td>
</tr>
<tr>
<td>DAYS OF THE NEW - Enemy (Interscope)</td>
</tr>
</tbody>
</table>

**Kentucky's version of acoustic-grunge. New detections at KRKY-Sacramento (13), WNOR-Norfolk (12), WXSB-Tampa (18).**

**SynergyACTIVE**

**SPINS**

<table>
<thead>
<tr>
<th>Artist/Music Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>FILTER - Welcome To The Fold (Reprise)</td>
</tr>
<tr>
<td>MEGADETH - Crush 'Em (Capitol)</td>
</tr>
<tr>
<td>ROB ZOMBIE - Superbeast (Geffen)</td>
</tr>
<tr>
<td>GODSMACK - Keep Away (Republic/Universal)</td>
</tr>
<tr>
<td>TONIC - You Wanted More (Universal)</td>
</tr>
<tr>
<td>STAIN - Mudshovel (Elektra/EGG)</td>
</tr>
<tr>
<td>DRAIN S.T.H. - Enter My Mind (Mercury)</td>
</tr>
<tr>
<td>LIMP BIZKIT - Nookie (Interscope)</td>
</tr>
<tr>
<td>SILVERCHAIR - Anna's Song (Open Fire) (Epic)</td>
</tr>
<tr>
<td>POWERMAN 5000 - When Worlds Collide (DreamWorks)</td>
</tr>
</tbody>
</table>

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

**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 TRACKING SERVICES NOW AVAILABLE UNTIL 12 NOON WEDNESDAY PACIFIC DAYLIGHT TIME.**
PD Viewpoint:
The Consultant Advantage

BY JIM ASKER

As we near the new millennium, I can't think of why any Program Director, regardless of market size, would not use a programming consultant.

Of course, a great working chemistry is critical for all parties involved, which these days can include the Program Director, the General Manager, the group PD, and even corporate people. In an ideal situation, the PD should either outright decide or be given a tremendous amount of input in choosing the consultant they would like to work with. Once the chemistry is right, the degree of input from a consultant is in the PD's hands.

There was a time when I felt quite protective about making individual programming decisions. Whether picking current music, hiring jocks, selecting promotions, or developing marketing plans, I wanted to be the final decision-maker. However, while growing as a programmer, I've learned the importance of gathering as much research and information as possible, as well as understanding the advantage of hearing someone else's opinion. Many times consultants provide research that otherwise would be unavailable to you. Differing opinions on new music can be stimulating and it's great to have bright people challenge you. Our weekly music call is actually one of the most enjoyable aspects of my job! It can be a tremendously positive experience when you work with a consultant who guides you instead of dictating what you should do.

Now: a consultant's knowledge of your market is also very important. WMJ currently works with consultant Joel Rub, who grew up in our backyard right here on Long Island. His knowledge of everything from the history of the market to signal issues is crucial to us.

Most of us listen to our own stations 24 hours a day, which can sometimes prevent objectivity. A consultant can give you a view from outside that many times we, as programmers, can't see. A consultant also offers you an "outside" ear. Working in a variety of markets and regions, they're hearing different styles of radio and obtaining input from other programmers which may be of value to you.

Let's face it: We're all a lot busier and stressed out than ever before. Having someone else on your team can allow you to do your job more effectively, and concentrate on the main goals of the radio station.

JIM ASKER IS PD AT WMJ/RIDGE L. IS. HE CAN BE REACHED AT 516-266-7490.

A Hot Summer for Soundtracks

Country fans and Country radio stations are the big winners (and Julia Roberts isn't doing too bad either) this summer, as three Country artists are featured on soundtracks from two of this summer’s biggest movie releases.

Shania Twain's "You're Gonna Be A Woman Someday" from the film Matilda has been racing up the Country charts for six weeks and is generating huge phone requests. To date, album sales total well over 350,000. Also in theaters this summer is the highly anticipated Runaway Bride, which reunites Julia Roberts with Richard Gere and opens nationwide on July 30. This film features songs from both Dixie Chicks and Martina McBride, the Dixie Chicks' "Ready To Run" is literally a runaway hit, already Top 20 and helping to continue Chick-mania for millions of fans. While Martina McBride's "I Love You," was just officially released a week ago, and has already received overwhelmingly positive response from radio and reportedly has prominent placement within the film.

Fall is just around the corner, but for the next seven weeks or so, it truly is the summer of Country!
<table>
<thead>
<tr>
<th>Artist/Song</th>
<th>Weeks</th>
<th>Overall Chart Position</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Country RECURRENTS</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Spin</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Steve Wariner</td>
<td>2379</td>
<td></td>
</tr>
<tr>
<td>Kenny Chesney</td>
<td>2316</td>
<td></td>
</tr>
<tr>
<td>Andy Griggs</td>
<td>2282</td>
<td></td>
</tr>
<tr>
<td>Mark Wills</td>
<td>2077</td>
<td></td>
</tr>
<tr>
<td>Shania Twain</td>
<td>1946</td>
<td></td>
</tr>
<tr>
<td>Collin Ray</td>
<td>1821</td>
<td></td>
</tr>
<tr>
<td>Lee Ann Womack</td>
<td>1604</td>
<td></td>
</tr>
<tr>
<td>Dixie Chicks</td>
<td>1562</td>
<td></td>
</tr>
<tr>
<td>Diamond Rio</td>
<td>1518</td>
<td></td>
</tr>
<tr>
<td>Chely Wright</td>
<td>1462</td>
<td></td>
</tr>
<tr>
<td>Jo Dee Messina</td>
<td>1374</td>
<td></td>
</tr>
<tr>
<td>Billy Ray Cyrus</td>
<td>1188</td>
<td></td>
</tr>
<tr>
<td>Sawyer Brown</td>
<td>979</td>
<td></td>
</tr>
<tr>
<td>Chad Brock</td>
<td>965</td>
<td></td>
</tr>
<tr>
<td>Dixie Chicks</td>
<td>964</td>
<td></td>
</tr>
<tr>
<td>Faith Hill</td>
<td>943</td>
<td></td>
</tr>
<tr>
<td>Ty Herndon</td>
<td>941</td>
<td></td>
</tr>
<tr>
<td>Alan Jackson</td>
<td>874</td>
<td></td>
</tr>
<tr>
<td>Sara Evans</td>
<td>862</td>
<td></td>
</tr>
<tr>
<td>John Michael Montgomery</td>
<td>819</td>
<td></td>
</tr>
</tbody>
</table>

| **Spin CREEP**                   |       |                        |
| Chely Wright                    | 505   |                        |
| Shania Twain                    | 368   |                        |
| Shania Twain                    | 335   |                        |
| Alabama                         | 328   |                        |
| Mark Wills                      | 302   |                        |
| Shania Twain                    | 285   |                        |
| Jo Dee Messina                  | 258   |                        |
| Lee Ann Womack                  | 243   |                        |

**ALL 24-7 CHART RESEARCH IS CONDUCTED AND SUPPLIED BY MEDIABASE RESEARCH, A DIVISION OF PREMIERE RADIO NETWORKS, INC.**

**EDITOR’S NOTE:** This week’s Gavin MediaBase Country chart includes monitored airplay data from 144 of the 140 total stations Gavin will include in our weekly 24-7 chart. WFCO and WPDV should be factored within the next several weeks. Due to reception difficulties, WFRF will not be monitored until further notice.
"I paid date LoneStar. It hasn't to category, with are playing Other than of Roses'.

"We did an song and like the next single 'Handful of Roses'.

"Trisha Yearwood's 'I'll Be Here' is a personal favorite.

"Listeners jumped to our most-wanted feature by winning 16 consecutive nights. Trisha Yearwood's 'I'll Still Love You More' is beginning to show up in our calls. Listeners jumped on this one instantly... With limited spins, Andy Griggs 'I'll Go Crazy' is already getting some calls... Lucky Dog's Charlie Robison is a darkhorse with 'You're Not The Best'. We're getting some calls for it and it may be the one that cuts through. I hope so... Personally I love the new Jason Sellers project. He deserves a hit! I think he should have had one the first time around."

"This great song for summer... As for other cuts, I'm a fan of Chalene Tennison's debut project and like the next single 'Handful of Water'."
**Gavin Country**

### NORTHEAST

**MOST SPINS:**
- Jo Dee Messina (1147)
- LoneStar (1140)
- George Strait (1103)

**SPINCREASE:**
- Dixie Chicks +170
- Jo Dee Messina +62
- Alabama +61

*"Martina McBride's 'I Love You' is a smash! It's an instant likeable song—you hear it once and you know the chorus!—Shari Roth, APD/MD, WYNV-New York*

---

### SOUTHEAST

**MOST SPINS:**
- Jo Dee Messina (1590)
- LoneStar (1490)
- Alabama (1467)

**SPINCREASE:**
- Dixie Chicks +151
- Sheryl Crow +136
- Mark Wills +111

*"Lonestar's 'Amazed' will not go away, our listeners will not stop calling for it and in callout it will not stop researching!—Bill Young, PD, WKYT-Charlottesville, NC*

---

### MIDWEST

**MOST SPINS:**
- LoneStar (806)
- Jo Dee Messina (796)
- Sheryl Crow (699)

**SPINCREASE:**
- Jo Dee Messina +94
- Chely Wright +84
- Kenny Chesney +78

*"Martina McBride's 'I Love You' is hotter than any song in the history of mankind!—Doug Montgomery, PD, WBCT-Grand Rapids, Mich.*

---

### SOUTHWEST

**MOST SPINS:**
- LoneStar (827)
- Jo Dee Messina (745)
- Alabama (639)

**SPINCREASE:**
- Chely Wright +83
- Dixie Chicks +66
- Shania Twain +46

*"Our most requested song is George Strait's 'What Do You Say To That'. George nails this one!—Linda O'Brien, MD, KSCS-Dallas, Texas*

---

### WEST

**MOST SPINS:**
- Jo Dee Messina (1230)
- LoneStar (1179)
- George Strait (1070)

**SPINCREASE:**
- Sheryl Crow +88
- Lee Ann Womack +86
- Alabama +85

*"Our jocks can barely handle all the calls on LoneStar's 'Amazed', but the song that is really starting to cut through for us is The Wilkinsons' 'Yodelin' Blues.'—Mike Peterson, MD, KYCW-Seattle, Wash.*

---

**WMJW-Long Island**
- Jo Dee Messina (1105)
- Sheryl Crow (1087)
- Alabama (1047)

*"The song we're hearing most is 'I Love You' by Martina McBride. It's really hot!—Rich Lee, KDWB-Minneapolis*

---

**WDWF-Memphis**
- Martina McBride (1090)
- Sheryl Crow (1087)
- Jo Dee Messina (1072)

*"The biggest song we're hearing is 'I Love You' by Martina McBride. It's been in our top position for three weeks straight and consistently in our top 3 every week. A great country song with a great message!—Tom Thigpen, KDWB-Minneapolis*

---

**WIFI-San Antonio**
- Jo Dee Messina (1091)
- Sheryl Crow (1087)
- Alabama (1047)

*"The song we're hearing most is 'I Love You' by Martina McBride. It's really hot!—Rich Lee, KDWB-Minneapolis*

---

**KRXM-Spokane**
- Martina McBride (1090)
- Sheryl Crow (1087)
- Jo Dee Messina (1072)

*"The biggest song we're hearing is 'I Love You' by Martina McBride. It's been in our top position for three weeks straight and consistently in our top 3 every week. A great country song with a great message!—Tom Thigpen, KDWB-Minneapolis*

---

**KRRT-Salt Lake City**
- Jo Dee Messina (1091)
- Sheryl Crow (1087)
- Alabama (1047)

*"The song we're hearing most is 'I Love You' by Martina McBride. It's really hot!—Rich Lee, KDWB-Minneapolis*

---

**KBLX-San Francisco**
- Martina McBride (1090)
- Sheryl Crow (1087)
- Jo Dee Messina (1072)

*"The biggest song we're hearing is 'I Love You' by Martina McBride. It's been in our top position for three weeks straight and consistently in our top 3 every week. A great country song with a great message!—Tom Thigpen, KDWB-Minneapolis*
**GAVIN Summit Fox Theatre 1999**

**WEDNESDAY NIGHT**
**Counting Crows Revisit The Crime Scene**

Seven years ago the Counting Crows played their first gig outside California at the Fox Theatre as part of the very first GAVIN Summit event. Already fixtures on the Bay Area music scene, we weren't surprised when the band exploded, resulting in two platinum releases. This year they return to the Fox for a very special small venue engagement prior to the October release of *This Desert Life* their latest effort on DGC. Prior to playing the Fox, Counting Crows will play Woodstock '99 as well as a handful of European dates.

Opening this special evening with Counting Crows is Gigolo Aunts, whose new E Pluribus Union album, *Minor Chords, Major Themes* has been attracting big play on both Triple A and Alternative radio.

**THURSDAY NIGHT**
**Wilson Pickett, Julian Lennon, and the Push Stars**

When Brad Paul at Rounder called us to say "I might be able to get the Wicked Pickett to come to Boulder," the next day I e-mailed him a reply: "I dreamed you called up and told me you might be able to get Wilson Pickett to play the Summit." No dream: it all turned out to be true, with a new Rounder disc, *It's Harder Now*, slated for a full release. Dozens of phone calls later, Wilson Pickett and his entire soul band were booked to appear at the Fox Theatre. This year, he fills our 'legend' slot.

Since Wilson Pickett once had a hit version of "Hey Jude" (featuring Dwayne Allman on guitar), who better to add to the bill than the lad who inspired that song. Julian Lennon's *Photograph Smile* is still my favorite album this year, and we're looking forward to hearing his band (featuring members of Tears for Fears and Robert Plant's crack band) interpret the material live.

Towering with Lennon in the U.S. and also appearing at the Fox are the Push Stars, a hot Boston trio whose album remains upwardly mobile on our charts after 13 weeks.

**FRIDAY NIGHT**
**Big Head Todd & the Monsters, Melissa Etheridge, and Shannon Curfman**

Yet another night at the Summit with two headliners sharing the stage at the Fox Theatre. With a Giant album slated for early 2000, Big Head Todd & the Monsters and GAVIN's schedules finally mesh as the band makes their first Summit appearance—long overdue. Melissa Etheridge is rolling out her new album, *Breakdown*, her first new disc since late 1995. It's due out October 5 with a single, "Angels Would Fall," timed for release on August 30. The rest of 1999 and '00 will be huge for Melissa (who performs with full band as she not only sets out on a lengthy road tour but also will host her own television series on the Lifetime Network.

Shannon Curfman was chosen after her independent release first received airplay on Cities 97. She has since signed on with Arista and promises to be the next blues rock star in the tradition of John Lee Hooker, Kenny Wayne Shepherd, and Susan Tedeschi.

"The best place to hear live music on planet earth."
—Kent Zimmerman
VENICE (24) “The Man You Think I Am” (Vanguard)
TRISH MURPHY (16) “Outsider” (DoItAll)
ALISON Krauss (15) “Forget About It” (Rounder)
ROBERT CRAY BAND (14) “Pardon” (Dyslexics)
Tom Petty & the Heartbreakers (11) “Saving” (Warner Bros.)
Most Added Everywhere!
Including: KGSR 22x and WXPN
and many other fine stations

EXTRA LILITH FAIR DATES ADDED

"OUTSIDER"

Lead single from her new album

RUBIES ON THE LAWN
**SpinCREASE**

1. CHRIS ISAAK +253
2. LYLE LOVETT +182
3. ZIGGY MARLEY +155
4. LOS LOBOS +154
5. PRETENDERS +203

**Reviews**

**Venice**

"The Man You Think I Am" (Vanguard)

Our favorite SoCal harmony group was most-added by a mile this week. This is Venice's second album, and they certainly have gotten the hang of the airplay thing. "The Man" singing is kipp who also wheezes into a Dianysian style with a tiny shadow of B-3 in the background.

**John Popper**

"Miserable Bastard" (A&M)

The first Blues Traveler spin-off has a considerably different feel as John Popper's wolffish growl hovers above a funky, electric piano-ed instrumental bed. In fact, we hear no lighting harmonica until the 2:05 mark, which finally reveals Popper's BT origins to the listener. Nice piece of work.

**Richard Thompson**

"Crawl Back (Under My Stone)" (Capitol)

Richard Thompson teams up with Tom Rhotro and Rob Schnapf, the production pair who has worked with Beck, Elliot Smith, Mary Lou Lord, and R. L. Burnside. Their two cents worth gives RT's song a springy, vibrant feel.

**Beth Orton**

"Central Reservation" (Arista)

A remix (by Chris Lord-Alge) of a remix (EBIG's Ben Watt) puts Beth Orton
**Robben Ford**

**Supernatural** (Blue Thumb)

Robben Ford, after playing with the likes of Miles Davis, Tom Scott, Jon Mitchell, George Harrison, and Yellowjackets (to name a few), really found his voice by returning to the blues. Not that Supernatural is a blues album; it's much more a tasteful and choppy collection of "guitar songs." The title track is my selection, although Paul Butterfield's "Lovin' Cup" reprises after appearing on last year's "authorized bootleg." Produced by Susan Rogers, responsible for Barenaked Ladies.

**Jeremy Toback**

**Another True Fiction** (RCA)

Jeremy Toback's newest is another guitar fest. Bouncing ideas off guitarists like Jeff Trott (Sheryl Crow), John Shanks (Melissa Etheridge), and Jules Shear, the results are mostly electric. It's mixed and prepared by a host of studio experts, mostly mandolin man Marvin Etzioni, who has worked with the likes of Lone Justice, Toad the Wet Sprocket, and Peter Case. "You Make Me Feel" stands heads above as the catchiest entry, though we also like the low-key ode to self-destruction, "Perfect From the Start."

**Me'shell Ndegoccelo**

**"Grace"** (Maverick)

Me'shell in a much mellower mode after working with Craig Street. He's the producer who has worked with the likes of Cassandra Wilson, Jimmy Scott and, lately, Shelby Stainer. Ndegoccelo can be seen at 11 East Coast Lith dates.

---

**Reviews**

back on less frantic, more familiar territory. "The Then Again Version" couldn't be more pared-down, relying on stark melody and a keyboard hook.

---

**Curtis Salgado**

"Wiggie Outta This" (Shanachie)

This is Everett, Washington-born Curtis Salgado's fourth solo album since inspiring John Betushi to becoming a blues Brother. In fact, he did that during the time he was singing with the Robert Cray Band. After fronting Roomful of Blues for a spell, this is Salgado's catchest song yet, and a big phone pleaser at KINK in Portland.
STATION NEWS

- WRSI-Greenfield, Mass. hosted the Green River Festival July 16 and 17. Jim Olsen tells us it was Americana heaven, with a line-up featuring Kelly Willis, Dave Alvin, Hot Club Of Cowtown, Martin Sexton, Steve Riley & The Mamou Playboys, and Rod Piazza & The Mighty Flyers.
- WMNF-Tampa, Fla. is known as much for its concert promotion as for its fine programming, with Randy Wynne at the helm. So how’s this: 600 people for Alejandro Escovedo; a 900 seat gig with Chris Smither and Cheryl Wheeler; and three sell-out nights in a row in three different 600+ venues for Jimmy LaFave and the Burns Sisters. What better way to bring it to the audience…?
- Adam Phillips of WHAY-Whitley City, Ky. reports that the Master Musicians Festival was a hit. The event took place 20 miles north in Somerset, with Maura O’Connell, Vassar Clements, and Jimmy Thackery.
- KLOA-Ridgecrest, Cal. spent the 4th of July at the Desert Empire Fairgrounds. GM/PD Eric Kaufman put together the musical accompaniment to the fireworks, including tunes from Lyle Lovett, the Rankins, Alison Krauss, and Aaron Copeland.
- The Woodsongs’ Old Time Radio Hour is a weekly folk-based Americana program taped before a live audience in Lexington, Ky. and airing on over 72 affiliates around the country, including WYGG-Lexington. Recent visitors to the show include Vince Bell, Kate Campbell, Rosie Flores, and Tim O’Brien. Michael Jonathan hosts, and can be reached at 606-255-5700.

MUSIC NOTES

- It’s Watermelon’s loss: Eric Zappa has become MD at Audiogalaxy.com, which gets hit about 100,000 times a day. They offer free web space to artists who have a MP3 file of their music to post. Reach him at: 512-477-8266, fax 512-482-0336, mail Audiogalaxy, 1135 West 6th Street, Suite 120, Austin, TX 78703.
- Save some energy for when it’s over, because this year’s Gavin Summit will spill into Robert Earl Keen’s Texas Uprising on Sunday 8/22. Confirmed: Robert Earl Keen, Steve Earle, Joe Ely, Jack Ingram, Charlie Robison, the Holisters, and Monte Warden. Music starts at 1:00 p.m. at Adams Co. Fairgrounds, just north of Denver. From radio? Want to go? Call Clay Neuman at Arista Austin, 515-846-9186.

REPORTER CHANGES

- WBWI- West Bend, Wis. has left the panel, opting for Hot Country.
- We are delighted to welcome new reporters Leanne Flask at DMX, 11400 W. Olympic Blvd. #1100, Los Angeles, CA 90046, (310) 444-1744, fax (310) 444-1717; and Vick McCunns at WYSS, Antioch College, 795 Livermore, Yellow Springs, OH 45387, (937) 767-6420; fax (937) 767-9682.
ALISON KRAUSS (54) Forget About It (Rounder)
BLUE HIGHWAY (24) Blue Highway (Cell)
MAC MCANALLY (20) Word of Mouth (DreamWorks)
RAY WYLIE HUBBARD (17) Crusades of the Restless Nights (Phil)
SISTERS WADE (17) Sisters Wade (Blue Hat)

HotPicks

Stacy Dean Campbell
Texas Tornados
George Jones
Hal Ketchum
Bela Fleck

ChartBOUND

Vince Bell (Pardner)
Johnny Dils (High Tone)
Toni Price (Antone’s Records)
Blue Rags (Sub Pop)
Fantasy (Eagles)
Nancy Moore (Pinecastle)
Max Stalling (Cold Net)
Mac McAnally (DreamWorks)
Kelly Joe Phelps (Robertson)
Tim O’Brien (Alula)

American Reports accepted
Mon. and Tues. 8:30 a.m.
3 p.m. (CT) Gavin Station
Reporting Phone: (615) 255-5010, Fax: (615) 255-5020

Artist Profile

Ray Benson

ASLEEP AT THE WHEEL PROJECT: Ride With Bob
LABEL: DreamWorks
You know they say about radio waves going on forever: that distant stars will be intercepting shows from light years ago. Here’s one that will fool them - an album so steeped in the tradition, the texture, and the feel of days long gone by that those space travelers will feel that they have hit a space-time anomaly. Ray Benson says, “You got it! My stock is good with analog, the people who want to be part of it.” Benson says, noting some who fell into place: Tim McGraw, Reba McEntire, Clint Black. The sweet strains of the Dixie Checks are heard on “Roly Poly,” it’s Benson’s melodicly voice on “Cherokee Maiden,” Squirrel Nut Zippers are as deftly as they jump generations. Shawn Colvin and Lyle Lovett are Big Band worthy and properly forebore on “Faded Love.” And Ray knows this: “The music is as fresh today as it was when it was heard first time,” he reveals.

Timeless stuff, this. One can only hope that the swing revival has set the stage for Ride

I am proudly biased toward the Mary Janes. I’ve known Janes for 16 years. I played drums for them in 1996, and my girlfriend Salie sometimes sings harmonies with them. A couple of weeks ago, the MJ’s were set to play in the park, but a big storm cancelled the gig. So they played at a house party where the band Crooked Country lives. Janes Hoyt will be featured on the new John Mellencamp disc: “Greatest Hits Revised/Unplugged” due out in September, which I think will have massive impact on Americana!”

--Jim Manion, PD, WHBI- Bloomington, Ind.

Reviewer

Alison Krauss
Forget About It

There are emotions plenty in this melancholy package... and there’s also the artistry and sophisticated instrumentation that we have come to expect from an Alison Krauss offering. Union Station is present as well, with the added talents of Matt Rushing, Pat Bergeson, Viktor Krauss, Sam Bush, Jim Kelthen, and Cox Family members Suzanne, Sidney, and Evelyn. Alison’s choice of music is expansive, with tracks from Todd Rundgren, Hugh Prestwood, and Michael McDonald. “Forget About It” is crystalline, while “Dreaming My Dreams,” with harmonies from Dotty and Lyle, waltzes us out.

Ray Benson

Ride With Bob

With Bob: “For Bob Willis, it was always about the music, about making it swing and making it sizzle,” Benson recalls. Second the motion for Ray Benson, for whom it has been a decades-long journey for truth, buzz and the groove of it.

www.americanradiohistory.com
Music Master scheduling program, and the station is a heavy defender of modal music research. As Gary likes to say, "It's good to be picky about the food you eat, the clothes you wear, and the movies you watch. That also applies to the kind of jazz you program."

For Gary, the music scheduling process never ends. "I keep going over the research, and I continue collaborating with colleagues that are using the same modal music research," he explained. "One of the salient points is that although KPLU's Joe Cohen, WQXR's Dave Becker and I look at the same research, all of our stations sound different."

"If big bands don't test well, you should look for that big band which has a small-group feel to it and isn't too brassy," Vercelli observes. "But you can't kick out all big bands. If a CD has three nice cuts on it, what one cut really has the magic and how often do you play that? We've had some complaints from our 'super core' that we're playing the heck out of one tune. I have to say you're listening too much," but there are people in our audience that have never heard that tune.

"We used to do a noon feature, but people don't wake up and say Gee, it's John Coltrane's birthday. I'd like to hear a whole hour of Coltrane at noon. They flip on the radio and they either like the song they're hearing or change to another station."

Where does Jazz Radio fit in the adult spectrum, i.e., radio that relaxes, energizes, and informs? "Jazz listeners use the music to enhance," Carl explains. "It's a combination of relaxing and energizing. I know it sounds like an oxymoron, but good jazz works in that direction. It's enhancement without being too distracting. People don't just stare at the radio digging the music, unless it's a brand new release that they really love."

Carl and Gary on Modal Research and Music Scheduling

Gary Vercelli: "As a listener, I haven't noticed anything radically different about KJZ, but it sounds more consistent. When you have Music Master building a log, the music comes from tunes chosen very carefully by Gary Vercelli and Paul Conley. It's drawing from a good master pool of tunes that will in turn build listenership. We have a consistency of appeal in terms of the music coming out of the speakers."

Carl Watanabe: "You can now control the balance between currents and recurrences. If you have a hot new Diana Krall and we're five cuts deep into it, in the old days you'd throw it into the library and write 'heavy' on it. All the jocks would want to know what it sounded like and it might get 25 spins the first week. The second week it would go down to 15 spins because they had already heard it. We need to be more scientific, assign spins and take the error and curiosity out of the process."

Carl: "The listeners come first, not what individual hosts think they should play or what they think should be heard. You've heard that old adage about how a radio host is supposed to be thinking of a person out there and speaking one-on-one? Well, a lot of times some Jazz hosts envision a person who is another jazz musician like an Archie Shepp or Max Roach who just recently dropped by. They'll say to them, 'I really dug your show, man.' While it makes you feel good that a jazz giant dug your air shift, as a result you may play something a little out there or edgy, thinking that person is listening and you want to impress them rather than most of your listeners who are tuning in because they enjoy jazz. You have to be careful."
LAVERNE BUTLER (24) Blues In The City (Max Jazz)
STEVE MILLION (20) Truth Is... (Palmetto)
GEORGE MRAZ TRIO (19) Duke's Place (Milestone)
ERIC ALEXANDER (18) Man With A Horn (Milestone)
KENNY DAVERN (17) Smiles (Arbors)

**SpinCREASE**

JAY JACOBS +124
STANLEY TURRENTINE +113
KENNY GARRETT +107
CHARLES BROWN +97
CLARENCE BROWN +94

**ChartBOUND**

TARDO HAMMER (Sharp Nine)
SCOTT HALL (Concord)
BOB LARK (Concord)
EDDY LOUSS (T gere Jazz)
STANLEY TURRENTINE (Vista/Concord)
LAVERNE BUTLER (Max Jazz)
JAY LEMONARD (Groove Jam)
Dropped: #22 McCoy Tyner, #44 Chuck Mangione, #45 Artisial Cohen, #49 Jason Moran

**ARTIST PROFILE**

Diana Krall

**ALWAYS UNFURLING**

I hadn’t thought about making an album with strings until Johnny Mandel called. I still wanted to do more with my trio and a quartet setting, and I wasn’t really comfortable with a complete switchover. So to me, [When I Look In Your Eyes] is the best of both worlds; the Diana Krall trio with Johnny Mandel orchestrating some of the tunes.

There’s no question that the strings shine a whole new light on some of these tunes. I usually have a clear idea of what I want to do, but collaborating with other artists is always a great learning experience. We worked really hard on making sure all the parts fit together correctly. Really, it’s a jazz group improving—the strings are just considered another instrument.

I don't know how to describe my rapport with Tommy LiPuma. At this point we’re way into each other’s heads. But the amount of insight he’s shown is as far as what a record can be...well, it’s great to be on his team, that’s for sure.

Lyrics matter. Communicating the truth of any song is something you learn along the way. I’ve known since I was a teenager listening to Carmen McCrae and reading e.e. cummings. But I feel I haven’t been able to convincingly do that until just recently; executing is a tough job. Life isn’t something you go about learning and come back next Tuesday fully developed. It’s a continuous process that is always unfurling.

I’ve had mentors in other areas lately, and it helped me shift the focus from the act of singing toward becoming what I sang. Developing a character and looking for the story in the song is effective. I’m definitely coming from a minimalist approach, and that’s something I’m comfortable with. You’re always striving toward something.

On Love Scenes I was kind of still searching. Art is an ongoing process where you just figure out how to do something, how to make it your own. I learn something each time out.
Chris Botti is poised to tour heavily on this new release. Upcoming dates with Al Jarreau and Dave Koz, followed by a series of gigs on his own.

13 8 JEFF GOLUB - Out of the Blue (Bluemoon/Atlantic)
10 9 NELSON ORRALL - Always (Shanachie)
18 10 BONO JAMES - Body Language (Warner Bros.)
11 11 NANCY COLE - "Snowfall on the Sahara" (Elektra/EGG)
22 12 KIRK WHALUM - For Your Woman (Shanachie)
16 13 STEVIE COLE - Stay Awake (Blue Note)
24 14 RICHARD ELLIOT - Chill Factor (Blue Note)

After several tracks from Jumpin' Off and his Motown tribute tune, Chill Factor keeps Richard Elliot on the chart for another several months.

7 15 JOE SAMPLE with LALAH HANKEY - The Song Lives On (PRA/GRP)
14 16 WARREN HILL - Life's A Rose Colorized Discovery (Sire)
17 17 KENNY G with LOUIS ARMSTRONG - Classics In The Key of G (Arista)
18 18 THE JAZMasters feat. PHAROAH - Jazmasters II (Zebra)
21 19 WALTER BEASLY - For Your Pleasure (Shanachie)
20 20 NORMAN BROWN - Celebration (Warner Bros.)
9 21 PETER WHITE - Perfect Moment (Columbia/CRI)
15 22 3RD FORCE - Force Field (Higher Octave)

23 26 DOWN TO THE BONE - "Long Way From Brooklyn" (Intessa Bass)
27 24 SOUL BALLET - Trip the Night Fantastic (Countdown/Unit)
22 25 ERIC MARienthal - Walk Tall (i.e. Music)
26 26 QUINCY JONES - From G With Love (Quest)
31 27 BONA FIDE - Royal Function (Re-Coded Music)
28 28 DANCING FANTASY - "Take Five" (Higher Octave)
29 29 CRAIG CHAUDUCO - Four Corners (Higher Octave)
30 30 ERIC CASSIDY - Small Talk '9 (Zebra)
31 31 THE BRAXTON BROTHERS - Now and Forever (Windham Hill)
32 32 LUTHER Vandross - "I Know" (Virgin)
23 33 NTE FLUTE - Ascension (inst)lent)
30 34 GOTA - Let's Get Started (inst)
35 35 SPECIAL EFX - Masterpiece (Shanachie)
36 36 DAVID SANborn - Inside (Elektra/EGG)
37 37 BRIAN TARZUN - "Darlin Darlin Baby" (inst)
38 38 RICK BROWN - Full Strike (Atlantic)
39 39 MICHAEL PAUL - Midnight Passion (Noteworthy)
40 40 BOBBY COWL/MArYLYN COVET - "Show Me Your Devotion" (C-Dimension)
41 41 MARION MEADOWS - Another Side of Midnight (Heads Peak)
42 42 MICHAEL FRANKS - Rarefoot On the Beach (Windham Hill)
43 43 EARL CLARK - Peculiar Situation (Windham Hill)
44 50 SLIM MAN - Jazzed-Up (SES)
45 46 STEVE REID - Passion in Paradise (Domino)
47 47 RICHARD SMITH - Flow (Heads Up)
48 49 HERb ALPERT & COLORS - Herb Alpert & Colors (Almo Sounds)
49 50 GATO BARBIERI - Che Corazon (Columbia/CRI)
D 50 LEE RITENOUR - This Is Love (i.e. music)

DIANA KRAALL - Let's Fall In Love (Verve Music Group)

**Smooth Jazz Report Accepted Mondays**

**Gavin Smooth Jazz & Vocals**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Trend</th>
</tr>
</thead>
<tbody>
<tr>
<td>CHRISTIAN ELLIOTT</td>
<td>+100</td>
</tr>
<tr>
<td>MARCUS JOHNSON PROJECT</td>
<td>+99</td>
</tr>
<tr>
<td>Dwayne Sills</td>
<td>+63</td>
</tr>
<tr>
<td>KENNY G/LOUIS ARMSTRONG</td>
<td>+57</td>
</tr>
<tr>
<td>DAVID BENOFI</td>
<td>+70</td>
</tr>
<tr>
<td>RICHARD ELLIOT (5)</td>
<td>&quot;Chill Factor&quot; (Blue Note)</td>
</tr>
</tbody>
</table>

**Dwight Sills** (Clyde)

**Richard Elliot** (5)

**Bryan Settuko** (5)

**Marcus Johnson Project** (Marimel)

**Comin' Back Around**

D.C. keyboardist Marcus Johnson, who got his first major record deal at a GAVIN convention, subscribes to the theory of "the neck factor" when it comes to optimum Smooth Jazz. If you can't move your neck back and forth to the music, then it's missing its mark. With every subsequent recording, Johnson's arrangements become more and more sophisticated. He can blend R&B grooves, and diverse instruments like oil pan drums, sampled trumpet, saxophone, guitar and grand piano and make it sound sexy and...Smooth.

**Artist Profile**

**Richard Elliot**

Recently I've been through many personal changes. I got divorced, was remarried, then we had a baby with another one coming in December. It's been a big life-altering experience...but wonderful and very inspiring, I must say. I've always said you need to draw from every emotion in terms of your art form. You must draw not only from happy experiences, but everything. Remarriage is happy, divorces are unhappy experiences, but you learn and grow from both. Artists would be better short-changing themselves if they didn't draw on every emotional aspect to inspire them.

Overall, from a playing standpoint, I really relaxed a lot more for this record. Hence the title Chill Factor. That doesn't necessarily mean I wasn't playing aggressively. I took a less predictable stance. I knew what kind of soloing stance I would normally run to in certain musical situations and deliberately stayed away from that. The way I could do it was by thinking less about what I played.

Chill Factor has an easy vibe to it, but it stills has passion and an edge to it. But we still took a relaxed approach. For example, there's a quirky tune on the record called "Why?" I took an almost flippant approach to playing it, and it came off as relaxed and non-contrived. I found that it came from thinking less...or chilling out, as the title suggests.

**This Time, Chill Out [Part 2]**

These days, my e-commerce company, PacificNet, is doing well. I'm an active partner and I help push the company in different directions conceptually. My tour manager and I started the company to cater towards entertainment-oriented businesses. We've evolved from working with a couple record labels and radio stations to having clients like the Los Angeles Dodgers, GTE, and Dunn & Bradstreet. Our primary focus is high-level programming. We work with the programming and functionality behind Web sites, whether it's dealing with a database or pulling up audio or video content.
#1 with a Bullet!

MEDIABASE 24-7

NOW MONITORING OVER 875 STATIONS

Everywhere. Everyday.

Label executives everywhere are discovering the benefits of Mediabase 24/7. Accurate, reliable, monitored airplay information everyday.

Join the labels that are signing on daily and finding spins they never knew existed!

www.americanradiohistory.com
lost in you

the first of two
new singles performed by
garth brooks as

chris
gaines