SPECIAL INSIDE
100 Years Of Jazz

MUSIC

TOP 40
Christina Hits Again

RHYTHM CROSSOVER
Kandi: Sweet Success

HOT A/C
Horizon Touched
By God

ALTERNATIVE
Stir Climbing Like Crazy

COUNTRY
Womack #1
For 3rd Week!

NEWS
Napster Goes To Washington
Clear Channel, Infinity Dig Deep
Arbitron Tweaks InfoStream

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Napster Goes To The Senate

It may not be as warm and fuzzy as Mr. Smith going to Washington, but Napster got its day on the Hill this week (July 11). In fact, key players from both sides of the digital download debate had a chance to speak their piece in front of the U.S. Senate Judiciary Committee. Not surprisingly, hyperbole and emotion abounded.

“This committee is at the center of one of the great constitutional debates of our country and the protection of the rights we cherish as Americans," gushed Napster CEO Hank Barry.

In the other corner, Metallica kit man Lars Ulrich described his band’s rise from rags to riches as "the classic American dream come true," and added, "My band authored the music which is Napster’s livelihood."

By the time the three-hour hearing was over, the air inside the packed hearing room was considerably hotter but little real progress had been made. Senator Orrin Hatch (R-Utah), who chairs the Judiciary Committee, did the old Washington quickstep saying that Congress will take no action now, but that Washington will "be watching very closely" to see how things progress. Definitely government of the people, and all that.

The real meat is back on the table July 26 when the matter returns to the courts.

Passing Of A Friend

The thoughts of the greater GAVIN family are with Natalie Duitsman, GAVIN’s Executive Director of Convention Services, following the untimely passing of her husband Mike on Monday. He was 39. Mike was a regular at the GAVIN Seminars and Summits, always cheerfully supporting Natalie’s organizational wizardry.

“Anyone who knew Mike could not help liking him and he always cheerfully supporting Natalie’s organizational wizardry. “Anyone who knew Mike could not help liking him and he always cheerfully supporting Natalie’s organizational wizardry. “Anyone who knew Mike could not help liking him and he always cheerfully supporting Natalie’s organizational wizardry. “Anyone who knew Mike could not help liking him and he always cheerfully supporting Natalie’s organizational wizardy.”

Natalie is survived by her two young children, Tyler and Michaela, and donations should be sent c/o GAVIN, made payable to Natalie C. Duitsman (custodian).

Fair’s Fair

“Is it fair use to give the copy to my wife for her car? Is it fair use for me to rip a CD? Is it fair use if a computer network decides for efficiency reasons that one copy is sufficient to serve for storage, instead of keeping 200 separate copies, is that fair use?” —SEN. ORRIN HATCH (R-UT) GRILLING THE RECORD INDUSTRY ABOUT COPYRIGHT INFRINGEMENT DURING THIS WEEK’S NAPSTER HEARINGS

Down The Hatch

“None of these is fair use.” —RIAA PRESIDENT/CEO HILARY ROSEN, RESPONDING TO HATCH

Dream Weaver

“You’re dreaming if you think we can work this out between us. We can’t work this out without your involvement.”

—METALLICA’S LARS ULRICH, ADDRESSING HATCH DURING THE HEARINGS

Capitol Names Coppola VP Crossover Promotion

Burt Baumgartner, Capitol Records’ Senior Vice President, Promotion, has named Johnny Coppola Vice President, Crossover Promotion. Coppola will be based in Capitol Records’ landmark Hollywood tower and report directly to Baumgartner. Coppola comes to Capitol from Priority Records, where he was VP, Promotion.

“Johnny’s reputation is legendary,” said Baumgartner. “I’m so glad to have the big man back in the band! With Johnny’s addition, we’ve completed our Promotion Department to be a full service, all format, artist-driven team.”

Bergen Gets VP Stripes At IDJMG

Stu Bergen has been named Vice President of Promotion for the Island Def Jam Music Group. The announcement was made by Senior VP, Promotion, Ken Lane to whom Bergen will report.

Bergen, who comes to IDJ from Epic Records, said, “I am thrilled to join a forward-thinking, artist-oriented company that will serve as a model for the future.”

“I am very privileged to have Stu on our team,” said Mr. Lane. “He brings a wealth of knowledge, strong radio relationships, and a progressive mindset that mirrors the new Island Def Jam Music Group.”

Wammy Awards Deadline Nears

Only a few hours remain to submit nominations for the first annual Wammy Awards, presented in recognition of excellence and achievement in music on the net.

Nominations can be submitted up until midnight, July 15. Organized and presented by the Academy of Digital Music Arts and Sciences, the Wammy Awards will be awarded Thursday evening, September 21, 2000 at the famed Palace of Fine Arts in San Francisco as the highlight event at GAVIN’s “Music On The Net” conference. To nominate your favorite websites for a Wammy Award, go to www.gavin.com or www.wammyawards.com.

FORMAT SECTIONS

TRIPLE A
Sister Seven Feeling “Real” Lucky with New Album
AMERICANA
Sponsorship At the GAVIN Summit Is a Must!

JAZZ/SMOOTH JAZZ & VOCALS
100 Years: Reaching Forward, Looking Back
The Importance of Jazz Reissues
Artist Profile: James Carter
Artist Profile: Norman Brown

July 14, 2000 gavin • 3
Clear Channel, Infinity Keep Spending Big

The biggest owner of radio stations in the United States just keeps getting bigger. Last week Clear Channel Communications signed a pair of definitive agreements to acquire 10 stations for a total expenditure of over $50 million. In the bigger of the two deals, Clear Channel will pick up KFGO AM/FM, WDAY, KFGO-FM, KVOX, KULW, and KRVI in Fargo, N.D. from companies owned by Tom and Jim Ingstad for $46.3 million. The other four stations, KNN, KWFS, KTLL, and KWFS in Wichita Falls, Texas, are being bought from Apex Broadcasting LLC for approximately $6.5 million. A source inside the company told Gavin that Clear Channel intends to surpass the 1,000-station mark by year's end, utilizing the $2 billion in tax credits it has amassed.

Meanwhile, Infinity Broadcasting Corporation this week announced that it has agreed to purchase Memphis stations WMJ/A/FM from Raycom Media for a cool $75.5 million in an asset transaction.

MusicMetrix

- XM Satellite Radio Inc. opened its headquarters and digital broadcast studios this week in Washington D.C., and plans to launch the first of its two satellites in mid-November. Satellite radio will work much like satellite TV, providing paying subscribers with exclusive radio stations via satellite.

- Digital Payloads Inc., a digital media promotions company, has created a technology that allows labels and their artists to directly benefit from the free exchange of MP3 music files on the Internet. Digital Payloads embeds record label or advertiser promotions and links into licensed music files, which will provide the artists and labels with revenue and promotional benefits.

- Riffage.com, a company that provides music downloads as well as an outlet for independent musicians to promote and distribute their songs, has signed a joint-venture deal with the electronic dance music label 1500 Records. The companies issued a statement that they hoped to "merger the promotion and distribution strength of a traditional label with the sourcing, marketing, and data-mining capabilities of the Internet."

- Audiohighway.com and Warner Music Group have entered into a non-exclusive license deal in which Audiohighway.com will stream Warner affiliated videos from its U.S. website.

- SpinRecords.com is launching a subscription service this week that allows music enthusiasts access to unlimited digital music downloads for a monthly fee, and includes exclusive access to rare or unreleased tracks. Artists featuring their work on the site benefit from the service by receiving a proportional division of 60 percent of the revenue, as well as being able to track how many people download their music.

- Women.com Networks Inc. is launching "Satellite Sisters," a popular radio talk show distributed nationally by Public Radio International, on the Internet. The idea is to continue discussions brought up on the weekly broadcast on the website, and vice versa.

- Sanyo Electric Co. plans an August launch of its Internet music player in the U.S., Europe, and Asia. It has been sold in Japan since April. The player allows PC users to transfer music they have downloaded on their computer onto a stamp-sized memory card in the player, roughly the size of a mobile phone. They plan to follow with a headphone-sized model.

- MTV.com has teamed up with NeoPlanet Inc. to offer MTV.com visitors custom versions of NeoPlanet's web browsers. Each browser will feature show-themed images, as well as direct links to MTV.com content.

Unique Media Coalition Announced

It's called ExtremeGroove.com and it's the latest creative merging of media in a rapidly evolving landscape. Miller Freeman PSN Inc., EQ magazine, and MusicPlayer.com have announced that they will be combining forces to build the marketplace for DJ and dance technology products with ExtremeGroove—which includes a dedicated magazine, website, and syndicated radio show.

ExtremeGroove.com has already launched its radio mixshow segment which debuted on 92.7FM (WLIR-New York) last month. A print quarterly supplement to EQ and Keyboard magazines (polly-bagged with their September and August issues respectively), is scheduled for a September launch. And a fully functional and interactive website, which will fall under the domain of MusicPlayer.com's DJ channel, will become available to the public on August 1.

New Arbitron Web Ratings Debut

Arbitron's web listening service, InfoStream, has just released its February data. However, instead of ranking stations in two categories—monthly and average Time Spent Tuning (TST) per month—as it has in the past, a new metric has replaced the previous technology. Stations are now ranked by "Aggregate Tuning Hours" (ATH), the sum total of all listening in a month. The ATH total involves multiplying cumulative audience by the Time Spent Tuning to a station.

Using this different metric, Arbitron and the 21 streaming server firms in its coalition compile ATH data for 389 Internet audio channels. Five of the top seven were Internet-only websites streamed by NetRadio. NetRadio's "Hits" channel, a Top 40 station, was tops in the February InfoStream, with 227, 600 ATH. The top radio station streamed was London's Virgin Radio (Hot AC) while the top U.S. radio station webcast audience belonged to WJZ-FM, a Washington, D.C., Smooth Jazz outlet that ranked seventh overall in February with 103,200 ATH.

Industry To Honor "Radio" Wayne Cornils

An industry-wide memorial service for the late "Radio" Wayne Cornils is tentatively scheduled for Wednesday, September 20 during the NAB Radio Show in San Francisco. Cornils, who most recently was Executive VP, Meetings at the Radio Advertising Bureau, passed away July 5 following a 12-year battle with cancer.

Cornils' radio career spanned nearly 50 years. He started as a weekend announcer while in high school, and also worked as an engineer, program director, and station general manager. He joined the National Association of Broadcasters in 1976, eventually becoming Senior VP of Radio. He served two tenures at the RAB, and also worked at Transair Radio Networks.

"Wayne had a tremendous impact on this industry," observed RAB President/CEO Gary Fries. "His commitment to radio was a model and inspiration for many of us. We hope this service will give everyone whose life and career he touched an opportunity to honor his memory."

Wayne is survived by his longtime companion Wendy Green, his children Cathie, Carrie, and Christopher, and several grandchildren.

Charmian Carr

Author, Actress, Interior Designer

It's hard to believe, but this year marks the 35th anniversary of one of America's most timeless and beloved movies—Rogers & Hammerstein's The Sound of Music. Earlier this year, Charmian Carr, who portrayed eldest daughter Liesl, shared her experiences in her autobiography (written with Jean A. S. Staats, published by Viking). For the benefit of "The Sound of Music" fans, Carr did do go on to have a long acting career, but has had an interesting life, which has included being an interior decorator for Michael Jackson.

Hometown: Encino, Calif.

What's your fondest memory of being part of The Sound of Music? It has to do with a little pain. When I was doing the "Sixteen Going on Seventeen scene, I went through the glass [of the gazebo]. The most wonderful part of that is when I finished dancing that day on my sprained ankle, the crew gave me a standing ovation. It was wonderful to be acknowledged for hard work under difficult circumstances.

What song from the film is your favorite? When I'm skiing and go downhill, I sing "Raindrops on roses... [My Favorite Things]" and it seems to give my skiing a certain rhythm that it lacks if I don't sing it.

Your favorite Michael Jackson moment from when you worked as his interior decorator? It was when he wanted marmalades in his bedroom and didn't want any furniture in the room—I've never put marmalades in somebody's bedroom! Michael and I went downtown and picked them out. We had to decide how many adults and how many children, what race they were going to be, even what kind of dogs they were going to have on. You have to pick out everything when you buy a marmalade. The most fun was when his mother Katherine, sister LaToya, and I went to the department store and bought clothes for them. They became so real that we'd even say, "Excuse me," to them and forgot that they weren't real people.

Best career moment so far: In 1967, I did a television special called Evening Primrose with Stephen Sondheim, who wrote all the music and the lyrics. I did it with Tony Perkins and loved doing the role. It was only thing that Stephen Sondheim did for television, which we actually performed live on TV.

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“Promotions of Olympic Proportions”

Timing in life is everything. Ditto with radio promotions. A couple years ago I heard a radio station that started their Valentine’s contesting the week before the Super Bowl. Hmm... the last week of January I’m thinking of what? How many uninvited guests I can sneak into my friend Chris’s bowl party? That longshot bet I could have placed in Vegas last August that would now be paying off 900 to 1. Basically, I’m thinking of beer, food, and football. In that order.

So when some of the stations I work with started calling in March to tell me that clients wanted on-air promotions for the upcoming Olympics in Sydney, my initial thought was: huh? Unless you live in Australia or are actually on an Olympic team, no one is thinking about the summer games in March and April. In a real Olympic heat, these clients would have been docked points for jumping the gun.

But now, as summer slowly seques past us, you’re beginning to feel the Olympic hype in earnest. Katie, Matt, and Al are doing daily countdowns to the games. The “official (insert product)” tags are beginning to appear on ads and in spots, and people are actually beginning to anticipate this once-every-four-years competition. So should you, for that matter.

In a perfect world, some mega-client will have brought you a trip to the Olympics. If you have been so blessed, then you have a little time, but not much to get it on the air and into the hands of the winners. It’d be great to wait just until before the games, when the hype is at its zenith. Unfortunately, getting to Australia isn’t like driving to Wisconsin to buy beer. The flights are already almost completely booked, and on a purely logistical level you are going to need visas. The turnaround for that can be two-three weeks, so anything that would be awarding trips needs to be wrapped up by August 1.

Needless to say, this is a terrific prize. The “tickets to some (operative word some) of the events” that come with these trip packages are not going to be the Women’s Track and Field competition or a similar hot event. No. Your winners are going to see Andorra and Senegal face off in badminton. They’re going to Sydney, so that’s what you should play up in your promos. Sydney is an awesome party town with beaches, clubs, and restaurants that will blow you away. So this is not a prize that you want to have lost in the shuffle of win-a-CD-and-qualify-to-win contesting. Or, even worse, register at a client. I say worse because 99 out of 100 times, you pick someone who fills out every entry they pass while they cruise through the grocery store, for all they know they’re signing up for a travel cooler from Kool Aid.

This is a fantastic, if not one of the ultimate, trips you can give away. You want people who are into it.

So what can you do? Well for one thing, how about staging your own Olympics with a creative spin to it? When I was a promotion director in San Francisco we hosted an Office Olympics that pitted mid-day listeners against each other in some thematic contesting and competition. It was great. Big crowd; plus it was a nice diversion from the standard mid-day “fax and win a free lunch” crap that so many people do. Whole offices of listeners were out in force and having a ball. The office idea is a starting point for a billion other spins you can put on a localized Olympic competition.

But alas, the majority of us are lucky to even get a trip to the airport to broadcast from the games. Which is cool, but you also run the risk of having it turn into a three-day commercial for whatever client is popping for the trip. It also ventures dangerously close to the “who cares?” zone. People listen to the radio to hear music. Period. Everything else is just a set of obstacles that keep people from hearing their favorite songs. So six-minute breaks from Sydney, talking about some new product that the sponsoring client is unveiling, or interviewing some woman from the archery team is going to be clutter.

But all is not lost! You’ve got a DJ in Sydney, Australia, the focal point for worldwide attention for two weeks. Put them on the mission of getting your banner on TV. Second, screw interviewing the men’s croquet team; go out in search of local color. In Sydney, there’d be the jumping red light district of Kings Cross or the beach at Bondi. Go in search of people from your market who are stumbling, falling down drunk down at the quay. You have the ability with these kinds of broadcasts to paint a virtual picture for your audience. But it’s gotta be one that fits your vibe and that they actually care about.

Are there any Olympians from your market? That could be your promotion right there. Do a send-off rally. Deck them out in station gear. Do a viewing party at their parent’s house. Have them do your call-ins from Sydney. Too expensive for their parents to go and see them compete? Do a campaign to raise the money and get these proud poppas and mommas on the damn plane!

The Olympics are something that, even if your audience is not 100 percent into it, will be the galvanizing point for all media for two weeks. So you have to acknowledge them. Whether you pull out all the stops and do something monstrous or simply do a one-time morning show stunt is your choice. Then you can forget about them for another four years.

PAIGE NIENABER, VP/FUN ‘N GAMES FOR CLIFFTON RADIO AND P/C/’S, WAS KICKED OFF THE U.S. STRIP TWISTER TEAM IN ’94 FOR VIOLATING HIS AMATEUR STATUS. YOU CAN REACH HIM AT (651) 433-4554 OR VIA EMAIL AT NWCMarketing@Earthlink.net

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Good news or bad news? The Arbitron Spring book is opening up today (7/14), and over the next month, stations in 278 markets will receive their most important report card of the year.

The good news? Soon you’ll know how fruitful your laborers were. The had news? Out of more than 8,000 commercial stations in the U.S., only 278 will be #1 in their respective metro. The rest need to dig more deeply to try and find a story. This column will begin to help you tackle that search for enough good news to keep the lights on the tower humming and food on the table.

WHY SO IMPORTANT?
What’s the big deal about the Spring sweep? Two major reasons. First, the Spring sweep is one of only two times per year when every Arbitron metro is examined. About 90 markets are measured “continuously,” that is, 48 weeks per year, or four books. However, two-thirds of the markets only get the Fall-Spring sweeps. In fact, until just a few years ago many areas received just one measurement annually—in the spring—until Arbitron forced a switch to at least two surveys per year.

The key reason Spring is prime-time for surveys in all Arab markets is because this book has the potential to be the most lucrative of the year. Most merchants and advertisers garner more than 50 percent of their profits in the last few months of the year—from back to school through the holidays. The most recent audience data (full book, not monthly trends) needs to be used in making those critical ad plans is the Spring info. Creative sales teams may try to use later monthly data, or a Summer book result (in October) where available, but for most the Spring data contains the most valuable buying criteria.

BOBBING FOR DOLLARS
Ever play (or hear about) the game where you hold your breath, bob in the water, and try to come up with an apple? Little did you know that was actually rehearsal for radio ratings research. You know (or "All too often a shift of a few diaries can magnify a good or bad book. Page four is a key.")

There’s some good news somewhere in your numbers. Here’s a few tips (more to come in subsequent weeks) to keep your boss off your back, and explain why a “good” book is better than it looks and a "bad" book really is like a gem—there may be a few flaws but is still valuable.

BOOK REVIEW CHECKLIST
Having broken out thousands of Arbitron books in my 20+ years of consulting I could write a long book on what to look for. As a result you may feel free to call, fax, or email me with your dilemma so I may offer some customized advice. However, a few suggestions this issue...

First, you may want to turn to Jamie Matteson’s Country section in this issue (it’s OK if you’re not a Country station). You’ll see some ideas there you may want to borrow. On top of the steps outlined there, I’d suggest the following first move.

CHECK YOUR CUME NUMBERS, OVERALL AND BY DEMO
If you see notable movement, delve into the reality of the shift, starting with page four of the Arbitron.

Determine the approximate cume values (Persons Per Diary Value, or PPDV) by demo, from the box in the upper half of page four of your book. Divide the number of usable diaries in a demo cell (i.e. M 18-24) into the estimated population for that same demo. The result is approximate PPDV. Take that number and divide it into your station’s cume audience found in your book or printout.

For example, if there are 10,000 men 18-24 in your metro, and Arbitron got back 50 diaries from that group, each is worth (PPDV) about 200 men 18-24. Assume (for this example) the sample diary return was the same in the previous survey. In the Fall ’99 book you showed 5,000 men 18-24 (or 25 diaries). In the hypothetical Spring results you grabbed 10,000 men 18-24 roughly 50 diaries. Yes!

Does that make sense? Did you translate your music to appeal to more young men? Did a rock competitor change format away from your station? Did you give away a date with Janet, Jennifer, or Britney? And so on. Like wise, if you see your diary count drop notably in a target cell, what might explain that? All too often a shift of a few diaries can magnify a good or bad book. Page four is a key. And remember, always try to use a three-book trend, including the comparable book from Spring ‘99 (in this issue), to add validity to your perspective on the audience’s tastes.

I receive all the Arbitron books. Free advice available @ (831) 384-3071 (fax.3072) or email me c/o jhan@gavin.com. Please include phone numbers on all emails so we may chat about your special needs.
PROGRAMMING DEPT

- Changes ★ Infinity Rhythmic KRBV (Hot 100)-Dallas, as PD Cardy Ferreri, MD Pete Marqueze and consultant Jerry Clifton exit. Guy Zapoleon is now consulting, as the PD search begins.
- After helping launch Emmis Top 40 WNOU (RadioNow)-Indianapolis in March, PD Scrap Jackson exits. Greg Dunkin, PD of sister WENS and GM of the cluster is now interim PD.
- Packages to Dunkin or consultant Dave Shaakes. WENS APD Benn Eagen is interim PD of that station.
- WBBL-Long Island PD JJ Rice is upped to Top 40 Format Coordinator for Cox Radio. The move comes seconds before (or maybe it was after) WPST-Prenton PD Dave McKay was similarly upped to Contemporary Format Specialist for Nassau Broadcasting. One of Rico's first projects is helping find a PD for WBTS-Atlanta. He'll also be working with WAPJE-Jacksonville, WPY-O-Orlando, WBHJ-Birmingham, and his soon-to-be personal fave, XXME-Honolulu. Rice programmed WWHT-Syracuse before transferring to BLI two years ago.
- After a short stay near the beach, Joe Dawson is on the beach from the PD post at ZZ-FZ (Z99)-Cayman Islands. Email smkndoe3288@yahoohoo.com.
- KLYV-Dubuque PD Scott Thomas crosses the hall as PD of Cumulus sister Rock outlet KGGE. KLYV morning guy Johnny J. is now PD, and morning co-host Laura Ford is APD/MD.

PEOPLE

- KKRZ-Portland inks Jason Dean from Country WILF-FM-St. Louis as host of the Z100 Morning Zoo, replacing John Murphy.
- WZYP-Huntsville grabs WZNY-Augusta MD/night guy Michael Chase for APD/afternoon duties, replacing Hawk Harrison, headed for Portsmouth, NH.

His hands are mixing so fast they're only a blur...here's an action photo of WJMN (Jann's 94.5).

Boston DJ Roy Barboza, setting a new world mixing record Monday, July 3 when he finished mixing live on the air for 62 straight hours. In case you're keeping score, Barboza (and the luggage under his eyes) broke the previous record of 60 hours, set in the Netherlands in April 2000 by Albert Vierhaus of LOE Radio.

Impact DATES (subject to change)

**JULY 18**
- Big Tyters “616 Stunner” Cash Money(Universal), Ring-Xover
- DJ Jeremy featuring Karen “Higher and Higher” Atlantic(Rhythm), Ring-Xover
- Dynamic Heat “Run In The Hood” Def Jam(Republic), Top 40
- Major Figgis “Yeah, That’s Us” Warner Bros., Ring-Xover
- No Doubt “Simple Kind Of Life” (Dream Bros.82, Top 40
- Slimm Calhoun “I’m OK” (Def Jee-Zee), Ring-Xover
- Vertical Horizon “You Are A God” (RCA, Top 40)

**JULY 25**
- Cleo Higgins “U Cut It” (Maverick/Warner Bros.), Top 40 & Ring-Xover
- Evan & Jaron “Crazy For This Girl” (Columbia/CDS), Top 40
- Genovese “My Life” (Columbia), Ring-Xover
- Ideal “What’s Left” (MCA), Top 40
- L.L. Cool J “I’ll Be Back” (Def Jam/CDS), Ring-Xover
- tinman “Lesbian” (Universal), Ring-Xover
- Miracle “We Ain’t Stared” (Universal), Ring-Xover
- Moonshine Manor “Cuts That You” (Motown), Top 40
- Jennifer Paige “Beautiful” (Hollywood), Top 40
- Pink “Most Girls” (LaFace/Arista), Top 40
- Precious “Baby I Am” (Elektra), Top 40
- Roxette “I Feel Love” (Geffen), Top 40
- Sergio “Incomplete” (Def Core/CDS), Top 40
- Sister 3 Sister “Sweet” (C/DGG), Top 40
- Tashiki Vega “Be Here” (J/CBMI), Top 40
- Ann Nunn “I’ve Got You” (MCA/Polishville/Universal), Top 40

**Danger Boy Hall Of Fame**

Over the past year or so, it’s become apparent that some Danger Boys are operating in that rarefied zone, far above and beyond their low-paying call of duty. One shining example is Lil’ Joe of WABB-Mobile, whose borderline brazen feats have become legendary in the pages of gmaill. Here now, for your dining and dancing pleasure, several fun-filled days in the life of your not-so-average Danger Boy.

**Quick—somebody call Hallmark.** “We discovered that ‘National Personal Security Day’ just happened to coincide with ‘Non-Lethal Weapons Awareness Day,’” says Darrin Stone, PD of WABB-Mobile. “We decided to test the effectiveness of several personal security items on our own Lil’ Joe. First we hit him with pepper spray and he dropped like rock, yelling and screaming. We gave him 20 minutes to recover, then we used a police taser gun on him, which didn’t affect him at all...so we tased him three more times. It just burned his skin a bit, that was about all.” — 9/20/99

“Danger” is his, uh, first name. ‘Nothing is too far-fetched, bizarre, or just plain dumb for Lil’ Joe. Listeners dared him to do a bunch of crazy stuff. The five best dares were inflicted on him, one a day. One involved lingerie and a billboard, your basic public indecency issue...and trust me—a 6’7”, 320-lb guy in a G-string is not pretty.” Joe also walked over hot coals barefoot, “then wrapped him in bubble wrap and tried to run him over with the station van,” Stone recalls fondly. “Of course, we first had to hit him with the van in order to knock him to the ground, making him easier to run over...” — 11/2/99

Danger Boy available in regular and extra-crispy. “We found out we couldn’t actually run him over, because he’s so big—we kept just pushing him around the parking lot with the bumper,” he says. “To cap off the week, we wrapped him in 600 yards of Ace bandages soaked in rubbing alcohol...then we lit him on fire.” Relax—it only sounds incredibly stupid and dangerous... “We forgot that Ace bandages contain nylon, which burns extremely fast...and melts.” Joe, wearing fireproof gloves and a mask, was only slightly charred. —11/2/99

Dying to promote the station. Following a New Orleans-style funeral procession, WABB-Mobile’s long-suffering Danger Boy, Lil’ Joe was lured to rest Monday—in front of Midtown Hyundai. “He would have wanted it that way,” a tearful Darrin Stone blubbers. “His tombstone reads, ‘Covered in dirt from head to toe: here lies ‘ABB’s Lil’ Joe. Will he survive, to pull off this caper...burned alive, with no toilet paper.’ Joe’s trying to break the buried-alive record of seven days set by magician David Blaine,” explains Stone.

Joe told, “Just like the astronauts do it.” “The funeral procession closed off the busiest road in the state...we had five cop cars, an ambulance, the station van, about 50 listeners in their cars, and Joe riding on a Marine Humvee to the burial site. Hundreds of people were honking their horns and cheering Joe...as a PD, I’m sotnir’ wood,” says Stone. “For sanitary purposes, he won't be eating any solid food, is allowed only six tablespoons of water a day, and will pee into a plastic bag...that's the added value we promised our friends at Ziploc.”

Jenny Craig: Bite Me. After eight days and ten minutes, Lil’ Joe emerged from his “Coffin Of Doom,” unofficially setting another dumb world record for being “buried alive at a car dealership in exchange for promotional consideration.” “About 1000 people showed up, and the local NBC affiliate opened their 5 o'clock news live and did five breaks during the newscast,” says Stone. “Joe was very weak and even more disoriented than usual when he was carried out, about 30 lbs lighter.”

The now-svelte, 290 lb. Joe was escorted directly to a waiting ambulance— and a six-foot Subway sandwich.
| LW | TW | 3 Doors Down | Kryptonite (Republic/Universal) | 3,931 | -180 | 75 |
| 22 | 2199 | LARGE ROSE (A&M/Interscope) | 1847 | 114 | 75 |
| 23 | 2174 | STING - Desert Rose (A&M/Interscope) | 2161 | 140 | 75 |
| 24 | 2153 | SISTER HAZEL - Change Your Mind (Universal) | 2132 | 140 | 75 |
| 25 | 2133 | 3 DOORS DOWN - Kryptonite (Republic/Universal) | 2104 | 140 | 75 |
| 26 | 2131 | SISTER HAZEL - Change Your Mind (Universal) | 2087 | 140 | 75 |
| 27 | 2130 | STING - Desert Rose (A&M/Interscope) | 2086 | 140 | 75 |
| 28 | 2129 | SISTER HAZEL - Change Your Mind (Universal) | 2083 | 140 | 75 |
| 29 | 2128 | STING - Desert Rose (A&M/Interscope) | 2082 | 140 | 75 |
| 30 | 2127 | SISTER HAZEL - Change Your Mind (Universal) | 2079 | 140 | 75 |
| 31 | 2126 | STING - Desert Rose (A&M/Interscope) | 2077 | 140 | 75 |
| 32 | 2125 | SISTER HAZEL - Change Your Mind (Universal) | 2076 | 140 | 75 |
| 33 | 2124 | STING - Desert Rose (A&M/Interscope) | 2075 | 140 | 75 |
| 34 | 2123 | SISTER HAZEL - Change Your Mind (Universal) | 2074 | 140 | 75 |
| 35 | 2122 | STING - Desert Rose (A&M/Interscope) | 2073 | 140 | 75 |
| 36 | 2121 | SISTER HAZEL - Change Your Mind (Universal) | 2072 | 140 | 75 |
| 37 | 2120 | STING - Desert Rose (A&M/Interscope) | 2071 | 140 | 75 |
| 38 | 2119 | SISTER HAZEL - Change Your Mind (Universal) | 2070 | 140 | 75 |
| 39 | 2118 | STING - Desert Rose (A&M/Interscope) | 2069 | 140 | 75 |
| 40 | 2117 | SISTER HAZEL - Change Your Mind (Universal) | 2068 | 140 | 75 |

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

**ONLINE TRACKING SERVICES NOW AVAILABLE UNTIL 12 NOON WEDNESDAY PACIFIC DAYLIGHT TIME.**
**Gavin Rhythm Crossover**

**Spins**

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<th>LW</th>
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<td>1</td>
<td>DR. DRE - 'The Next Episode' (Aftermath/Interscope)</td>
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<td>JAY-Z - Big Pimpin' (Roc-A-Fella/Priority)</td>
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<td>NELLY - 'Country Grammar' (Universal)</td>
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**#1 HyperActive again this week by a country mile...testing and requesting like crazy. Up 44-96 spins @ WJFX-Fl. Wayne, up 37-73 @ KUBE-Seattle, 39-70 @ KXME-Honolulu.**

**11**

| 4  | AKM/VH - Try Again (Backword/Virgin) | 2043 | +143 | 49 |
| 5  | DESTINY'S CHILD - Jumpin', Jumpin' (Columbia/CRG) | 2016 | +134 | 40 |
| 6  | EMINEM - The Real Slim Shady (Interscope) | 1966 | -155 | 44 |
| 7  | JOE - 'I Wanna Know (Joe)' | 1869 | +109 | 51 |
| 8  | DA BRAT - What Chu Like (So So Def/Columbia/CRG) | 1803 | -186 | 39 |
| 9  | NEXT - 'Wanna (Arista)' | 1623 | +50 | 42 |
| 10 | DMX - Party Up (IDJMG) | 1392 | -121 | 44 |
| 11 | JANET JACKSON - 'Doesn't Really Matter' (Def Soul/IDJMG) | 1227 | +150 | 44 |
| 12 | DESTINY'S CHILD - Jumpin', Jumpin' (Columbia/CRG) | 1167 | +55 | 26 |
| 13 | JAGGED EDGE - 'Let's Get Married' (So So Def/Columbia/CRG) | 1162 | +45 | 36 |
| 14 | SISQO - 'Thong Song (Def Soul/IDJMG)' | 1108 | +98 | 44 |
| 15 | JOE - 'I Believe In You (Ruff Endz)' | 985 | +235 | 31 |

**Quick start for this former member of Xscape. Up 40-64 spins @ KXME-Honolulu, 28-55 spins @ WJMJ-Boston, up 38-49 spins @ KBXX-Houston.**

**R/C Chartbound**

**Spins**

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<td>MANDY MOORE - 'I Wanna Be With You' (Epic/550 Music)</td>
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<td>DEBELAH MORGAN - 'Dance With Me' (Atlantic)</td>
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<td>SHAGGY - 'Dance &amp; Shout (MCA)</td>
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<td>EMINEM - 'None of Me' (Interscope)</td>
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<td>SANTANA - 'Corazon Espinado (Arista)'</td>
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<td>KELLY PRICE - 'All I Know (IDJMG)'</td>
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<td>W. HOUSTON &amp; E. IGLESIAS - 'Could I Have This Kiss Forever (Arista)'</td>
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<td>BRITNEY SPEARS - 'Lucky (Jive)'</td>
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<td>CHRISTINA AGUILERA - 'Came On Over Baby (All I Want is...)' (RCA)</td>
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<td>D-CRU - I Will Be Waiting (Elektra/EGG)</td>
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<td>SONIQUE - 'Rock (Republic/Universal)'</td>
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<td>JOE - 'I Believe In You (Ruff Endz)'</td>
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<td>TAKE 5 - 'Shake It Off (Elektra/EGG)'</td>
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<td>MYSTIKAL - 'Shake Ya Ass (Jive)'</td>
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<td>17</td>
<td>LARA FABIAN - 'I Will Love Again (Columbia/CRG)'</td>
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<td>FRAGMA - 'Toa's Miracle (Strictly Rhythm)'</td>
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<td>19</td>
<td>TONY TOUCH - 'I Wonder Why (He's the...)' (Tommy Boy)</td>
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<td>20</td>
<td>WYCLEF JEAN - 'It Doesn't Matter (Columbia/CRG)'</td>
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**SnapShots**

**The Baha Men is #3 phones with 'Who Let The Dogs Out.' Son By Four's 'Purified of Pain' is Top 10 phones, and Eminem, Pink, Toni Braxton, Creed, and Nine Days are all powiers, as expected."**

—Paul "Cubby" Bryant, MD, 2100-New York

"The biggest record on KUBE right now is Common's 'The Light'--we've not seen a record request like this in months! #1 phones instantly!"

—Shellie Hart, OM, KUBE-Seattle

**Notable Quotage:**

"Yeah, that sounds good to me." —2100-New York OM Kid Kelly, showing his support as virtual best man (via cell phone) at Tone E. Fly's wedding.

"And boy did he smell bad;" —WJMJ-Boston MD Michelle Williams, after taking a whiff of DJ Roy Barboza, who set a world mixing record (62 hours).

"Generate complaint calls? Bring it on;" —KRKR-Portland PD Tommy Austin, on what he's looking for in a night jock.

"Gotta secret that I just can't hide... I'll do anything to be by your side..."

—B94-Pittsburgh boy PD David Edgar, attempting to sing "Gotta Secret" by the station's pre-fab boy band, the Crushboys.

**Success Stories, Too**

'Baha Men! Baha Men! Baha Men! Baha Men! Baha Men! Baha Men! Baha, etc... and Shaggy, too." —Bill West, PD, WZYT Huntsville, Ala.

"Shaggy is blowing up already--Top 10 phones;" —Tommy Austin, PD, KRKR-Portland

"To no one's surprise, 3 Doors Down is already very big... good phones and Top 10 cutoff. Nine Days continues to be our most-played record and is testing extremely well."

—Dave McKay, PD, WPST-Trenton

**Email Comments to Kevin @ Gavin.com or Call (415) 495-1990**

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The months of touring, shaking hands, and kissing babies (not to mention a Disney Channel special) has finally paid off, as the last finale crack the Top 10.

1 9 P!nk - There You Go (J/LaFace/Arista) 3144-77 71 0
2 10 VITAL VICTORY - Everything You Want (FCA) 2813-14 71 0
3 11 JESSICA SIMPSON - I Think I'm In Love With You (Columbia/Capricorn) 2776+300 66 2
4 12 MANDY MOORE - I Wanna Be With You (Epic/550 Music) 2680++17 78 0
5 13 BACKSTREET BOYS - The One (Jive) 2643-845 78 0
6 14 ENRIQUE IGLESIAS - Be With You (Overstock Music/Interscope) 2618-664 72 0
7 15 GOGO DOLLS - Billy (Warner Bros) 2406-414 72 0
8 16 SISTER HAZEL - Change Your Mind (Universal) 2394+261 81 1
9 17 TONI BRAXTON - He's Not Man Enough (J/LaFace/Arista) 2165+261 66 1
10 18 SPLENDER - I Think God Can Create (C/G) 2085+54 74 0
11 19 STRING - Desert Rose (A&M/Interscope) 1851+190 70 5
12 20 BON JOVI - It's My Life (J/DWMG) 1832+170 70 2
13 21 3 DOORS DOWN - Kryptonite (Republic/Universal) 1825+368 69 6
14 22 MADDY GRAY - I'm Up (Epic) 1810-232 56 0
15 23 CHRISTINA AGUILERA - Turn It To You (RCA) 1848-578 57 0
16 24 SOUL DECISION - Feed Me (MCA) 1766+361 54 4
17 25 JANET JACKSON - Doesn't Really Matter (J/DJ/Music) 1587+466 62 6
18 26 W HOU.STON & E. IGLESIAS - Could I Have This Kiss Forever (Arista) 1582-83 65 1
19 27 LARA FABIAN - I Will Love Again (Columbia/Capricorn) 1578+312 62 3
20 28 EQUILARIO - Star Man (Capricorn) 1533+793 77 6
21 29 ENEM - The Real Slim Shady (Aftermath/Interscope) 1520-207 54 2
22 30 DESTINY'S CHILD - Jumpin' Jumpin' (Columbia/Capricorn) 1497+383 54 8
23 31 NO DOUBT - Simple Kind Of Life (Interscope) 1388+79 57 0
24 32 SISQO - Thong Song (Dreamy) 1315-341 46 0
25 33 WESTLIFE - Swear It Again (Arista) 1267+437 46 0
26 34 SAVAGE GARDEN - Crash And Burn (Columbia/Capricorn) 1011-204 38 0
27 35 BEN HARPER - Steal My Kisses (Virgin) 925+154 40 0
28 36 SHAGGY - Dance & Shout (MCA) 808+29 47 11
29 37 DESTINY'S CHILD - Say My Name (Columbia/Capricorn) 769-222 29 0
30 38 SONIQUE - It Feels So Good (Republic/Universal) 743-237 25 0
31 39 NEXT - We'll Be There (Arista) 708+26 25 2
32 40 ALICE DEJAY - Better Off Alone (Republic/Universal) 684-217 25 0

**Notes:**
- "Mambo No. 5 (A Mambo No. 1)" by Lou Bega was not available for the chart.
- "Enrique Iglesias" is misspelled as "Enrique Iglesias" in the chart.
- "Shaggy" is misspelled as "Shagy" in the chart.
- "Evanescence" is misspelled as "Evanescen" in the chart.
- "BOB PINO" is misspelled as "BOB PINTO" in the chart.
- "Leona Lewis" is misspelled as "Leona Lewis" in the chart.
- "Destiny's Child" is misspelled as "Destiny's Child" in the chart.
- "Next" is misspelled as "Next" in the chart.
- "Alice DeJay" is misspelled as "Alice DeJay" in the chart.
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CHICO DEBARGE, SNOOP DOGG, ENRIQUE IGLESIAS, MANDY MOORE, PINK, DA BRAT, MONTELL JORDAN, BEANIE SIEGEL, BIG MARY J. BLIGE, KIM, NO MORE, IT TAKES TWO, WONDERFUL, MR VEGAS, TONI BRAXTON, DEBORAH COX, RICKY MARTIN, THE CUP OF LIFE, ENRIQUE IGLESIAS, BE WITH YOU, JONAH, SSST...(BE QUIET), ALICE DEEJAY, MACY, 3, TONI, BACKSTREET BOYS.

"Country Grammar" is Top 5 phones and it's researching.

—Damion Young, APD, Power 106-Los Angeles

QWHT-New York
PD: Tracy Claxton
1210 Wilation Rd
(212) 229-9793

KOOL-FM
PD: Tim Richards
1260 Boylston Ave
(617) 266-3750

WBBM-FM-Chicago
PD: Todd Gavilan
210 N. Michigan Ave
(312) 944-9000

WQKI-Detroit
PD: Jeff Kapug
APD: K Kevin Morgan
(143) 592-5108

WKRL-San Francisco
PD: Casey Kearin
MD: Michelle Williams
(413) 563-0577

WWMX-Seattle
PD: Mike Preston
MD: Marcus D
(206) 805-1061

KLUC-Las Vegas
PD: Jody Martin
MD: D J King
(702) 253-5800

www.americanradiohistory.com
The Return of De La Soul  
**Part Two**

Last week we checked in with Posdous of De La Soul regarding their upcoming album (due Aug. 9) and current tour. Pos discussed the guest appearances, production, and content of AOI/Art Official Intelligence and its three elements. This week Pos gets open on Maseo’s contributions and the Spitkicker Tour, which continues to make its way across the States.

**That new song where Maseo rhymes “You don’t wanna bust that shit” can you tell me about that, and the message Maseo’s trying to convey?**

Yeah definitely. It’s basically he’s just tellin’ and speakin’ to a lot of cats who front. Whether they be emcees or regular cats in the street who pop shit about guns, but they really don’t go that route, they really don’t wanna bust a part of this. So “You Don’t Wanna B.D.S.” is the name of the song and that’s why we sing, “You don’t wanna bust that shit fo’ real.” And he’s just mentioning how a lot of rappers talk it, but don’t really walk it. And we know that ain’t real. A lot of cats come from areas where they ain’t really tryin’ to get down like that, and I know cats who do get down like that who don’t have time to talk about shit like that because they tryin’ to get away from it. That’s basically what that song’s about, and it’s a dope song.

Freddie Foxxx is actually on that song too. That songs on the first album, Maseo’s always been rockin’.

He’s always been an emcee. And what’s dope about him B, he sounds dope. And he writes his own rhymes! You can’t front on him. It ain’t like I’m writin’ it! He can definitely emcee.

I’m telling you, Sonny, the album is great. To me it’s a real soulful album. There’s a lot of songs where the chorus is being sung and it’s in a soulful sense. And it’s very reminiscent, to me, of 3 Feet High and Rising, in the sense that that album was made where we just went anywhere we wanted and then glued everything together instead of trying to just stick to one certain theme. So that’s where straight for next year. I mean, everyone on it right now man...they fam. There’s no problem to get it goin’! People like Common, and Kwa [Talib Kweli], I see them almost like every other day, and people like Pharoahe and them. So it’s definitely a growing phase and we’re looking to make it even bigger next year. But like I said, with all the people who have participated to help it be where it is now, that’s like family. We’re all together on the road having fun, making beats together, rhymes...everything.

**Who came up with the concept for this tour? Was it a label thing or assembled by the artists?**

It was among the artists. It was among ourselves as a group, and with the help of Black Smith Management that has Corey Smith, who manages Reflection Eternal. So we all came together and Plug 2 came up with the name, and it’s something that we’re gonna help grow and become better. Dove came up with the name and we wanted it to be an annual thing, but on the level that the groups involved were respected and known as people who spit fire lyrics. It’s not even just based off of, “Oh, this person got a hot record.” No. All emcees involved in this show are emcees who can kick really great rhymes and hold the essence of being a true emcee, and a true entertainer. And that’s how we see the people who will from now until whenever he included on this type of a tour.

Peace and Respect to Pos for his words and time. Much respect to my folks Chris Atlas and Mr. Vince of Tommy Boy for making sure the interview went down. To all those who crossed paths and put me on the team during the tour through San Francisco, and all members associated with the Spitkicker Tour who help to make this the premier concert event of the summer, One Love.
Early Shakers:
41 SPINS @ WBHJ
19 SPINS @ WPEG
26 SPINS @ WJWZ
34 SPINS @ WJBT
36 SPINS @ WJHM
43 SPINS @ KXHT
40 SPINS @ WQUE

The First Single
Urban Impact
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Let's Get Ready
In Stores
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**Gavin RAP/HIP-HOP**

**G2 Rap/Hip-Hop**

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**SpinCREASE**

- **DE LA SOUL**  +72
- **M.O.P.**  +58
- **REFLECTION ETERNAL**  +54
- **CUBAN LINK**  +53
- **MAJOR FIGGAS**  +45
- **ABORIGINALS**  +43
- **ENCORE**  +3Q

**ChartBOUND**

- **DOUG E. FRESH** (Independent)
- **LE FLOW** (Ultra)
- **DJ QUIK** (Arista)
- **T.I.P.** (Arista)
- **SLIM CUTT CALHOUN** (La Face/Antanta)
- **BEDROOM WIZARD** (GoodVibe)
- **AWOL ONE** (Celestial)
- **DJ REVOLUTION** (Nu Grav)
- **DEE SURREAL** (SonDo)
- **STYLES INFINITE** (Cassidy/Artasia)

**Gavin RAP**

DJ REVOLUTION (41) - "Backbone" (Nu Gruv)

**DEE SURREAL (40)** - "The Beast Within" (SonDoC)

**STYLES INFINITE (28)** - "Fresh Av" (Shady Acres)

**ETCETERA (27)** - "Deez Like Cat" (tido)

**ERATIK STATIK (22)** - "Hot Lava" (Indus)

**SpinCREASE**

- **DE LA SOUL**  +72
- **M.O.P.**  +58
- **REFLECTION ETERNAL**  +54
- **CUBAN LINK**  +53
- **MAJOR FIGGAS**  +45
- **ABORIGINALS**  +43
- **ENCORE**  +3Q

**Reports Accepted No Later Than Thursdays 4 p.m. (PST)**

Gavin Station Reporting Phone: (415) 495-1990, Ext. 606
Fax: (415) 495-2580

**Representing Rawkus Records!** (L-R) Raphiki (Rawkus), Sonny D. (Gavin), Pharoahe Monch, Talib Kweli, Mike Nice (Rawkus), 007 (Rawkus), & Hayden (Rawkus) at a recent retail visit.

**L-R The powers that be!** Tommy Boy's Mr. Vince, Sonny D., and KZSU's Kevvy Kev catch up at a retail spot that'll have you goin' Ooooh.

**At a recent visit to 106.1 KMLE in San Francisco, MCA's Troy Marshall, KMLE's Glenn Auro, Common, and KMLE's Chuy Gomez. These cats are, as J-Grand would say, "Big in the Street." Well, two of them anyways! Makin' moves on the streets of L.A. from L-R are Rawkus Records' Raphiki, G-Team's ID, and 007, also of Rawkus.
One of the Week's Most Added Records!!!

WNOV  WJKS  WJTT  WKGN  WWDM
WZAK  WOWI  WHNR  WJZD  WWWW
WENZ  WIBB  KBCE  KRRQ  WFXA
QPHI  WTMG  KDKS  KIIZ  WPAL
WUSL  WFXE  WEMX  WHRK  WQHH
WDTJ  WTMP  WJMI  KIPR  WAMO
WHAT  WEUP  KJMM  WKGN  WCKX
WKYS  WJWZ  KVSP  WQOK  WTLC
WBLK  WZHT  WQUE  WZFX  KPRS
WNEZ  WJJN

Audience Over 5 Million!!!!

The Blazin' New Single From Anarchy.

FIRE
THE BEST OF QUINCY

Excerpted from No Static: A Creative Guide to Radio Programming by Quincy McCoy

This week: an interview with Cathy Hughes, chairman and CEO of Radio One. She is the first black woman to own and operate a major broadcast company.

Q: The number of black radio stations in the U.S. continues to decline, yet your company is getting bigger. What are you doing that the other black companies aren't?

CATHY HUGHES: I refuse to accept buyouts. This goes back to the days I slept on the floor of the station. We refused to accept anything but success in our company. This is a competitive mentality that God just blessed me with. Jesse Jackson once said, "Marriages only fall apart when people give up trying to make them work." In my mind, I translated that into, "Businesses only fail when people give up." I refuse to sell out to the big boys, I refuse not to grow. I refuse to accept the Telecommunications Bill as failed accompli for my future. I have on my blinders with one purpose in mind: the building of Radio One.

The Telecommunications Bill was so cleverly camouflaged. It went after the small broadcaster. Well, all blacks are small broadcasters. We were the largest with 25 stations, and people were always saying, "Isn't it wonderful?" Hell no, it is not wonderful—it's an indictment of the condition of the industry, not a testimony to our greatness. Our goal is to remain the largest black-owned radio corporation, but also to double or triple the number of facilities we already have.

Can you explain to me why established black companies that have been in the radio business for years don't consider joining forces and establishing one large group of stations? Is this an ego problem or just poor economic vision on their parts?

CH: Before the Telecommunications Bill passed, I went on a two-year campaign to try to educate and organize black broadcasters about the dangers of deregulation. I tried to organize letter-writing campaigns and protests. Today, members of NABOB [National Association of Black-Owned Broadcasters] say, "You tried to tell us." After the bill passed, my son Alfred approached all black owners and suggested that we do what the Hispanics have done and all come under one umbrella. It was as if he told them to kiss his backside. The irony is that my company ended up being one of the first duopolies in the country. We still haven't given up. We still spend a lot of time talking to black owners about some type of joint venture.

What type of management and leadership abilities are necessary to perform your job?

CH: What I do has changed significantly with the rapid expansion of our company. My son is my president and general manager. He's in charge of acquisitions. I always get the credit, but that's my son's area of responsibility. I stay on the day-to-day operations; I still feel that my function in life, my goal, is not to acquire radio stations but to create job opportunities for broadcasters of color. The vehicle I use to do that is a radio station. I've always believed that if you develop people and concentrate on building your personnel pool, the money will come because you will have a team of hard-working, competent, dedicated individuals. That has always been my strategy. No matter how big we become, my job is to keep us one happy family and superserve our family members—our listeners.

Our company has an incredible track record of reemployment. Over our 19-year history, we have had numerous employees who have worked for us three or four times. They're people who have quit—or even been fired—who have come back more mature, dedicated, or understanding of our goals and missions. When I see the number of individuals who have excelled because of our emphasis on staff development, and the number of people who work for us that make six-figure salaries, that's where I get my joy. It's not the number of stations I own; it's the number of jobs I provide for the African-American community.

When you're a black corporation, you're always going to get a bad reputation. That's just the nature of the beast. Part of it has to do with competitors putting out lies and rumors to try and make us appear as if we were less than adequate. They try to make it seem like we just got up one morning and somebody just gave us radio stations—that sleeping on the floor and being in there seven days a week to make it happen had nothing to do with it.

A lot of your competitors are using a clustering strategy in the nation's largest cities, often with Urban-oriented programming. How does that affect you, and are you doing the same?

CH: We believe that good radio is local radio. Steve Hegewood, my VP of programming, controls all of my FM formats, but all my stations have their own PIDs, and they all have their own local emphasis. I'm not trying to mass produce or boilplate black radio, because I want to superserve the communities. Years ago, the reason I wanted to do a talk format [at WOL] was from reading The Washington Post and seeing what Katharine Graham was doing for her community and what my white competitors did for their listeners. I thought if someone were doing that for the black community, not only would they have a successful facility but they would also be filling a void in the community. This has always been part of our strategy and it works for us.

You are a black woman who has broken through a lot of barriers and disproved a lot of taboos and misconceptions that have been holding women—and especially women of color—down from high positions. What advice do you give women who want to follow in your footsteps?

CH: You have to put on blinders and become totally focused and ignore the racism or sexism. You can't allow negative responses to deter you from what you're trying to accomplish. You have to make "no" a motivational response and figure out how to turn it into a "yes." Never be afraid to work twice as hard and twice as long to break even with your competitors. I don't shy away from the notion that you have to be twice as good. It gives me a feeling of superiority.

Tired of dressing up as the station mascot?

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**Urban RECURRENTS**

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

**ALL NON-MEDIA BASE CHARTS ARE COMPILED BY GAVIN. THE EZ DESIGNATION REFERS TO "GAVIN SECONDARY CHARTS," COMPILED FROM PROJECTED AIRPLAY DATA SUBMITTED BY SELECT NON-MONITORED STATIONS.**

**ONLINE TRACKING SERVICES NOW ARE AVAILABLE UNTIL 12 NOON WEDNESDAY PACIFIC DAYLIGHT TIME.**
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The Conclave Celebrates Its Silver Anniversary

BY AC/HOT AC EDITOR ANNETTE M. LAI

In honor of this year's Conclave being held this week in Minneapolis we took a walk down Memory Lane with several longtime friends and supporters of this annual gathering. We asked them to share their special memories and thoughts about the always-informative-and-fun get-together that gets the Twin Cities hummin' in mid-July. To Tom Kay, Jane Dyson, the board of directors, and the tireless crew of volunteers that make the Conclave happen every year... "Happy 25th Anniversary!"

"Does anyone remember Conclave '95's bowling party? In that bowling alley there was a karaoke bar where myself, Clarence Barnes, Bobbii Hach, Steve Kline, and Margaret LoCicero sang until closing time—tunes from 'Love Shack' to 'Friends In Low Places' and a few others a boot, and the singing kept getting more off key with every pitcher we drank. Then, when they finally had to kick us out, we couldn't get a taxi—we kept calling for one but none would come to that particular bowling alley. It must have had a bad reputation. We finally found a guy in the parking lot with an old, red Caddy who offered to take us back to the hotel...only it was one of the wildest rides any of us had ever taken! Speeding up and down the streets of Minneapolis and St. Paul, each of us were wondering if we'd make it back to the hotel alive." —JAMES BAKER, KBIG-LOS ANGELES

"I was on the board of the Conclave for many years, and one of my jobs was to pick up the speakers at the airport and make sure they're comfortable before giving their speeches. One of my favorite experiences was with G. Gordon Liddy, the famous Watergate figure. He was a gracious gentleman, but I couldn't help thinking about all the things he allegedly did, and reading the book Will, I was a little concerned about getting my nose cartilage jammed into my brain if I asked him the wrong question. In the elevator at the hotel, I asked him what kind of music he liked. He enthusiastically responded that he was an ABBA fan. He went on and on about owning everything ABBA had ever done. It blew me away. I wonder if he was listening to 'Dancing Queen' on the way to the Watergate break-in." —REID HOLSEN, KELO/FM-SIOUX FALLS, S.D.

"There is definitely something special about the 'Clave. Anybody who's been knows what I mean. I attended my first one in 1986 and have been back almost every year since, even after I moved east in 1991. This gathering is quintessentially 'radio,' and each consolidation year has made me treasure the Conclave more. I think a lot of us who make that mid-summer trek are still having a love affair with radio. The Conclave board has carefully preserved a place where we can return for a couple days and just enjoy radio. It's a reunion." —KURT JOHNSON, WLCE (ALICE 104.5)-PHILADELPHIA

"One of my Conclave memories, although not necessarily my favorite one, is that one of my early general managers was too cheap to pay for two hotel rooms, so he forced our AM program director and me to share a room. He snored. On top of that, our wives joined us a couple days later, meaning there were four of us sharing the room (and bathroom)." —CHUCK KNIGHT, WSNY (SUNNY 95)-COLUMBUS

"The Conclave! To my mind it was from the beginning and still is Radio's Most Important Sharing Educational Event.' I remember getting a phone call from [Conclave founder] Doug Lee just a few days before the first gathering with a personal invitation to attend. He said, 'I've put this little meeting together with the advice, counsel, and encouragement of Bill Gavin, and help from friends Peter McLane and Dan Brannan.' That was enough of a recommendation for me. I got to that first Conclave and haven't missed one since. I have notes and memories from great sessions by people like: Chuck Blore ('Do I test my radio and TV spots? Of course! I test them the only place you really can—on the air!') Art Roberts ('Too few put forth love on the air. Put forth love, tenderness, and... listen to your audience.') David Martin ('PDs tend to gravitate to the talent that's succeeding. Your job is to give equal, effective, quality time to all of your air talent.') Bill Gavin ('Radio brings people together as nothing else. I'm proud of my 55 years with the radio-records industries. Take care of it!') —JONATHAN LITTLE, WWW.RADIORESEARCH.COM

"My special Conclave moments include: The McVay Media award celebration on the Wednesday of the Conclave. 'A few years ago, our good friend, Gary Nolan, PD at WLTE, put a fun panel together that included me. It was a game show theme that was entertaining and a learning experience for all involved. 'Of course, the A/C get-together on Thursday night at J.D. Hoyt's is always well-attended and a good place for everyone to meet and have some fun. 'Plus, I'm really excited about this year's Conclave as we will be exposing some great artists to radio. Neve will be performing at the Block Party and the Jayhawks will be performing at the opening cocktail party.' —ELAINE LOCATELLI, COLUMBIA RECORDS

Continued on page 26
Adult CONTEMPORARY

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<td>LARA FABIAN - I Will Love Again (Columbia/CGR) 737 662 +75 73</td>
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LeAnn Rimes continues to make new friends across the U.S. KSLY-Seattle PD Barry McKay reports Lara's debut is "a very reactionary song that even adults are calling for."

19 19 98 - I Do (Cher) (Universal) 707 768 -51 88
20 20 20 SARAH McLACHLAN - I Will Remember You (Live) (Arista) 700 713 +13 92
21 21 MACY GRAY - I Try (Epic) 597 620 -23 61
22 22 BACKSTREET BOYS - The One (Jive) 459 453 +6 48
23 23 WESTLIFE - Swear It Again (Arista) 367 393 +26 40
24 24 SASHA - If You Believe (Reprise) 345 327 +18 44
25 25 MARK SCHULTZ - He's My Son (Myth/Epic) 325 307 +18 48
26 26 DAVID KISS - Know You By Heart (Capitol) 262 282 -20 44
27 27 JON SECADA - Stop (Epic/550 Music) 210 178 +32 33
28 28 SUZY K feat. DONNY OSMOND - Now I Know (Velum Entertainment) 187 149 +38 43
29 29 ENRIQUE IGLESIAS - Be With You (Interscope) 178 144 +34 15
30 30 RUTH NELSON CHAPMAN - Shake My Soul ( RCA) 172 256 -84 32
31 31 JOE - I Wanna Know (Jive) 141 139 +2 23
32 32 JESSICA SIMPSON - I Think I'm In Love With You (Columbia/CGR) 138 96 +42 23
33 33 STING - Desert Rose ( Axan/Interseek) 131 105 +26 13
34 34 JOHN MELLENCAMP - Yours Forever (Theme From...) (Columbia/CGR) 128 80 +48 18
35 35 KENNY ROGERS - Buy Me A Rose (Dreamcatcher) 100 99 +1 15
36 36 BB MAK - Back Home (Universal) 96 - IRI 7
37 37 ALLISON Krauss - It Wouldn't Have Made Any (Rounder/UMG) 92 95 +3 20
38 38 JOHN TESH/CHORD PAGE - When She... (Garden City/Test/Media) 92 112 -20 12
39 39 CAROLY SIMON - So Many Stars (Arista) 86 - IRI 17
40 40 JAMS JAN - Joene (Windsor Hill) 79 60 +19 17

HyperACTIVE

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<td>BB MAK - Back Here (Hollywood)</td>
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<td>JESSICA SIMPSON - I Think I'm In Love With You (Columbia/CGR)</td>
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<td>218 40</td>
<td>JON SECADA - Stop (Epic/550 Music)</td>
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<td>187 38</td>
<td>SUZY K / DONNY OSMOND - Now I Know (Velum Entertainment)</td>
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GavinAC

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

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

Online G2 tracking services are now available until 12 noon Wednesday Pacific Daylight Time.
Singing to You
from the forthcoming album “Singing to You”

AC Impact Day
July 24th!

National Promotion by
Tom Mazzetta 303.652.0123
Mike Martucci 631.981.9080
Paul Crowley 704.367.2511
Gene Armond 212.741.9108

NR Music
Tammy Wolfe 702.897.3500 ext. 111
tammy@nassiri.com
www.nassirimusic.com
**Gavin HotAC**

### HotAC

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<td>MACY GRAY - I Try (Epic)</td>
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<td>VERTICAL HORIZON - You're A God (RCA)</td>
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Last year at this time we were introduced to Vertical Horizon. Fast forward one year and they're hot, hot, hot! Heavy airplay increases at stations like WPL (6-19), KZPT (5-23), KZZD (12-23), and WBMX (7-23).

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**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 "GA VIN SECONDARY CHARTS," COMPILED FROM PROJECTED AIRPLAY DATA SUBMITTED BY SELECT NON-MONITORED STATIONS.**

**ONLINE G2 TRACKING SERVICES NOW ARE AVAILABLE UNTIL 12 NOON WEDNESDAY PACIFIC DAYLIGHT TIME.**
Continued from page 22

"Seeing our Governor, Jesse Ventura, speak last year was definitely a cool moment for me as were the two years where I hosted the A/C panel and we played Radio-Television Jeopardy.” A panel of three programmers and three promotion executives had to answer questions about the others’ industry. It was fun and had a nice family feel to it.” — GARY NOLAN, WLTE-MINNEAPOLIS

Kevin Peterson

“Of the speakers that influenced me the most was Al Ries. Pick a programmer who hasn’t read a Trout & Ries book. Their stuff completely applies to us on a daily basis and I think they’ve helped me become a better programmer and marketer.” — KEVIN PETERSON, WMZJ-PENSACOLA, FLA.

“A paragraph about the Conclave? Impossible. As one of—I believe—three people who have attended every Conclave, there is no one memory at all. No one panel or speaker. No one party, suite, or concert. What there is, is an ongoing tradition of getting together with people I like. Getting out in the early mornings with a group of friends to walk around one of the lakes and after breakfast, making a quick dash back to the hotel to get to some meeting where something interesting actually happens. Reunions with friends in the hallways that beat any high school reunion. There are great speakers and a real commitment to a real education. It’s amazing that a small group of ever-changing volunteers (with the exception of Tom Kay, who has stayed the course forever), can do wonders with no budget and no time, yet with a desire to have the best little gathering in the business.” — MARC RATNER, DREAMWORKS RECORDS

Bobby Rich

“For a guy who’s been around the buzz for upwards of 30 years, I am a Conclave newcomer. Last year was my first. After 23 years of hearing about it (when it started I was a PD in Davenport, Iowa—I heard about it from its founder Doug Lee!) I finally experienced it. And it was great.

“One big thrill for me was when I learned a new group called the Vees would be showcasing before the Triple A session. While that is not my format of choice, I was told they were Bobby Vee’s sons, so that was reason enough to check it out. Upon arrival, I found it was Bobby Vee himself fronting the band! Hey, I played his hits when they were current, so that session was a special thrill.

“I even wanted to say hello to him and had him autograph his CD (something I never do). He was wonderful, both as a performer and a person.” — BOBBY RICH, KMXZ-TUCSON
"Moby's 'Porcelain' (V2) and Travis' 'Why Does It Always Rain On Me?' (Epic) are doing very well for us. Moby is especially generating a lot of phone response."  —Dusty Hayes, PD, WXPT-Minneapolis
Losing A Competitor: Make It Work For You

“Celebrate for the day, but don’t dance on their grave.” That’s the sage advice I remember hearing from consultant Paul Jacobs of Jacobs Media. He was talking about exactly how a station should react when a format competitor finally goes away after a long battle.

“When ‘Max’ changed formats, I went through a lot of emotions,” remembers WPLY (Y100)-Philadelphia PD Jim McGuinn after his Modern A/C competition switched to Smooth Jazz last summer. “But overall, we were really excited—there was a lot of hugging and kissing in the halls.”

KNRK-Portland PD Mark Hamilton was similarly elated when Modern A/C competitor KBBT (The Beat) made the switch to a “mix” format just last month: “More accurately, it was actually relief. It was like a long siege that we figured we would eventually win, but we just had to wait it out.”

Beyond the initial reaction of relief, the broader question remains: how do you capitalize on the golden opportunity of a competitor changing format? What is the best way to pick off their P1 listeners? Do you adjust your music? Change your on-air positioners?

“Do you get harder or softer? Should I shift musically? Those questions do immediately run through your mind,” reasons KNRK’s Hamilton. “But you really have to take a step back and take a deep breath. The reason why my competitor has gone away is because my brand was stronger than theirs, so it’s not the time to try to copy what they had been doing. Would Pepsi change their formula if Coke went away? Pepsi would just continue to do what they do best.”

McGuinn agrees. “The reason Max went away is simply because they weren’t doing it right.”

Can you at least add some of the competitor’s core music to make your station more attractive to any ‘free agent’ listeners? “When Max went away, we tried to make Y100 as familiar and friendly and inclusive as possible,” says McGuinn. “We didn’t add any new titles—but this station has always played mass-appeal music, anyway. This is the station that broke the Barenaked Ladies and the Indigo Girls, so we didn’t have to change a thing. And we didn’t play Ruge in middays before, so we weren’t going to do anything foolish and start playing them there now, either.”

“We’re going to take a ‘wait and see’ attitude,” says Hamilton. “We’ll do extensive research and cluster analysis to see if there’s any benefit from playing the artists that were on The Beat. We’ll see if we get any of their former P1s before we add in any titles that were core artists on that station, such as Dave Matthews and Sara McLachlan.”

Should you acknowledge the change of your competitor on-air? “There were people inside the building here that wanted me to put liners on the air right away that said ‘Welcome Beat listeners,’” bristles Hamilton. “I felt that was a mistake, and would sound corny, so I resisted the temptation.”

McGuinn, however, did allow for a moment of glee. “Since our competitor’s on-air slogan was ‘Max knows music,’ I couldn’t resist running a produced liner that said, ‘Apparently Max didn’t know jack about music,’” he laughs. “But that only ran for one day, and then it was gone.”

“The ironic thing is that Max actually made us a much better radio station, especially when we stopped being defensive and worrying about them and just concentrated on making Y100 the best station we could be,” McGuinn concludes. “So when those disenfranchised Max fans came back and tried us again, they actually liked us much better this time around.”

ARTIST PROFILE
Nickelback

Single: “Leader of Men”
Album: The State
Label: Roadrunner

Coming from Hornesby, Alberta, the unpretentious “Heart of Canadian Groove country,” Nickelback is creating a buzz with the single “Leader of Men” off their new sophomore effort. Once a bar-tending cover band known as Village Idiot and now the newest band at Roadrunner, I caught up with lead singer Chad Kroeger on the tour bus to comment on the status of Nickelback.

You guys are playing a bunch of shows right now. How’s that been going?
It’s been going good. We’ve been on the road for, I think, 14 weeks. We started with 3 Doors Down and did about 35 shows. Then we jumped on with Bon Jovi and Glenn, did a couple tour up and down the West Coast then had a couple days off—now we’re back doing festivals and jumping back with 3 Doors Down to do another ten shows.

What’s the response been here? I know you have a big following in Canada.
It’s been almost received better in the U.S. than in Canada. In Canada, we were constantly trying to prove our worth and down here we feel like we’re not worthy. We’re getting on all the different formats, over 2500 spins a week, and Top Ten on two formats for 12 weeks. We’re just climbing the Alternative charts right now and we’re getting ready to go to another single in a few weeks.

Any bands out there right now that are inspiring you?
This is our second record so you stop getting influenced by things and start developing your own sound a little bit more. But we’re listening to everything from Sexendust to Rage Against the Machine to Lauryn Hill to Macy Gray to everything. We listen to absolutely everything.

What inspired you to write “Leader of Men?”

**All the stairs.**

Drugs.

**Is that most of your influence in writing songs?**

Yeah, let’s just cut the bullshit. I’m totally addicted to magic mushrooms.

**That’s true. “Leader of Men” totally came from a mushroom trip. I don’t try and preach anything. I’m not into the heavy stuff. I’m not into coke or heroin or anything like that, I think the worst drug I’ve ever done is acid. But, you know, I definitely like my bong. That’s the thing I got into doing. I like buying bongs for people. You know, because we’re crossing borders all the time, and I love giving them to music directors at radio stations. You know you find some of the younger guys, and even the older guys just love to smoke pot. They’ll get on the bus and you know you can use something like that. And every time they’re having a bong hit they’re thinking of you. “Yeah, I remember that night we partied with Nickelback.” It’s great to make a connection with a radio station. Instead of like, “Okay we’re the radio station and you’re the band.” It’s like “Yeah, I remember that time I got really high on the bus and started drooling.” The fun stuff like that is way cooler.

—Kathleen Richards

AARON’S DOPE. I knew Aaron Axelsen before he was GAVIN’s Alternative Music Director of the Year, but that’s a whole other story.

Here’s Aaron hangin’ backstage at LIVE 105’s BFDO festival with Atlantic’s Amy Johnson & Kris Metzdorf, and also giving Jacqueline Saturn some love by wearing a spitty Dope tee shirt.
### Alternative SPINS

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A stellar follow-up to one of the biggest hits of the first half of the year, KWWO lead with 47 plays this past week.

### Alternative CHARTBOUND

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### Alternative RECURRENTS

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LIT, STAND. Mudshovel
LIMP BIZKIT,
RAGE AGAINST THE MACHINE, Guerilla Radio
THE NIXONS,
LIT,
KID RED HOT CHILI PEPPERS,
THIRD EYE BLIND
GODSMACK, Voodoo
RAGE AGAINST THE MACHINE, Guerilla Radio
KORN, Freak On A Leash
OFFSPRING, She's Got Issues
CREED, With A Little Help From My Friend
LIMP BIZKIT, FENIX TX, All My Fault
QUEENS OF THE STONE AGE, Loser
INCUBUS, Stellar
PAPA DOWNS, Kryptonite
6,
Melissa Etheridge, All The Good Times
EVERCLEAR, Wonderful
FOO FIGHTERS, Learn To Fly
A PERFECT CIRCLE, Judith
STAIND, Home
STROKE
AFEE, Sexx

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I can't wait.
ALAN JACKSON - It Must Be Love (Arista/RLG) +484
FAITH HILL w/ TIM McGRAW - Let's Make Love (Warner Bros./Curb) +353
VINCE GILL - Feels Like Love (MCA) +329
LONESTAR - What About Now (BNA/RLG) +323
REBA McENTIRE - I'll Be (MCA) +301

Country CHARTBOARD

55 221 GEORGIA MIDDLEMAN - No Place Like Home (Giants) 3029
32 225 SAWYER BROWN - Perfect World (Curb) 3001
60 192 C. RAYE/B. EAKES - Tired Of Loving This Way (Epic) 2921
61 188 TY HERTON - A Love Like That (Epic) 2748
39 177 RONNIE MILSAP - Time, Love And Money (Virgin) 2748
47 126 TERRY CLARK - A Little Gasoline (Mercury) 2376
53 80 CHAD BROCK - The Visit (Warner Bros.) 1807
15 76 JOHN RICH - I Pray For You (BNA/RLG) 1630
29 76 TRACE ADKINS - I'm Gonna Love You Anyway (Capitol Nashville) 1581
16 59 SHANE MCANALLY - Run Away (Curb) 1478


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COLLIN ROYCE - Couldn't Last A Moment (Epic) 2921
TOBY KEITH - How Do You Like Me Now? (DreamWorks) 2748
ANDY GRIGGS - She's More (RLG/RLG) 2376
GEORGE STRAIT - The Best Day (MCA) 2028
KENNY ROGERS - Buy Me A Rose (Dreamcatcher) 1935
DIXIE CHICKS - Cowboy Take Me Away (Monument) 1807
TIM McGRAW - Something Like That (Curb) 1630
TIM McGRAW - My Best Friend (Curb) 1581

SpinCREASE

SPINS

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TIM McGRAW - Something Like That (Curb) 1630
TIM McGRAW - My Best Friend (Curb) 1581

2020

Top 20 Hits in the Top 20 Markets

LW TW

1 1 LEE ANN WOMACK - I Hope You Dance (MCA) 881 864 +17 25
2 2 CHAD TOSCANO - Yes! (Warner Bros.) 804 844 -40 25
3 3 LONESTAR - What About Now (BNA/RLG) 794 753 +41 25
4 5 RASCAL FLATS - Prayin' For Daylight (Epic) 725 678 +47 24
5 4 RASCAL FLATS - Prayin' For Daylight (Epic) 725 678 +47 24
6 5 TIM McGRAW - I Must Be Loving You (MCA) 724 629 +95 25
7 4 REBA McENTIRE - I'll Be (MCA) 721 668 -33 24
8 6 ERIC HEATHERLY - Flowers On The Wall (Mercury) 670 609 +61 25
9 7 JO DEE MESSINA - That's The Way (Curb) 661 640 +21 26
10 9 TIM McGRAW - Some Things Never Change (MCA) 654 649 +5 25
11 8 RASCAL FLATS - Prayin' For Daylight (Epic) 654 649 +5 25
12 7 TIM McGRAW - Something Like That (RLG) 640 630 -10 24
13 9 DIXIE CHICKS - Cold Day In July (MCA) 631 643 +22 24
14 10 CLAY CLARK - Unconditioned (Mercury) 621 643 +22 24
15 12 SHERIDAN - I Will - Lyric Street 535 509 +26 25
16 14 KEITH URBAN - Every Everything (Capitol Nashville) 485 451 +34 23
17 15 TOBY KEITH - Country Comes To Town (DreamWorks) 482 433 +49 25
18 16 TIM McGRAW - When I Call Your Name (MCA) 471 427 +46 24
19 17 REBA McENTIRE - I'll Be (MCA) 465 391 +74 24
20 18 CHAD BROCK - Don't You Love Me (Warner Bros) 449 399 +50 23
21 19 VINCE GILL - Feels Like Love (MCA) 445 371 +74 25
22 20 DARYL HOBLET - When You Need My Love (Epic) 399 372 +27 24

The 2020 Panel includes: KESY, KISQ, KILT, KKBQ, KMLE, KNMX, KZPL, KGSR, KSON, KYKX, KZLX, WKXK, WKSQ, WMBQ, WMZQ, WPOQ, WUSN, WXTU, WYAY, WYCD, & WYNY.
"At its best, Trace Adkins' music is just like him; unfiltered, straight ahead, convincing, truthful and good. When he says, 'I'm Gonna Love You Anyway,' who's gonna doubt him?"
- Paul Johnson, WSOC/Charlotte

"Instant impact radio hit. Just what we need, a cool tune for a hot summer!"
- Ronnie Lane, WRBQ/Tampa

"'I'm Gonna Love You Anyway' is a back to the basics country song. Great lyrics and a good hook from one of country music's most recognizable voices."
- John Marks, KWNR/Las Vegas

"Put it on the air. See all those lights? Those are your request lines. I LOVE IT!"
- T. Gentry, WKXC/Augusta
Sam McGuire, PD, WRKZ-Hershey, Pa.

"SheDAISY’s ‘I Will... But’ is hotter than ever here!..Rascal Flatts’ ‘Prayin’ For Daylight’ is also generating a lot of phone action...The new Toby Keith single ‘Country Comes To Town’ is great. Our listeners are really reacting to it...We recently had the Clark Family Experience come by and throw a surprise party for our listeners in our parking lot. As they finished their set, the audience was yelling and screaming for more. They have a great fresh sound that people will go crazy for!...Billy Gilman’s ‘One Voice’ lights up the phones every time we play it."

Rudy Fernandez, PD/MD, KEAN-Abilene, Tex.

"Eric Heatherly is hotter than ever with ‘Flowers On The Wall’...The phones also light up and our listeners go crazy every time we play ‘Kiss This’ from Aaron Tippin. It’s an in-your-face ‘get even’ song that only Aaron can do!...We’ve got a good feeling about Steve Holy’s ‘Blue Moon’...Toby Keith’s ‘Country Comes To Town’ is hot, hot, hot!...Phil Vassar’s ‘Just Another Day In Paradise’ is also a great song. Phil is a tremendous talent for our format...Tired Of Loving This Way,’ the new dust from Collin Raye and newcomer Bobbie Eakes is absolutely amazing. They sound great together—wow!"

J.T. Jones, MD, KRST-Albuquerque

"Lee Ann Womack’s ‘I Hope You Dance’ is an anthem for many of our younger listeners...Billy Gilman shows maturity with the amazing message in ‘One Voice’...We just had a sold-out show with SheDAISY. They have a bonafide hit with ‘I Will...But.’ They are also some of the nicest and most personable girls I’ve ever met, and that has translated big time with our listeners...The more I listen to it the more I love it...Steve Holy’s ‘Blue Moon’ is really catching on with the females in our audience. We hope this is going to be a big hit for Steve. He is an amazing talent."

Rob Carpenter, PD, WCTQ-Sarasota, Fla.

"We had Rascal Flatts here last week and they were awesome. The women were actually squealing! My choice for the second single is either ‘Some Say’ or ‘Waiting All My Life.’ We’re also playing ‘See Me Through’ as an album cut. These guys have multi-platinum potential...Georgia Middlemen’s ‘No Place Like Home’ is a great reaction song—small spins but big phones! We’re even getting requests in morning drive, which is incredible! One listener to this song is all it takes...Aaron Tippin’s ‘Kiss This’ is another huge request song for us. It’s the other side of the story of ‘How Do You Like Me Now?’...We’re playing Sara Evans’ ‘Born To Fly,’ which is a great song, and we’re also playing her version of Bruce Hornsby’s ‘Every Little Kiss,’ which is a killer tune also getting fantastic response."

EMAIL COMMENTS TO JAMIE@GAVIN.COM OR CALL (615) 255-5010

GavinCountry

G2 Country

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Alan uses this week’s biggest Spincrease to break into the Top 5! Stations reporting top requests include KALF, KFSL, KMKN, KOUT, KRTV, WNEM, WSGF, WFRY, WYKH, & WKRK!

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G2 Breakthrough

J.ARTISTS WITH NO MORE THAN 3 TOP 10 SINGLES

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Steve Wariner with Garth Brooks

"Katie Wants A Fast One" (Capitol Nashville)

From the minute you hear those horns, you know you’re in for a dashboard-tappin’ good time! With labelmate Garth Brooks on vocals, Steve brings his most added hit this week with 20 stations including KOLU, KSX, KMKX, KOUT, KRTV, WNEM, WSGF, WFRY, WYKH, & WKRK!
## GavinCountry

### NORTHEAST

**MOST SPINS:**
- Lee Ann Womack (1136)
- Chad Brock (1127)
- Rascal Flatts (1006)

**SPINCREASE:**
- Alan Jackson +140
- Rascal Flatts +102
- Reba McEntire +100

"Our research is telling us that Steve Holy's 'Blue Moon' is a huge hit!" — Fred Horton, PD, WBEERochester, N.Y.

### SOUTHEAST

**MOST SPINS:**
- Lee Ann Womack (1634)
- LoneStar (1552)
- Rascal Flatts (1439)

**SPINCREASE:**
- Aaron Tippin +113
- LoneStar +103
- The Warren Brothers +103

"Billy Gilman is a huge song down on the Gulf Coast!" — Lynn West, PD/MD, WXBMB, Pensacola, Fla.

### MIDWEST

**MOST SPINS:**
- Lee Ann Womack (754)
- Alan Jackson (709)
- Eric Heatherly (698)

**SPINCREASE:**
- Alan Jackson +112
- Faith Hill w/Tim McGraw +91
- Vince Gill +81

"That's the Beat Of A Heart' from The Warren Brothers is making a big impact here in Omaha!" — Tom Goodwin, PD, KKKT-Omaha

### SOUTHWEST

**MOST SPINS:**
- Lee Ann Womack (831)
- Alan Jackson (784)
- Reba McEntire (730)

**SPINCREASE:**
- Alan Jackson +112
- Faith Hill w/Tim McGraw +91
- Billy Gilman +81

"Brad Paisley's 'We Danced' has gotten immediate positive response from our audience." — Kelly Thompson, MD, KXKC, Lafayette, La.

### WEST

**MOST SPINS:**
- Lee Ann Womack (1165)
- LoneStar (1030)
- Chad Brock (1023)

**SPINCREASE:**
- LeAnn Rimes +131
- Alan Jackson +125
- LoneStar +125

"Travis Tritt's new single, 'Best of Intentions,' is the best and biggest song we have on the air right now." — Cory Mihikas, PD, KTM- Salinas, Calif.
Labels: Sponsorship at the GAVIN Summit Is a Must!

Radio is making plans to attend the GAVIN Summit in Boulder next month, but the sponsorships that make it all possible have been short in coming. Letters like the one below deserve your attention.

Dear Jessie,

I am writing today to express some frustrations I am having getting my ducks lined up to make this year’s GAVIN Summit work out for me. While my station is always willing to pay my registration, my GM is expressing reluctance to pay the fee this year due to the brick walls I’ve hit in getting lodging and transportation “sponsored.” I ask everyone I can during my weekly music calls. I’ve heard all sorts of excuses from labels and promoters, but the bottom line for me is that the sponsorship formula is not working—the important pieces of the equation are not there, and the signs aren’t very hopeful. Do you have any suggestions on how this may work better for me? I’ve yet to see a clear definition in Gavin on how this is supposed to work.

By the way, I refuse to add crappy records we’d never play just to make this work. If that is what it takes these days, I guess I won’t be there for the first time since 1996.

Sincerely,
Jim Manion, WFHB-Indianapolis

At this point, Jim is still in need of lodging and I have a list of other radio folks who want to attend, and are also in need of assistance. For the Summit to work, radio has to be there! The economic realities of today’s market dictate that non-radio entities need to step up and help. It can be as little as a room night or as much as sponsoring someone’s airfare and board. Please remember that many of these reporters don’t have T&E budgets. This GAVIN Summit is the most significant conference of the year for the Triple A and Americana formats. What if you came out to Boulder and there was no radio to schmooze? What if you showcased a band and there was no radio to see it? Please contact me or Dave Eisen at Triple A for a list of non-sponsored radio people. And please don’t just ignore the checklist at the bottom of the registration sheet.

ImpactGATES
(subject to change)

JULY 18
Chris Smithere Live As I’ll Ever Be (High Tone)

Hank Thompson Seven Decades (High Tone)

Trent Summar & The New Row Mob
Trent Summar & The New Row Mob (VFR)

Trent Summar & The New Row Mob
“New Money” (VFR)

Chris Whitley Perfect Day (Valley Entertainment)

Bela Fleck and the Flecktones Outbound (Columbia)

James Taylor Nashville City Blues (Cimaroon)

Nelson, Jennings, Kristofferson, Shaver
“ Ain’t No God in Mexico” (FresnoFalls/Petermates)

Kristi Kehr Long Long Year (Woofie Cal)

Devil In A Woodpile Division Street (Bloodshot)

Hank Penny Crazy Rhythm (Bloodshot)

Revival/Soundles)

Andy Scheinman Make Meants (Tangible)

JULY 25
Greg Brown Coverman (Red House)

Paul Sprawl Blue Suitcase (Entillation/Allegro)

Stobberbone Everything You Thought Was Right Was Wrong Today (New West)

The Weakhearts Left and Leaving (New West)

Claudia Russell Song Food (Radio Rhythm)

Reteckhouse Ramblers Bar Time (Hayden’s Ferry)

Rob McNurlin Cowboy Boot Heel (Buffalo Skinner)

R.L. Castleman Crazy As Me (Rounder)

Bobby Sweet Hope’s Cafe (Blisweet)

JoAnne Redding The Running Kind (Far-too Records)
### Americana Tracks

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### Americana Most Added

- Kieran Kane/Kevin Welch (26) - Live in Melbourne (Dave Reckoning)
- Steel Toe Cowboy (14) - Puttin' The Hammer Down (Dog Gone Good)
- Patty Larkin (13) - Regroovin' The Dream (Vanguard)
- Burns Sisters (12) - Out Of The Blue (Phil)
- Peter Bruntnell (11) - Ye Olde Bridgewater (Slow River/rydakid)
- Porter Wagoner (11) - The Best I've Ever Been (Shell Point)

### Americana Album Reports

- Americana album reports accepted on Wednesdays, 1:30 P.M.-3:00 P.M., (CT) (WMMT) GAVIN STATION REPORTING Phone: (615) 255-5010, Fax: (615) 255-5020

### Hot Picks

- Willie Nelson/Offenders - Little Feat
- Tish Hinojosa

### Chart Bound

- Codder Grau (Three Times)
- Lonesome River Band (Sugar Hill)
- Alan Jackson (Arista/RL)
- Billy Troy (MM)
- Valerie Smith (Peter)
- B.B. King & Eric Clapton (Reprise)
- Allison Moorer (MCA)
- Reckless Kelly (Wax)

### Americana Tracks Most Added

- Allison Moorer (5) - Send Down An Angel (MCA)
- Tish Hinojosa (3) - Sign Of Truth (Rounder)
- BRS-49 (2) - Tell Me Mama (Artista)
- Billy Burnette (2) - Are You With Me Baby (FreeFaith)
- Billy Hoffman (2) - Perfect Night (Circa)
- Prairie Oyster (2) - Man In The Moon - (Arista/RL)
- Willie Nelson/Offenders (2) - Rainy Day Blues (Luck)

### Hot Shots

- "While on the air asking our listeners to describe Max Stalling's music, one came up with the perfect adjective, 'comfortable.'
- Wide Afternoon is like that favorite pair of boots that you'll never part with: Stalling's command of the relatable story will make him a comfortable fit with any listening audience. Spin 'Bass Run,' spin 'Blue Eyes,' spin 'Wide Afternoon.' I love the blacktop and head down home.
- —Bruce Kidder, KHYI/Plano/Dallas
Sister Seven Feeling "Real" Lucky With The New Album

BY TRIPLE A EDITOR DAVE EINSTEIN einstein@gavin.com

Sister Seven started making music nine years ago in Austin under the name of Little Sister—lead singer Patrice Pike's nickname as a child. At the early stage, they were a duo: Pike on vocal and rhythm guitar and Wayne Sutton on vocal and lead guitar. Little Sister played the clubs and bars and became woven into the fabric of the music scene at a very fertile time when young developing bands in Austin were moving away from the singer/songwriter presentation.

Little Sister did the same thing by bringing in a rhythm section (Darrell Phillips on vocal and bass and Sean Phillips [not related] on drums) and changing their name to Sister Seven.

"There were six bands in the United States with 'Sister' in the title," Pike notes. "We were, literally, Sister Seven. Plus we liked the name because seven is a lucky number."

Constant touring gained the band a regional and even national fan base. Their three-hour-plus sets became the stuff of Texas legend. During this time, they put out three indie releases, Freedom Child, Free Love (a live recording), and Nickel Beer. Before signing with a major, they were playing five and six gigs a week, accumulated a 20,000-name fan list, and developed their own website.

Steve Schnur, who at the time was head of rock promotion for Arista Records, convinced the powers that be to fund a label based on the sound that was coming out of Austin, and Sister Seven was a prime candidate. They released This The Trip in 1996 on Arista Austin and generated the hit "...you say everybody's thinking of the same thing but I will beg to differ with you." PATTY LARKIN

#1 MOST ADDED EVERYWHERE!

"Superb" NEW YORK TIMES
"transmits eccentric magic..."

BOSTON GLOBE
"... has personality to burn."

THE VILLAGE VOICE
WWW.VANGUARDRECORDS.COM • WWW.PATTYLARKIN.COM

continued on page 42
single "Know What You Mean." Things didn't hold together for Arista Austin and Sister Seven's second album was released amidst all the changes that were happening with Clive Davis and the label's upper management. A more timid band may have not released anything at that point, but Sister Seven had put a lot of effort into the making of Wrestling Over Tiny Matters and were determined to see it come out.

When I asked Pike about the title of the album, she told me a hair-raising story about her closest friend who was involved in a carjacking in Houston last Thanksgiving. Her friend had been shot 12 times by the perpetrator. "It put everything else into perspective for me, the band's problems at that point seemed like tiny matters in comparison," she says. Luckily it was a small caliber gun and none of the bullets hit vital organs. Her friend not only survived the attack, but the day we spoke, Pike headed for Houston to be with her when she took the stand to testify against the accused gunman. The incident is also mentioned in a line out of "Elijah," one of the songs on the new album.

Sister Seven co-produced the new album with John Shanks, whose background had been shoot 12 times by the perpetrator. "It put everything else into perspective for me, the band's problems at that point seemed like tiny matters in comparison," she says. Luckily it was a small caliber gun and none of the bullets hit vital organs. Her friend not only survived the attack, but the day we spoke, Pike headed for Houston to be with her when she took the stand to testify against the accused gunman. The incident is also mentioned in a line out of "Elijah," one of the songs on the new album.

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Neil Young
“Good To See You” (Reprise)

With his second single off “Silver & Gold,” Neil Young once again proves that it doesn’t take millions of dollars or guest artists to produce a fine gem of a song. “Good To See You” avoids dawdling in self-absorption or complex lyrical content, and rather reflects Young’s gifted grasp of the essential elements of songwriting, no matter how simplistic or unassuming. The first track on Silver & Gold, the song introduces the listener with open arms, timeless harmonica, and warm acoustic sounds, and Neil’s unwavering honesty. —Kathleen Richards

The Brian Setzer Orchestra
“Gettin’ In The Mood” (Interscope)

The king of neo swing returns this summer with a new album (Vavoom), a new tour, and high-profile stops on all the big television shows. The first single is the revved up version of “Gettin’ In The Mood.” From the opening horn line, this Dorsey classic is instantly recognizable, and Setzer’s band bursts throughout. This kind of instant familiarity coupled with Setzer’s name and the still lively swing resurgence means that “Gettin’ In The Mood” will be getting tons of airplay. The single offers the “talkin’ trash version” with a rap-like breakdown or the “with trumpet solo” cut. Catch ‘em at a sock hop near you. —Jimmy Leslie

Bernard Allison
“The River’s Rising” (Tone Cool)

Allison is not only the son of late blues legend Luther Allison, but his first gig in 1983 was a three-year residency with Koko Taylor’s Blues Machine. He joined his father’s band in Europe until 1992, when he started his own band. Bernard, like his father, is much better known in Europe than here, but that is about to change. He has a thick, fiery guitar style that will satisfy a rock listener, but he’s equally at home with blues and R&B. “The River’s Rising” has a jumpin’ rhythm section with a smokin’ guitar lead—It’s a natural segue with “Take Me To The River.” —Dave Einstein
Like the spoken word, the language of jazz begins with the letter A, as in Armstrong. Yes, there were those who came before him in the development of America’s only true art form, but most of what they did would have gone in a completely different direction without Pops’ inspired and magnificent contributions. Although some of what has happened since his death may have surprised and maybe even shocked him, I’m sure he would have ultimately been proud of the manifestations, some of which, I’m pleased to assert, can be found in the next few pages.

The recent criticism leveled at Kenny G for including the work of Armstrong in a recent recording and at those behind the inclusion of Armstrong’s image in a Coke commercial, is misguided. These are probably things Pops would have approved of, given his strong desire to take the music to the people—all people, regardless of distinction—whether they were jazz fans or not. And believe me, after Louis was finished with them, they were jazz fans for life.

So here’s to Louis, and all that he did for us. I hope that this special and everyone that follows lives up to the lofty and inspiring achievements of the most recognizable and undeniably important figure in American music.

The Jazz Timeline, Part One 1900-1925: Sowing the Seeds

1901 Daniel Louis Armstrong is born in New Orleans, “Louis-iana”

On Aug 4. Like the Big Bang, this is the blinding bright dawn of the jazz universe, from which came most of what we know about this miracle of an art form. At the same time, the end of the Spanish-American war has brought a surplus of used military band instruments (including cornets) into the U.S. Navy port of New Orleans.

1906 Duke Ellington, age 7, begins to study piano. His teacher is named Miss Clinkscale. Two of the greatest Ellington Orchestra soloists, Jonny Hodges and Barney Bigard are born.

1907 Cab Calloway, Benny Carter, Albert Ammons, and Rex Stewart are all born. Buddy Bolden, who some say was the first jazz trumpeter, is committed to a Louisiana psychiatric hospital.

1913-1915 In 1913, 12-year-old Louis Armstrong is sent to a waif’s home after he fires a pistol at a celebration and a few months later, it’s where he learns to play baseball and the cornet. Nine-year-old Coleman Hawkins begins to play the saxophone. In 1915, Billie Holiday opportunities for jazz to be played. This closure will have long lasting implications Dizzy Gillespie, Nat “King” Cole, Tadd Dameron, Buddy Rich, John Lee Hooker, and Eddie “Cleanhead” Vinson are born. Scott Joplin dies in New York City mental institution.

1919-20 Largely due to the closing of Storyville, a mass exodus of New Orleans jazz musicians head north to Chicago, which hastens the golden era of jazz in the Windy City. Another New Orleans great, Sidney Bechet, jazz’s first sax star, moves to New York where the cabaret business is beginning. This eventually shifts the center of the jazz world from Chicago to the Big Apple. The Harlem Renaissance begins, expands the knowledge and appreciation of the new music that at this point barely had a name. The first blues record is made by Mamie Smith. The first bebop guitarist (although he didn’t know it at the time) Charlie Christian is born in 1919, as is Art Blakey, Lenny Tristano, George Shearing, and Anita O’Day. In 1920, John Lewis, Bab Gonzales, Thelonious Monk, and Charlie Parker make their visit to the maternity ward. Of course only 20 years later, Parker’s wild genius takes things to the next level.

Louis Armstrong joins Coleman Hawkins, Ben Webster, Lester Young, and several other future legends as members of Fletcher Henderson’s Orchestra. It becomes the model for swing bands for the next 15 years. It was Henderson who wrote practically all of the arrangements for the most popular swing band in history, the Benny Goodman Orchestra. Bud Powell, eventual bandmate Max Roach, Paul Desmond, Sarah Vaughan, Sonny Stitt and J.J. Johnson are born.

George Benson
*Absolute Benson*
- On tour this summer
- 2* Gavin Smooth Jazz
- 8* Gavin Jazz
- Gavin Urban AC Chartbound

Jeff Golub
*Dangerous Curves*
- Guiters and Saxes Tour
- 12* Gavin Smooth Jazz

David Benoit
*Here's To You Charlie Brown: 50 Great Years!*
- #7 Gavin Jazz
- "Red Baron"
- Gavin Smooth Jazz Chartbound

Marc Antoine
*Universal Language*
- "Children at Play" follow up single to #1 Smooth Jazz hit "Palm Strings"
- Add Date: August 14th

Al Jarreau
*Tomorrow Today*
- Over 100,000 scanned
- August & September tour
- #24 Gavin Smooth Jazz
- Gavin Urban AC Chartbound

Diana Krall
*When I Look In Your Eyes*
- Over 600,000 scanned
- On tour this summer with Tony Bennett

Roy Hargrove
*Moment To Moment*
- 2* Gavin Jazz

Russell Malone
*Look Who's Here*
- #3 Gavin Jazz

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### Smooth Jazz

- **Most Added**
  - Steve Turre (26) in *The Spur Of The Moment* (Telarc)
  - Joey DeFrancesco (19) incredible *Concord Jazz*
  - Jason Moran (14) Soundtrack To Human Motion (Blue Note)
  - Joao Donato (13) Amazonas (Elephant)
  - Kurt Weil & Vibes Revisited (12) Moving Forward – Reaching Back (TCB)

### Gavin Jazz

#### Gavin Jazz Chart Bound

<table>
<thead>
<tr>
<th>Chart</th>
<th>Number of Ones</th>
<th>Spincrease</th>
<th>Chart Bound</th>
</tr>
</thead>
</table>
| RENE MARIE | +100 | **Mike Melvoin w/ Charlie Hayden** (War)
| JULIAN PRESSLEY | +93 | D. BYRD w/ P. ADAMS (Avenue/Bethlehem)
| JOAO DONATO | +82 | **Wayne Wallace** (Spirit Nectar)
| CHUCK HUNTER | +71 | **Rosemary Clooney** (Concord Jazz)
| KAI WINDING & JU JOHNSON | +69 | **Chick Corea** (Stretch/Concord)
| **Tommy Smith** | | **Denny Smith** (Cuneiform)**

### Number Ones of 2000, So Far, So Good

**Jazz**

- And now for some recent history: the titles that reached Number One status during the first six months of the new millennium. Congratulations to all.
- **Terri Thornton** I'll Be Easy To Find (Verve)
- **Michael Brecker** Time Is Of The Essence (Verve)
- **John Hicks** An Enroll Garner Salute (HighNote/HighNote)

- **Gene Harris** Alley Cats (Concord Jazz)
- **Houston Person** Soft Lights (HighNote)
- **David "Fathead" Newman** Chitterer (HighNote)
- **Wynon Mays** Live At The Village Vanguard (Columbia/CRG)
- **Nicholas Payton** Nick At Nite (Verve Music Group)
- **McCoy Tyner** w/ Stanley Clarke and Al Foster (Telarc Jazz)
- **Kenny Barron** Spirit Song (Verve)
- **Dee Dee Bridgewater** Live At Yoshi's (GRP)

### Smooth Jazz

- As you can see, the tighter playlists and smaller talent pool for Smooth Jazz stations is reflected in the number of titles that make up this list from the GAVIN Smooth Jazz chart; considerably lower than the number represented in the GAVIN Jazz Chart. In most cases, Smooth Jazz titles stay at the top of the chart for more than one or two weeks. Is this a good thing? You be the judge.

---

**References**

- [American Radio History](www.americanradiohistory.com)
Music for both sides of your brain by

JAMES CARTER

For the left side
CHASIN' THE GYPSY
featuring special guests
Regina Carter
Jay Berliner
Romero Lubambo
Charlie Giordano
Steve Kirby
Cyro Baptista
Joey Baron

"Does more than invoke (Django) Reinhardt's spirit: it has a life of its own"—TIME

For the right side
LAYIN' IN THE CUT
featuring special guests
Marc Ribot
Jef Lee Johnson
Jamealadeen Tacuma
G. Calvin Weston

"U.S. Grade A funk"—WASHINGTON POST

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(J) Between Us (Blue Moon/Atlantic)
Jango
(D) Dreamtownt (Samson)
Michael Lington
(V) Vivid (Samson)
Craig Chaquico
(P) Panorama (Higher Octave)
BB King W/ Eric Clapton
(F) Riding With The King (Reprise)

Chart Bound

Yolanda Adams
Jeff Jarvis
David Benoit
Monty Alexander
Walter Beasley
Roberts Brothers

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Music
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www.americanradiohistory.com
Reissues

The Lifeblood of Jazz Retail

By Steve Williams

For the great majority of the music industry the re-issued catalogue releases are something for weekend late-night tele-order impulse purchases—just about forgotten music that doesn't do a whole lot for the bottom line.

But in the jazz world the re-issue is big business for majors and independents alike. For the jazz fan, reissues have a unique and glorious time-folding property that connects the past with the present and future. Not surprisingly, almost every jazz company has specific departments and strategies aimed at getting the most out of the catalogue titles that represent the bread and butter of jazz retail—all of them owing something to the extraordinary success of Ralph Kaffel and Fantasy Records. At Fantasy, the multi-million dollar baby has become a full-grown, 1000-title juggernaut that could be the driving force behind this hallowed imprint.

Kassef, who is president of the label, remembers, "Nobody was really doing reissues. We did some reissues in the two-fer series, something we did in 1971. Then in the late-'70s, early-'80s we created the Original Jazz Classic series. That was inspired by seeing how well our catalogue was selling in Japan. They had an absolute mantra, an insistence on original albums and artwork. That's really all they were interested in. So we basically took the idea from them and created the series, which essentially marketed records the way they do in Japan. We were probably the first label to initiate any type of reissue program." It's no coincidence that Fantasy's reissue program began in earnest in 1971, the same year that Kassef joined the company. It's his sense of history that has everything to do with the success of his catalogue sales.

"I knew we had to create some venue to be able to take advantage of the depth of catalogue we had; I didn't want to see most of the catalogue languish in the tape vault and be unavailable to the public." And what do the 1000 titles add to the balance sheet of Fantasy Records? "I can tell you this, it's quite substantial. And a lot of reissues outsell by a large margin much of the new jazz that's released and promoted. Records by artists who are no longer with us continue to sell and sell, whereas as with the new artists, the sales are quite modest," says Kaffel.

Here's a peek at the list of reissues on the release agenda for Fantasy Records this...
summer and fall:
- David Axelrod The Axelrod Chronicles (Fantasy) Combines the socially conscious producer's highly coveted "Heavy Axe" release from 1974 with some of his forward-thinking work with other artists from that period including Cannonball Adderley and Joe Williams.
- Hank Crawford The World of Hank Crawford (Milestone)
- The Best of Arturo Sarchy, The Milestone Years (Milestone)
- Gene Ammons Gentle Jug, Vol. 3 (Prestige)
- Charlie Earland's Greatest Hits Ever Burnin' (Prestige)

As you can see, there's plenty from which to choose from the nine jazz labels now controlled by Fantasy. "We have a tape vault which contains 7000-8000 titles," says Kauffel, adding, "That translates to about 60,000-70,000 individual selections.

Sometimes in the reissue biz, success isn't just measured by quantity or quality—timeliness can also be a deciding factor. At Columbia Legacy, a division of Sony, the benefits in all three areas are prodigious—the Louis Armstrong centennial celebration this year afforded Legacy the opportunity to dust off and show some of its prized possessions featuring Pops. Treasures such as Satchmo The Great, a recording of the music and commentary featured in a mid-'50s CBS TV special hosted by Edward R. Murrow, and Ambassador Satch, a chronicle of Armstrong's world tour, including recordings during a command performance for Queen Elizabeth, and Louis' first trip to Africa. There's also Satch Plays Fats, a program of Fats Waller songs recorded in the mid-'50s and the complete collection of Armstrong's seminal "Hot Five" and "Hot Seven" recordings, documenting his first work as a bandleader.

Over 75 years or so, Columbia Records has been home to a voluminous and fabulous roster of jazz superstars. What they left behind has been flowing from the Legacy vaults in great numbers for the past five years with the quantity and quality, in many cases, surpassing the work of current or new artists.

Case in point: the Grammy Award-winning Miles Davis series. Started in 1996, this program has received more attention than all of Sony's new jazz releases combined, with the latest entry, The Complete Miles Davis featuring John Coltrane destined to win another Grammy. Later this year, three more Davis titles from the '70s, On The Corner, Big Fun, and Get Up With It, will surface in addition to Mahavishnu Orchestra's Birds Of Fire and Jaco Pastorius's debut as a leader.

October will bear the fruits of Columbia Legacy's collaboration with Verve Music Group in the form of the multiple CD companion set for Ken Burns' PBS film, Jazz. It's the perfect match, because as you might imagine, at Verve the resources are equally deep. With all this music, who has the delightfully difficult job of deciding what to reissue? "Everyone has a say," says Ken Druker, director of catalogue development for BMG. "We have our own suggestions, we get suggestions from our website and we actually keep a list of all the requests. We started a series a few years back called Verve By Request, featuring titles requested by fans."

What's the strategy? "We have two aims in the use of catalogue," says Druker. "One is to satisfy the established jazz fan, and the other is to attract new listeners." And at Verve, like at other jazz labels, catalogue reissues bring in the biggest payday. "There's no question," confirms Druker. "What I was taught in Canada, the way things were run when I was hired there was that you counted on your catalogue to make your numbers for the year, to give you your solid base and then whatever new releases come along, you consider that extra."

Absent from 99 percent of discussions about reissues, of course, is the topic of Smooth Jazz. Even with the popularity of the format, there are rel-
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9/15 OAKLAND, CA
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11/10 JACKSONVILLE, FL
11/11 SUNRISE, FL
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Ironically, Smooth Jazz catalogue performs differently than the traditional jazz catalogue in the retail spectrum: Sales for current Smooth Jazz releases are much better. But in the final analysis, everybody benefits from the overall popularity of catalogued material, with the end result being a fitting and everlasting tribute to those who paved the way and paid the price for our pleasure and prosperity.

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James Carter

One Foot in the Past
And One Foot Moving Forward

By Steve Williams

Detroit has many factories. Of course most of them are responsible for, in one way or another since the early part of the last century, supplying the world's insatiable appetite for automobiles. But for about as long, and with equal impact on culture, the Motor City has been home to factories that have produced a vast collection of the planet's finest jazz performers—Jones, Harris, Flanagan, Byrd, Lateef, Kugh, Belgrave, Allen, Philiganes, Lawson, Garrett, and Mc Kinney are names that can be found in the rich and diverse jazz legacy of Michigan's largest city. The name Carter is especially prolific; there's Betty, Ron, Regina, and James.

James Carter is a name that Detroit jazz devotees have known since the early-'80s, when James was playing with a surprisingly gifted group of teenage jazz players named Bird-Trane-Sco-Now (the "Sco" being Roscoe Mitchell, sax virtuoso and co-founder of the incomparable Art Ensemble of Chicago). The creation of school teacher Donald Washington, the group was a stroke of genius—an inspiring display of commitment from the band's young members which included, in addition to Carter, Rodney Whitaker and Cassius Richmond, two important and highly acclaimed players among today's younger set.

Even then, surrounded by all this talent, James Carter, had an amazingly mature command of the various reed instruments he played and was the one to watch; exciting things always happened when he took the stand. "Detroit will always be important to me," says Carter. "It's the place where certain rites of passage took place. In a lot of ways, it is responsible for my being here, not just in a physical sense, but in other ways as well. It was where I learned my first scales and learned what to do with them, how to apply them. It's also where I met many people who have been important to me and my development, like Larry Smith, Big Bob Fennel, Spencer Barefield, Lamonte Hamilton, Williams Hamer, Dr. Beans Bowles, Petrol Allen, Faron Z. Bey, Albert & Darrell Duncan, and so many others."

With a firm connection to the tradition established, Carter headed toward his future, with an invitation to attend Michigan's prestigious Interlochen music camp. As a result, he came to the attention of Wynton Marsalis, who invited Carter to join his band for several dates. All of this before his 18th birthday.

By his 20th, Carter made his New York City debut with Lester Bowie, attracting a flood of accolades and label offers, setting on Atlantic for his U.S. recordings. Six years and seven releases later, after appearing in Robert Altman's "Kansas City," working with Herbie Hancock, Kathleen Battle, and many others, as well as developing his career as a leader, James Carter has the kind of clout usually afforded legends like Hancock and Battle.

In an overt expression of his success, Carter has simultaneously released two projects, that in true "Carterian" fashion, stretch the boundaries on opposite ends of the jazz spectrum. On the right, there's Chasin' the Gypsy, a holiday for strings and saxophones, inspired by the work of Carter's favorite Django Reinhardt and, by Carter's need to translate all that he's learned into something...
fresh for today and beyond. "It was interesting to me," recalls the saxophonist, "in light of the millennium thing, to have one foot in the past, in a musical sense, and another moving forward in time. I had been listening to the Reinhardt/Grappelli combination since 1983... They had a radio jazz program back in Detroit and I'd always tape portions of the show omitting as much talk as possible because I was just after the music. I've done this a lot in my life, only to find out the name of an artist later on when I'd hear the tune some place else. And that's what happened with Django. I was loving the music. It was perfectly organic. It had the essence of gypsy and a kind of freedom that was so alluring, you know. I was really attracted to the eclectic nature of this music."

Carter had no idea that there were others in his circle later who felt the same way. "In the spring of 1999, I was on tour with Kathleen Battle," he recounts, "and during sound check there was time to noodle around. I started playing things like "Nuages" [Reinhardt's signature tune] pretty much by myself at first. The way it came together kind of paralleled how Django's Hot Club Quintette happened. The story goes... at this club, in between sets, Django would play by himself and eventually the other guys would join in. And that's what happened... In between mic checks, I'd start playing these pieces by myself. The closest person to me was Romero Lubambo [guitarist on Gypsy]. One time he heard what I was doing and said, 'Oh, I know this tune.' So he starts playing along. Next thing we knew, Cyro Baptista [percussionist on Gypsy] joins in, and it really started happening. So we had a day off in Tampa, they came to my room and it all came to fruition. We had the nucleus of the group."

"Chasin' the Gypsy" also features fellow Detroiter Regina Carter, Joey Barron, and Charlie Godano. Carter also documents his playing the bass and F-mezzo saxophones for the first time on the record.

On the left, we have what will be a big surprise to Carter followers, his first recording with an all-electric foundation, featuring Marc Ribot.
Jamaaladeen Tacuma, and G. Calvin Weston. "I wanted to shake things up," Carter says. "And putting these two albums out at the same time was one way to do it."

"Layin' in the Cut" is, as Carter puts it, "The result of our collective improvisations. We were thinking, 'let's get together and see what happens.' The next thing I know, the tape was rolling. Like the title says, it's just cats 'layin' in the cut. We had some things really clicking on this one. That's why I'm thinking of it as kind of a teaser—as in, 'stay tuned, there's more to come.'"

When James Carter makes a statement like that, you can count on it. I can't wait.

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