SPECIAL INSIDE
The GAVIN Summit: Full Agenda Inside

MUSIC
----------------
TOP 40
Forecast: Hot, 98°

RHYTHM CROSSOVER
Ruff Endz Hit Top 10

HOT A/C
Everclearly Top Ten

ALTERNATIVE
Fuel Exploding

COUNTRY
LoneStar Repeats At #1

NEWS
----------------
30 States Sue Labels
Blair Exec VP At Arista
“Work” Issue Tossed To Congress

Produced By Phil Nicolo and Daniel Cage
Mixed by Bob Cleamountain
Management: Aaron Walton Entertainment

3LW No More (Baby I'ma Do Right)
the irresistible first single from the vocal trio of the new millennium.
taken from their forthcoming self-titled debut album.

OFFICIAL IMPACT DATE > AUGUST 22
Produced by Sean "Sepp" Hall for The Hitmaker.net
Management: Michele Williams for Big Cat Management

www.3LW.com  www.epicrecords.com
Pride And Prejudice

“We said from the beginning we did not intend to change the law and have worked diligently to assure that the issue of work for hire is resolved without prejudice to anyone’s position. The hook needs to be closed on this issue so we can get back to a united industry on so many important challenges of the day. The resolution is a good one.” — RIAA President/CEO Hilary Rosen, commenting on the “work for hire” issue

Common Ground

“This was a more complicated endeavor than anyone realized, but thanks to the good faith and continuing efforts of all parties, we have been able to restore the law to its prior status. I am glad we have been able to resolve this. Artists and record companies have so many issues in common and we need to be working together.” — Jay Cooper, an attorney representing artists in the negotiations

Stand By Me

“This shows what artists can do if we are willing to stand together to protect our interests.” — Recording artist Don Henley, a leader in the artists’ effort

Pro-Active

“I’m glad and relieved that the RIAA responded to our concerns and that we could work with them productively.” — Recording artist Sheryl Crow, a co-leader in the artists’ coalition

Blair Named Executive VP at Arista

Now it's officially official! Jerry Blair has been appointed Executive Vice President, Arista Records, it was announced by Antonio "L.A." Reid, Arista's President and CEO. In his new position, Mr. Blair will be responsible for all non-Urban music promotion and marketing functions at the company, as well as overseeing all online activities.

"Jerry is an experienced music industry professional who contributes a wider perspective in every facet of the business to our newly aligned senior executive staff," said Mr. Reid. "His energy and creativity are well known and we look forward to bringing his passionate love for music to the label."

Blair comes to Arista after more than 11 years at Columbia Records, most recently as Executive Vice President, Columbia Records Group.
MusicMetrix

- iCAST is back with a redesigned website and an expanded iCAST Radio that now features 153 channels, up from the previous 35. This news comes after iCAST was named the entertainment channel for Altavista Company.
- Solutions Media Inc., which operates SpinRecords.com, has partnered with MobileEngines Inc. to provide direct access to SpinRecords.com music and entertainment through any wireless device with an Internet connection.
- Universal Music Group (UMG) has become an affiliate partner with Emusic.com and Emusic's RollingStone.com to participate in the trial use of bluematertm as a digital download format. RollingStone.com will offer downloads of digital music and enhanced multimedia content from UMG artists.
- Soundbreak.com will launch its own broadband and wireless unit to distribute its streaming media content. Jon Eastman, who previously worked at DIRECTV, and is the Executive Director of Advanced Technology at Soundbreak.com, stated: "This is the beginning but it will not be long before we have content distribution that will make Soundbreak.com's audio and video stream available independent of a personal computer.”
- Encoded Records has teamed up with Positron Records to offers watermarked, linear-trackable MP3 downloads of Positron's artists, which provides a sort of "paper trail" of digital distribution, allowing artists to track who is sharing their music on the web.
- MP3.com has extended its Payback for Playback program through August. The program offers content providers payments based on the popularity of their files.
- CDNOW, an online CD distribution site, has launched CDNOW Radio, with eight different programs intended to meet the diverse needs of listeners' lifestyles, and 14 different music genre-specific stations. The launch comes after extensive market research, and CDNOW's shift to become more listener-oriented.

GlobalMedia.com Buys Magnitude

Vancouver-based GlobalMedia.com announced last week that it has purchased certain assets of Magnitude Newtwork Inc, a subsidiary of iCast Corporation, a majority-owned operating company of CMGI, Inc.

In a statement issued to Magnitude's clients, GlobalMedia announced, "GlobalMedia.com is a leading provider of customized solutions for brand extension, streaming, and integrated advertising and e-commerce solutions. Our largest market is radio and we are fully committed to it."

Jeff Mandelbaum, President and CEO of GlobalMedia, said, "With this acquisition, we will now be broadcasting content for 12 of the top 50 Arbitron-rated streaming stations (Arbitron, February 2000), a move which strengthens our value proposition to our customers and provides significant revenue opportunity by driving increased traffic to our site."
Avoid That Ratings Slump

If the only ratings data you pay attention to is the ranker, you’re not doing enough to get your station on top. Designed specifically for PDs, PD Advantage dugs deep into your numbers to produce detailed reports on key performance issues like preference listening shifts, audience age range and Ultra Core listening to help you get an edge on your competition.

Vital Signs: All the Essential Stats, All in One Report

Use the Vital Signs report in the new PD Advantage (version 2.5) to get a comprehensive overview of your station’s health. Vital Signs puts crucial information like AQH, P1 TSL and age cell composition all into one easy-to-use report. The new Vital Signs can even do side-by-side comparisons of stations in individual markets as well as across markets, to help you pinpoint where you’re strong—and identify where you need some work.

Exclusive: Review Diary Comments on Your Computer!

You can also use PD Advantage to see diary comments without ever leaving your office! PD Advantage is the only way to see your market’s listener comments without making a costly trip to Arbitron’s diary review office in Columbia, MD—a feature worth the price of the service alone!

For more information, log onto www.arbitron.com/pdadvantage or contact your Arbitron representative.

WPPP Wins Spring Ratings Series with Pinpoint Programming Manager credits PD Advantage for rise in standings

WPPP was more in an all-too-familiar spot. They not only lagged behind crosstown rival WSSS, but they also saw their lead over expansion team WCCC evaporate. Here’s where they stood:

<table>
<thead>
<tr>
<th>Time Block</th>
<th>AQH</th>
<th>CUME</th>
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<td>17.6</td>
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</tr>
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<td>10:00-11:00</td>
<td>16.8</td>
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<tr>
<td>1:00-2:00</td>
<td>14.0</td>
<td>57,200</td>
<td>5.9</td>
</tr>
</tbody>
</table>

Radio News

Staff at local station WPPP celebrated their Cinderella-story finish in the Spring Arbitron survey with a champagne toast at an all-staff meeting following the release of the Spring book. The station surprised many local radio watchers with a come-from-behind victory in the Spring ratings race, finishing with a 7.2% share and a 43,500 AQH.

The Spring results were all the more impressive given the decline the station endured in the Winter book and increased competition from crosstown rival WSSS. Program director Jamie Jackson attributed the win to the station’s steady focus on doing things they want:

“arbitron.com

PD Advantage: When You Know More, You Program Better
“Moving On and Settling In”

BY PAIGE NIEMANN

Memphis to Portland. Portland to Minneapolis. Minneapolis to Charleston, Charleston to San Francisco. SF to Minneapolis.

That’s the Paige Niemann Professional Radio Tour. More markets than some radio pros. A lot fewer than others. Our industry is vastly different from other businesses in so many ways, and the mobility of it is one glaring element that sets us apart. If you worked at 11 locations in 15 years in any other career you’d be a screw up, a problem employee.

I look at the 30 or so people who are in my little clique of high school and college friends. Mike went to Tennessee for two years and got a managerial job at a packaging plant. Karl went to New York and is a Wall Street attorney. And then there’s me. Everyone else has stayed in the Twin Cities since, well, birth. And there’s nothing wrong with that. That’s normal. So it was hard for them to comprehend every few-years pull-up-the-stakes-and-move odyssey. They assumed I sucked and had been losing jobs. (Yep. He’s a doper. Has to be. Can’t hold a job.) Nope. I’m in radio. (And a doper.)

Being instantly mobile and able to just disconnect the utilities, throw our crap in a U-Haul, and be in Albuquerque in 72 hours to start our new gig, is an acquired skill and radio professionals are better at it than just about anybody. I’d pit some of my colleagues against the Army’s Rapid Deployment Forces. They’re that good.

But getting there is only half the battle. Being able to stop at the station and instantly get to work at whatever you do (personality, sales, programming or promotion) is the next hurdle. Because, let’s face it: you’re new, you’ve been at the Holiday Inn since Saturday night, and in 20 minutes you’re going to be called upon to sound like you’ve been

Taylor Morgan, KYTD-Santa Barbara

An accomplished stand-up comic and morning personality, Taylor’s journey has taken her to West Palm Beach, Binghamton, New York City, Monterey, and now Santa Barbara. “I’m not shy about approaching people. The first weekend here I went and hit all the big outdoor events and just struck up conversations with people. The cool thing is that most of the people I met that first week are still great friends,” says Taylor. She immerses herself in the community almost immediately and joins organizations and clubs that range from Toast Masters to Young Professionals. “You’ve got to get out of the house. Take classes. Meet people. In every market I try to start a new hobby. In Binghamton I learned scuba and we went on some rivers and lakes in Canada. Here I took swing dance lessons,” she adds.

Tiffany Angelo and Jimbo, KCAL-Redlands/Riverside

“Get a map, get in the car and start driving,” advises Tiffany. “You’re not going to get lost if you have a map and the halls to pull over and ask for directions. Plus it helps to immediately slower with as many of the locals as you can,” she jokes. Her partner Jimbo suggests heading to the mall. “Take up a spot at the food court and listen to what people are talking about. Observe their mannerisms, how they dress, what they do. Happy Hours are great for people-watching also,” he says.

Shannon Casey, KOLA-Redlands/Riverside

“You have to saturate the market and just get out there and learn. And you have to do this immediately,” Shannon suggests. “Watch local TV so you know what and who you can make fun of. Once you know the people and things you can taunt, you just sound local.” Find out who the heavy hitters are in the music scene and also go to sporting events. Listen to people and watch them interact with each other,” she says. Another tool she uses is the competition: she listens to all the other stations in town in the hopes of picking up the local vibe.

Wayne Coy, KOKO-Omaha

Wayne gets around. His Radio Tour has made stops in Mobile, Norfolk, San Jose, and Green Bay. “Find someone who’s lived there preferably not in radio. Fill the tank and start driving around,” he suggests. “And watch people. That’s some of the best research available,” advises Coy.

Johnny Burke, WHHN-Saginaw

Cleveland, Las Vegas, and Buffalo are among Johnny’s former residences. Even during the interviewing process, Burke will start getting the local papers. “I’m a fanatic about geography. Learn exactly where everything is. Call the Chamber of Commerce and get every pamphlet and informational brochure they have. You have an expert on the market: the first day you turn on the mike,” says Johnny.
Radio's legendary dynamic duo, Zippo and Maria are finally back together, energizing your station with rapid fire fun and music weekday mornings, exclusively with HERO RADIO! Rescue your mornings, and your whole day with radio's all new, 24 hour flanking format. HERO-High Energy Rockin' Oldies, playing only the energized CHR hit oldies from the 80s and 70s, with a taste of the smokin' 60s and screamin' 50s! HERO RADIO skillfully balances the high energy rock, pop, new wave, and rhythm hits of mainstream CHR. Get a demo and more info by calling (877) 437-HERO, and visit www.heroradio.com! Join radio stations nationwide and around the world, rockin' with the highly acclaimed 25-44 power of the rapidly affiliating HERO RADIO, the future of oldies.

Always FREE. Never a Fee (Charter U.S. stations)
The GAVIN Summit 2000 is almost upon us, and I look forward to seeing many of you there. Undoubtedly one of the notable topics of discussion, in my panel on Thursday and in the hallways and lounges, will be the state of the format as measured by Arbitron. We'll have all the Spring 2000 Arbitrons by the time of the bash in Boulder so at 11:30 a.m. on the 17th, myself and Arbitron's Bill Rose will be able to offer perspectives based on all the markets.

Most of the leading Triple A station scores are already in, however, so allow me to give you an overview of how the format did this survey, and what those results imply about the future of Triple A.

Basically, the story this sweep has a happier ending than in other recent surveys. The cume loss hemorrhages seem to have been stanch ed. Stability was the name of the game this spring.

12+ Overview
In order to gauge the condition of the format GAVIN took a national wide pulse, as extracted from 16 Arbitron markets with notable Triple A outlets. Geographically our sample ranged from Seattle to Boston, Chicago to San Francisco. We'll look at the most reliable number in the books, the 12+ AQH share trends, then zero in on the performance in the prime sales target, adults 25-54. In both cases we also delved into the cume data for the respective demos. When we examined the format's fortunes in the Fall '99 books, for example, 66 percent of Triple A stations suffered cume losses of 10 percent or more versus Fall '98. Would there be a rosier story this sweep?

In terms of 12+ AQH shares, Spring '99 vs. Spring 2000, the data indicates a wash.

- 25 percent were stable (within 10 percent of the Spring '99 share)

As always, no Triple A station was tops. KBCO-Denver/Boulder was just a hair's breadth out of first, with a 6.3, for the biggest 12+ share seen so far this sweep.

Great news emerged regarding the cume base of the format. None of the 16 leading stations saw cume loss of 10 percent or more (compared to 66 percent in the fall). Eighty-eight percent of the Triple A properties saw their cume 12+ hold steady versus Spring '99, while 12 percent actually notched gains of 10+ percent. We'll need to track this parameter for another survey or two, but if cume holds or begins to rebound the format can rejoice.

Stronger 25-54 Scores
Focusing on the lucrative 25-54 cell offers better news in AQH share terms. The cume story is mixed but still a step in the right direction. Among the 16 leading stations the Fall '99-to-Fall 2000 share trend for 25-54 saw these stats emerge...

- 38 percent of stations grew 10 percent or more
- 38 percent held steady
- Just 25 percent suffered slippage of 10+ percent

A number one station 25-54 was crowned from the Triple A format. KBCO grabbed almost a nine share 25-54, tops in the nation. KNX-Ptmdh and KPIG-Monterey/Santana also posted strong top tier finishes 25-54.

The 25-54 cume picture mirrored the AQH profile exactly, with only 25 percent down (vs. 66 percent in the Fall '99 standings). Seventy-six percent were either stable or up more than 10 percent.

As attendees at the GAVIN Summit will attest, it's breezy in Colorado at the foot of the Rockies. Those wind gusts will likely be boosted by the significant sighs of relief among Triple A PDs given these Arbitron findings. However, if you want to discuss in detail your stations status feel free to see me during the Summit. If you're not going to be in Boulder (pity!) you may reach me in Carmel at (831) 384-3071 (fax: 3072). Overall, however, for those of us who love Triple A, these signs from the Arbitron tea leaves are most welcome.

Arbitron Names Brad Bedford VP/Sales for InfoStream
Effective immediately, 20-year Arbitron executive Brad Bedford has been named VP/Sales for the ratings firm's web scorecard, InfoStream. Bedford will retain his other duties, managing the West Coast office/region, and serving as VP in charge of developing Asian business for Arbitron.

InfoStream data has been made available at no charge to-date, as the service is being refined. However, Bedford plans to begin charging stations and others for InfoStream beginning in January 2001, assuming the ratings service methodology is fully developed by that time.

PD Advantage Update
PDs with multiple station or multiple market responsibilities may appreciate the newly released version 2.5 of Arbitron's PD Advantage analysis software. According to VP/Radio Programming Services Bob Michaels, "PDs can examine key performance issues side-by-side for other stations or groups within a market in a single report. And PDs with multi-market duties can now compare the Vital Signs Report across several markets in one report."
PROGRAMMING STUFF

To bring the station's branding in line with the growing crop of Clear Channel Top 40 "Kiss" properties, WBT (The Beat)-Dayton is now 94.5 Kiss-FM, and donates its call letters to sister WQNU-Ft. Myers, which recently flipped to Rhythmic-leaning 105.5 Beat. New calls for the former WBT are pending. Clear Channel now has two Top stations in Ft. Myers to bolster heritage rival WXXB, now bookended by the new WBT and Mainstream Top 40 WOST (Star 100). Bo Matthews, night jock of Star, crosses the hall as PD of The Beat.

Relatively new KKSS-Albuquerque PD Tom "Jammer" Naylor is now OM of KKSS and sister Top 40 KOHQ.

KIXY-San Angelo PD/morning guy Don Kellogg exits. Reach him at (915) 949-0379 or donkellogg@hotmail.com. No replacement has been named, although former PD David Carr is back in the building.

Jay Thomas, PD of Top 40/Country combo WMME WEBB-Portland, Maine is named MD of Country WWYZ-Hartford.

PEOPLE

At Cox Rhythmic KXME (Xreme Radio @ 104.3)-Honolulu, Ryan Kawamoto, who left several months ago, returns as MD, as James Coles moves over to become Imaging Director. Aaron Placencia also joins as Promotion Coordinator.

WBLI-Long Island midday personality Holly Lewis exits to become the Supervising Manager for Sirius Satellite Radio's Top 40 Channel. Night jock Fisher moves up to cover the shift for now. Replacement packages to DD J Rice, 555 Sunrise Highway, West Babylon, NY 11704.

GIGS

KUBE 93-Seattle has rare Promotions Director opening, as Bridget Schaller exits. Packages to PD Eric Powers, 351 Elliott Avenue West, Suite 300, Seattle, WA 98119.

Mike Marino, PD of Jammin' Oldies KCMG (Mega 92.3)-L.A. needs a producer for Smokey Robinson's new, live, four-night-a-week love songs show. Entertaining part-time talent is also sought: 6500 Wilshire Blvd., Suite 650, L.A., CA 90048.

WZPL-Indianapolis PD Scott Sands has both nights and overnights open. Packages to: 9245 N. Meridian St., Indianapolis, IN 46260.

BABY POOP

Congrats to WJMN-Boston morning guy Baltazar and wife Michelle on the birth of a son, Christopher Alexander, August 5.

Impact DATES

(subject to change)

AUGUST 15

Caleb "Welcome" (Universal), Top 40

Co-Ed "Roll With Me" (Universal), Rhythm

Alice DeeJay "Back in My Life" (Republic/Universal), Top 40 & Rhythm

Mary Griffith "Perfect Moment" (Curb), Rhythm

Faith Hill "The Way That I Love You" (Warner Bros.), Top 40

Elton John featuring the Backstreet Boys "Friends Never Say Goodbye" (Dream/Virgin), Top 40

Donell Jones "Where I Wanna Be" (Lace/Atlantic), Rhythm

Kandi "Don't Think I'm Out" (Columbia/IDJMG), Top 40

Renan Keating "Life is a Rollercoaster" (Interscope), Top 40

Ludacris "What's Your Fantasy" (Def Jam South/EJMG), Rhythm

UnAmerican "Tonight's the 1st Night" (Universal), Top 40

Yang Ying Twins "Ping Yang in This Thing" (Republic/Universal), Rhythm

AUGUST 22

Marc Anthony "My Baby You" (Columbia/IDJMG), Top 40

Chumbawamba "Pass It Along" (Republic/Universal), Top 40 & Rhythm

Cred "With Arms Wide Open" (Wind-Up), Top 40

Dream "He Loves You Not" (Epic/Atlantic), Rhythm

Eiffel 66 "Too Much of Heaven" (Republic/Universal), Top 40 & Rhythm

Jayo Felony "Hotter Than Fishgras" (Epic Sound/EJMG), Rhythm

Gyan "Don't Hide" (Universal), Top 40

Mighty Mighty Bosstones "She Just Happened" (Big Rich/Inland/EJMG), Top 40

Kelly Price "You Should've Told Me" (Def Soul/Atlantic), Rhythm

Brian Setzer "Getting in the Mood" (Interscope), Top 40

Robbie Williams "Rock DJ" (Capitol), Top 40

Youth Asylum "Jasmine" (Qwest/Warner Bros.), Top 40 & Rhythm
### GavinTOP40

#### Chart Week Ending August 11, 2000

<table>
<thead>
<tr>
<th>#1</th>
<th>song</th>
<th>Artist</th>
<th>Week</th>
<th>Trend</th>
<th>Peak Position</th>
</tr>
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<tbody>
<tr>
<td>21</td>
<td>Matchbox Twenty - Hart (LaFace/Arista)</td>
<td>6394</td>
<td>6140</td>
<td>130</td>
<td>112</td>
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<tr>
<td>22</td>
<td>Nine Days - Absolutely (The Story Of A Girl)</td>
<td>6172</td>
<td>6152</td>
<td>20</td>
<td>116</td>
</tr>
<tr>
<td>23</td>
<td>Aaliyah - Try Again (Background/Virgin)</td>
<td>5754</td>
<td>5653</td>
<td>295</td>
<td>109</td>
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<tr>
<td>24</td>
<td>Destiny's Child - Jumpin', Jumpin' (Columbia/CRG)</td>
<td>5707</td>
<td>5424</td>
<td>465</td>
<td>107</td>
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<tr>
<td>25</td>
<td>'NSYNC - It's Gonna Be Me (Jive)</td>
<td>5234</td>
<td>5687</td>
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<tr>
<td>26</td>
<td>Joe - I Wanna Know (Live)</td>
<td>5220</td>
<td>5402</td>
<td>-220</td>
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<tr>
<td>27</td>
<td>Jessica Simpson - I Think I'm In Love With You (Columbia/CRG)</td>
<td>5000</td>
<td>5025</td>
<td>-25</td>
<td>115</td>
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<tr>
<td>28</td>
<td>Creed - My Own Way (Wind-Up)</td>
<td>4733</td>
<td>5105</td>
<td>-372</td>
<td>107</td>
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<tr>
<td>29</td>
<td>Pink - There You Go (LaFace/Arista)</td>
<td>4655</td>
<td>5176</td>
<td>-521</td>
<td>106</td>
</tr>
<tr>
<td>30</td>
<td>Janet Jackson - Doesn't Really Matter (Def Soul/DMGI)</td>
<td>4652</td>
<td>3769</td>
<td>-78</td>
<td>110</td>
</tr>
</tbody>
</table>

Janet does matter...the movie's in overdrive, phones are hot, and the spins are crazy: 81-91 this week @ KHFI-Austin, 77-82 @ KIIS-LA, 35-78 spins @ Z100-NYC.

#### Top40CHARTBOUND

| #1 HyperActive Top 40 this week, based on heavy action like this: Up-20 spins @ KCHZ-KC, 37-45 spins @ WBLI-Long Island, 19-42 @ KSLZ-St. Louis, a bunch more. |

| #22 | Shaggy - Dance & Shout (Jive) | 2355 | 2428 | -73 | 92 |
| #23 | Bon Jovi - It's My Life | 1896 | 1778 | +118 | 77 |
| #25 | Lila Fasan - I Will Love Again (Columbia/CRG) | 1727 | 2015 | -288 | 83 |
| #26 | Nelly - Country Grammar (Universal) | 1654 | 1414 | +240 | 62 |
| #27 | Vertical Horizon - You're A God (Jive) | 1607 | 1425 | +182 | 76 |
| #28 | Baha Men - Who Let The Dogs Out (Arista) | 1599 | 1183 | +376 | 71 |
| #29 | Third Eye Blind - Deep Inside O' You (Elektra/EG) | 1451 | 1386 | +65 | 78 |
| #30 | Jay-Z - Big Pimpin' Roc-A-Fella/Def-Un | 1442 | 1339 | +103 | 56 |
| #31 | Pink - Most Girls (LaFace/Arista) | 1385 | 1382 | +3 | 84 |
| #32 | Sister Hazel - Change Your Mind (Universal) | 1314 | 1382 | -76 | 62 |
| #33 | NO Doubt - Simple Kind Of Life (Interscope) | 1283 | 1687 | -404 | 52 |
| #34 | DMX - Party Up (Bush/DMGI) | 1146 | 1189 | -53 | 64 |
| #35 | NO Authority - Can I Get Your Number (Maverick) | 1063 | 1185 | -120 | 44 |
| #36 | Creed - With Arms Wide Open (Wind-Up) | 967 | 987 | +20 | 24 |
| #37 | Next - If I Die (Arista) | 799 | 739 | +60 | 37 |
| #38 | Dereliah Morgan - Dance With Me (Atlantic) | 795 | 727 | +68 | 46 |
| #39 | Dr. Dre - The Next Episode (Aftermath/Interscope) | 642 | 649 | +7 | 31 |

### HyperACTIVE

| #86 - Give Me Just One Night (Universal) | 2697 | +1867 |
| Madonna - Music (Maverick/Warner Bros.) | 3393 | +1588 |
| Janet Jackson - Doesn't Really Matter (Def Soul/DMGI) | 4562 | +798 |
| Britney Spears - Lucky (Jive) | 3727 | +172 |
| Fastball - You're An Ocean (Hollywood) | 607 | +544 |
| 3 Doors Down - Kryptonite (Republic/Universal) | 4072 | +494 |
| Destiny's Child - Jumpin', Jumpin' (Columbia/CRG) | 5707 | +465 |
| Pink - Most Girls (LaFace/Arista) | 1314 | +452 |
| Baha Men - Who Let The Dogs Out (Arista) | 1559 | +376 |
| Creed - With Arms Wide Open (Wind-Up) | 807 | +368 |
| Everclear - Wonderful (Capitol) | 3308 | +324 |
| Christina Aguilera - Come On Over Baby... (RCA) | 3759 | +299 |
| Soul Decision - Faded (MCA) | 3077 | +277 |
| Nelly - Country Grammar (Universal) | 1654 | +240 |
| Tony Braxton - He Wasn't Man Enough For Me (LaFace/Arista) | 4526 | +223 |
| Kid Rock - Wasting Time (Top Dog/Lavitta/Atlantic) | 306 | +217 |
| Vertical Horizon - You're A God (RCA) | 1607 | +182 |
| Samantha Mumba - Gotta Tell You (Interscope) | 490 | +179 |
| Evan & Jaron - Crazy For This Girl (Columbia/CRG) | 436 | +153 |
| Barenaked Ladies - Finch Me (Reprise) | 160 | +155 |

### Top40RECURRENTS

| #196 - I Try (Epic) | 1966 |
| 'N Sync - Bye Bye Bye (Jive) | 1567 |
| Eminem - The Real Slim Shady (Interscope) | 1536 |
| Britney Spears - Oops...I Did It Again (Jive) | 1481 |
| Enrique Iglesias - Be With You (Interscope) | 1457 |
| Sonique - It Feels So Good (Republic/Universal) | 1427 |
| Destiny's Child - Say My Name (Columbia/CRG) | 1425 |
| Sisqo - Thong Song (Def Souls/IDJMG) | 1422 |
| Santana - Smooth (Arista) | 1318 |
| Santana - Maria Man (Arista) | 1210 |

### Notes

- All 24-7 chart research is conducted and supplied by Mediabase Research, a division of Premiere Radio Networks, Inc.
- All non-Mediabase charts are compiled by Gavin. The G2 designation refers to "Gavin Secondary Charts," compiled from projected airplay data submitted by select non-monitored stations.
- Online tracking services now are available until 12 noon Wednesday Pacific Daylight Time.
### GavinRhythmCrossover

#### SPINS CROSSES

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<th>RN</th>
<th>TW</th>
<th>SPINS</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>NELLY - Country Grammar (Universal)</td>
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*Not that Ruff for these guys, considering the love they've been receiving: 48-74 spins @ KUBE-Seattle, 71 spins @ KMLE-SF, 61 spins @ KJXM-Portland, more.*

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<td>SANTANA - Cinema Espirado (Arista)</td>
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#### SnapShots

**Notable Quotation I:**
"Obviously #1 18-34 women, because I've always considered myself a chick magnet."

— Frankie Blue, VP/Ops & Prod, WKJT-NYC when asked about his favorite Spring Break demo.

"I'm taking the entire staff, in my car, to Denny's...Grand Slam for everybody!"

— Erik Johnson, PD of KIOH-Omaha, vauling from #6 to #1 12-plus, 6.4-8.7...with a staff of three.

"When good numbers come out, there's an automatic two-day recovery period...I believe that's the industry standard."

— Cliff Tredway, PD, KTFM-San Antonio, after his 10.1 Book party.

#### Success Stories:
"Samantha Mumba is going nuclear very quickly—a great record...and Bon Jovi just went Top 10 in research. People love this guy and they love this song."

— Rob Roberts, PD, WHYI-Miami

"Lil' Kim & Sisqo, "How Many Licks" is #1 phones after a week. This one will be explosive. Common is Top 10 callout and Top 3 phones."

— Shelli Hart, OM, KUBE-Seattle

"Mya's 'Best of Me' and 'Case of the Ex' are both calling out Top 10."

— Scooter Stevens, PD, KQBT-Austin

**Notable Quotation II:**
"The reason my station is winning...is because we're finding and breaking the hits long before anyone else is aware of them."

— Cagle, PD of 3000-watt KXHT-Memphis, after his 5.9-7.6 book.

"Our homeboy Nelly be blowin' up...I don't have a clue what he's singing about, but everyone seems to like it...you'll have to excuse me...I suffer from T.W.S. —Too White Syndrome."

— Jeff Kapugi, PD, KSIZ-Lt. St. Louis
Papa Roach is totally out of control...Holy Cow! I was afraid to put it on...now I can’t take it off. —Jeff Kapugi, PD, KSLZ-St. Louis
The Good Fellas, Part Two

BY RAP/HIP HOP ASSOCIATE EDITOR SONNY D.

Back in the house this week with part two of our in-depth interview with KPWR's afternoon disc jockeys The Good Fellas. Last week they got open on the keys to success. This week we flash back to their first moments on air, as always, more industry insight, including the importance of family in the workplace, positive influences, and turning negative feedback into something positive.

Sonny D: How long was the audition tape you submitted?
Romeo: A little less than ten minutes long for all segments. We only did about two talk-breaks per segment at about 30 seconds each.

How'd you guys know what to do given you didn't have any radio experience? Did anyone help you put the audition tapes together?
Dejai: Nah, it was just us. We used the mentality of St. Louis radio. We listened to Power for probably like one day and went in and did it. But we couldn't focus in on what they really did out here on radio, so we just kinda collaborated the two. With what we knew in St. Louis, and how to put it in a California format.

Romeo: And the way we bounce off each other, people think we practiced that, but that was natural anyway. So we made sure we didn't bounce off with the telephone number...we spit lines just like we was spittin' raps. [Dejai laughs] You know? They would hear us...like this is Dejai, "What's up Rome?" (and I was) "818-845..." [Laughs] Ya know? It's all there.

Dejai: It's like hearin' Eminem rap. He probably does it because he's sleepin' on something because I really see a lot of potential. And she took his word. But when you talk about Mr. Choc, and all the jocks there, everyone has been real supportive. Val Mackie and Jimmy Stroh make sure that we were taken care of. They gave us the chance. They took a chance on us when the Baka's [Baka Boys] went across the street. Cause we didn't have a big name. And we did our part, and Emmis did their part. So we gotta give them big-ups.

Dejai: And Big Boy of course...he kinda molded us and let us know what was crackin' on the industry side of radio, and what to stay focused on. Because you get all of this thrown into your face at once, and there's nobody to turn to that's honestly gonna tell you what to do. He was like, "Let's go talk. You'll stay focused, don't worry about what's goin' on across the street, and just keep doin' whatchya doin." Just words of wisdom from him...and him hein' in the game for so long and seen 'em guys [Baka Boys] come and go, so we knew he knew...without havin' on us, because he liked us from the start. And you know what's funny, is like you said with the interviews, a lot of people come and talk to us and we tell 'em, "You know, the thing about this Power family, is that it's four wheels and rollin'. Everybody understands their role." Just like Shaq and Kobe. Big Boy's morning show...Good Fellas & Tito afternoon show...you know, pass the ball, we might make a jumper. Big Boy does a dunk. But we all win together and there's no hatred. You can walk around the station and it's just all love. People might not believe it, but you can feel it listening to the radio.

Romeo: And Steve Smith of our management company has a lot of juice, and he'll call us and tell us, "I can get such and such artists on your show." We will call the morning show and ask them, "Do ya'll want them first?" And Jason the morning show producer will be like, "What?" And I'll be like, We have a chance to get them, but we know the importance of the morning show. If ya'll want them, ya'll can have them.

Wow...Ya'll some team players. That's not common.

Dejai: We always look at it as, it's not about us, it's about the listeners. So, if the listeners hear somethin' on Power, we all win...cause that's the station we work for. That's the importance of it right there. A lot of people forget about that shit.

Romeo: We been in the game a while, and we always gonna stay hungry and humble, and this is just the beginning. That's the scary part...this is just the beginning. Tell me about the first night you guys were on the radio. [They laugh.] You guys musta been nervous. You had a huge invisible audience...and you knew your PD and everyone else at the station was tunin' in...tell me what it felt like?

Romeo: Oh man! You know like pins and needles! After every song you had to make sure you had the right sweater...you had to make sure the commercial was lined up. [Dejai laughs] Cause we didn't know they had the last words of the commercial on there...we didn't know that...we were waitin' for the clock to hit zero zero we were pushin' the next commercial...

Dejai: [Laughing] It might be a second of dead air cause we were waitin' for the clock to stop.

So there was a little dead air between segments huh? [Laughing]

Romeo: Just a little bit! It took us a couple of shifts to lock it down. After a minute it started makin' sense.

So prior to the first night, nobody had brought you in there and shown you? Cause they assumed naturally that you knew what you were doin' huh?

Dejai: Exactly! [Everyone laughs]
Hello! Acting Class 101...Fall! [Laughter.]

Now they know, right? They know you guys were pretending the whole time right?

Romeo: Yeah...now they know! [Dejai falls off his rocker in laughter. They're like, "Oh...okay?"]

Dejai: Contracts signed now Sonny, yeah, now they know! [Everyone laughs]

Educational break...Throw some quick advice to kids out there lookin' to get into the music industry right now.

Dejai: Just bein' professional, stayin' real, and givin' a hundred percent, and you know, when someone tells you no, that doesn't mean you have to give up. And that's our big message to people out there. We been told no a thousand times in the music industry, and we still don't have that deal we been lookin' for, but you know, we haven't stopped. If you really believe in something, then you will keep going to the end, and listen, your number's gonna come up. It's just a matter of if you gonna stay in the game long enough.

Dejai: Yeah. And if you can transform that negative energy into positive energy? Sky's the limit. Every time somebody tells you no, it makes you do something bigger and positive, like, "Let's get 'em from the back door." Just keep attacking it in a positive way and not take it negatively and start doing the opposite things you don't need to do and getting out of focus. Sky's the limit.

Find out who's got it and who needs it at 24-7jobs. www.gavin.com
Open Heart Radio

BY KEVIN FLEMING

Yolanda Adams has been singing gospel for years, from the choir to the concert halls, thrilling audiences all over the world. Her résumé is full of success stories... but, with her new single "Open My Heart" from her debut CD Mountain High... Valley Low (Elektra), Yolanda enters new territory. Celebrating two straight weeks at the top of the Gavin Mediabase Urban Adult Contemporary Chart, Urban AC and Mainstream Urban radio are overwhelmingly embracing the song. Describing it as inspirational, powerful, and emotional, this is just the kind of record we in black radio need in order to evoke positive passion with our listeners.

"I'm very surprised and very excited to have my song go Number One," Yolanda told me this week. "When I was in the studio recording the song with Jimmy Jam, Terry Lewis, and Jimmy Wright, we felt that it was special. There wasn't a dry eye in the place. I feel blessed that the song has touched so many people."

"It's a monumental smash!" says Elroy Smith, program director of WGCI-Chicago. "When I first heard it, I welled up. I brought it into the music meeting and said 'we've got to play this.' It's the type of song that you have to stop and listen to. The song reacted immediately. My jocks were saying 'on-air, whatever you're doing, stop and listen to this song. Then call the station and give us your feedback.' Listeners were calling in saying, 'Oh my goodness, I love this song.'"

Urban radio needs music that causes a positive reaction. "It's such a powerful record," WHQT (Hot 105 Miami) Music Director Traci Latrelle says. "When we first started playing it, we got a few calls—but then all of a sudden, after the second or third day, the calls flooded in. People wanted to know who was singing that beautiful song. 'Open My Heart' has been our highest requested song for over a month, it's amazing. People get very emotional about that song."

Not many records can make the request line ring with only a few plays. "It was an immediate reaction record," recalls Chris Reynolds, PD of WDZZ in Flint. "I was hooked instantly. It's one of those songs that hits home and touches you emotionally. I like that kind of record on the radio, those instant reaction records. The phone lit up, folks wanted to know who is was and where they could buy it. It's a great record for us."

I believe the world needs to hear the lyrics of this song," adds GCI's Smith. "This song will touch hard core people, and make soft people cry. The woman Yolanda is speaking from the heart. She's saying to God that with everything do, I want you to help me, to open my heart. Yolanda will be around for a long time. She's a true singer. She's soothing, compelling, and real. She's incredible. The gospel people were very familiar with Yolanda and now the secular audience will find her."

Will contemporary radio play more gospel songs?

Probably not. At least Elroy doesn't think so. "It really depends on the cut," he says. "We deal with them as they come. 'Open My Heart' just came at a great time. Every so often a strong gospel song will come along like 'Why We Sing' by Kirk Franklin, 'Be Encouraged' by William Beckett, or 'God's Grace' from Trinity 5:7—but this one could really go both ways, gospel and secular. It's an inspirational record. This will be a mainstay."

Yolanda insists that there is no concerted effort to cross her to the mainstream, she is very happy that Urban contemporary radio has embraced 'Open My Heart.' "Elektra has been behind me and this project 250 percent and I'm very happy...I want radio to hang with me because there's more to come," she says.

'WDZZ's Reynolds just likes the sound of the record: "To be honest, this is a record that doesn't have traditional gospel feel to it. This sounds like an inspirational ballad versus a gospel track. I see it as a great Urban Adult Contemporary record instead of a gospel song."

So the doors are opening. "Radio has to take a hard look at songs that react like this," HOT 105's Latrelle adds. "Yolanda has a whole new fan base now. It's a phenomenal song, and I'm very proud that the community would be drawn to such an inspirational song and take it to Number One. I don't know much about Yolanda's music; all I know is that she is a gospel artist. Her album sounds very contemporary, very mainstream."

Positivity vs. Bump & Grind

"The bumpin' and grindin' stuff had been dominating the charts for so long," Latrelle continues. "It's refreshing that such a quality song with a positive message could top the charts. I want our listeners to feel that we are a positive radio station. There are a lot of negative songs out there, and sometimes it's offensive. I want people to feel happy when they listen to Hot 105. This song strikes a chord with our listeners, it's rough out there and the way she sings the song really gets to people. Powerful and emotional is the way people describe the song.

"I like soulful music that you can feel," she goes on. "There's some quality music coming out now: Yolanda, of course; Carl Thomas is good, and Gerald Levert with 'Baby You Are' is a great record. It's something different with the falsetto—it has that old school sound and he has a great video, plus everybody has their clothes on."

How Long Will It Last?

That's anybody's guess. But as Smith says, "It's the power of the lyrics of this song that has sustained its longevity. It's a chillbump kind of song."

But what about the way it's researching? "Open My Heart" is number one in female callout 25-29. It sounds great, you just have to stop and listen to it," Reynolds asserts. "It hasn't shown any burn, and it really sounds good on the radio. I'm curious to see how long it will stick around, it has such a refreshing sound."
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<td>W. HOUSTON &amp; D. COX - Same Script, Different Cast (Arista)</td>
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<td>BIG TYMERS - 4:41 (Cash Money/Universal)</td>
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<td>DR. DRE - The Next Episode (Aftermath/Interscope)</td>
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<td>MTHEONE - Love Each Other 4 Life (Clayton/Capitol)</td>
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<td>Three &amp; Malia - Slippin' On Da Syrup (Loud)</td>
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<td>NO QUESTION - I Don't Care (Warner Bros.)</td>
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<td>LL COOL J - Imagine That (Island/UMG)</td>
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<td>TRINA - Pull Over (Arista)</td>
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<td>EVA / JADAKISS - Get It All (Interscope)</td>
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<td>JOE - Wanna Know (Jive)</td>
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<td>DEVANTE feat. TIMBALAND / MADDO - We All (Again) (Virgin)</td>
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<td>TONY TOUCH - I Wonder Why (He's the... (Tommy Boy)</td>
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<td>JAY-Z - Hey Pac - Roc-A-Fella/UMG)</td>
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<td>TONI BRAXTON - He Wasn't Man Enough For Me (LaFace/Arista)</td>
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<td>ABDUCR - What's Your Fantasy (Big A-Block/Priority)</td>
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<td>LL. ND - Ta Da (EastWest/VEG)</td>
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<td>GERALD LEVERT - Baby I Am (EastWest/VEG)</td>
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<td>JILL SCOTT - You're Getting In The Way (M3/West/Eastcoast)</td>
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<td>DONEL JONES - Do What I Gotta Do (LaFace/Arista)</td>
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HyperACTIVE

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<td>TAMIA - Can't Go For That (Elektra/VEG)</td>
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<td>TONI BRAXTON - Just Be A Man About It (LaFace/Arista)</td>
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<td>LIL BOW WOW - Bounce With Me (So So Def/Columbia/CRG)</td>
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<td>LUCY PEARL - Don't Mess With My Man (Poochie/Beyond)</td>
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<td>CHANGING FACES - That Other Woman (Atlantic)</td>
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<td>COMMON - The Light (MCA)</td>
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<td>LIL' ZANE - Calin' Me (Priority)</td>
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<td>TONI ESTES - Hom (Priority)</td>
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<td>EMINEM - The Way I Am (Aftermath/Interscope)</td>
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<td>CARL THOMAS - Summer Rain (Bad Boy/Arista)</td>
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<td>YOLANDA ADAMS - Open My Heart (Elektra/VEG)</td>
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<td>PROFYLE - Liar (Motown)</td>
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<td>MYA - Case Of The Ex (Interscope)</td>
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<td>TRINA - Pull Over (Atlantic)</td>
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<td>NO QUESTION - I Don't Care (Warner Bros.)</td>
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UrbanCHARTBOUND

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<td>DEBELAH MORGAN - Dance With Me (Atlantic)</td>
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<td>DE LA SOUL - Gon (Tommy Boy)</td>
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<td>MAJOR FiggAS - Yeah, That's Us (Warner Bros.)</td>
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<td>BEENIE MAN - G Hits Dem Sugar (Virgin)</td>
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<td>TAMIA - Can't Go For That (Elektra/VEG)</td>
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<td>SHyne - Bad Boy Anthem (Bad Boy/Arista)</td>
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<td>YIN YANG TWINS - Whistle While You Twerk (Republic/Universal)</td>
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<td>CO-ED - Roll With Me</td>
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<td>EMINEM - The Way I Am (Aftermath/Interscope)</td>
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UrbanRECURRENTS

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<td>BIG TYMERS - Get Your Roll On (Universal)</td>
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<td>AALIYAH - Come Back In One Peace (Virgin)</td>
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<td>JAY-Z - Big Pimpin' (Roc-A-Fella/Priority)</td>
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<td>504 BOYZ - Weble, Wobbie (No Limit/Priority)</td>
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<td>6</td>
<td>SISQO - Thong Song (Def Soul/UMG)</td>
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<td>SANTANA - Maria Maria (Arista)</td>
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<td>8</td>
<td>MYA - Be Out Of Me (Interscope)</td>
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<td>DMX - Party Up (Island/UMG)</td>
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<td>AALIYAH - Don't Wanna (Priority)</td>
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Gavin

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<td>CHART RESEARCH IS CONDUCTED AND SUPPLIED BY MEDIABASE RESEARCH, A DIVISION OF PREMIERE RADIO NETWORKS, INC.</td>
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<td>2</td>
<td>2</td>
<td>ALL NON-MEDIABASE CHARTS ARE GENERATED BY GAVIN. THE G2 DESIGNATION REFERS TO &quot;GAVIN SECONDARY CHARTS,&quot; COMPILLED FROM PROJECTED AIRPLAY DATA SUBMITTED BY SELECT NON-MONITORED STATIONS.</td>
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<tr>
<td>3</td>
<td>3</td>
<td>ONLINE TRACKING SERVICES NOW AVAILABLE UNTIL 2:00 NOON WEDNESDAY PACIFIC DAYLIGHT TIME.</td>
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</table>

August 11, 2000 gavin • 17

www.americanradiohistory.com
What is 24-7jobs?
24-7jobs is a new part of the GAVIN Website (www.gavin.com) dedicated to the radio hiring process. It's a site designed to make the job hunt and the talent hunt easier.

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

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

What does this site offer talent?
Where do we begin?? You can place your tape and résumé online at no charge. We create a résumé page devoted to you, and it includes your résumé, aircheck, and photo (if you dare). For the cost of one mailing, your tape is available to stations all over the map, all the time! You can also check out our job listings. At GAVIN, we're talking to station decision makers every day and we know where the hot jobs are. Now you can find radio's hot jobs at one place - 24-7jobs.

Do I have to submit my picture onto my online page?
You don't have to use a picture, but think of how proud your mother would be.

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

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

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

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

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

How do I submit jobs?
In a variety of ways: Tell your GAVIN format editor about it. You can also visit the site and submit them online, email them to us (info@gavinmag.com) or fax them to our offices at (831) 648-5204. If you're the social type, give us a call! We'll take them over the phone, (800) 838-1700.

How can I view all of the super cool talent you have online?
Just call the 24-7jobs offices using our super cool toll-free number: (800) 838-1700

What if I see my current job listed on your service?
Better send us a tape.

How long will my tape and résumé stay active?
Your talent page will be active as long as you want. When you get a job, just let us know and we'll deactivate your page. Each month, we check in with each member of the talent library and if we don't hear from you, your page is automatically removed.

Can I submit all of my talent material online?
At this time, no. To maintain the format of each talent page, we need your material sent to our offices at: 24-7jobs, P.O. Box 51909, Pacific Grove, CA 93950. Thanks!

www.gavin.com
### Gavin Urban AC

#### Chartbound

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<td>RACHAEL FERRELL</td>
<td>Satisfied (Capitol)</td>
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<td>METHRON</td>
<td>Keep On Moving</td>
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<td>JANET JACKSON</td>
<td>Doesn't Really Matter (Def Soul/IDJMG)</td>
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<td>GEORGE BENSON</td>
<td>The Ghetto (GRP)</td>
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<td>MAYS</td>
<td>Got To Be Strong (V-Coded Music)</td>
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<td>KELLY PRICE</td>
<td>You Should've Told Me (Def Soul/IDJMG)</td>
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<td>TOMMY SIMS</td>
<td>Alone</td>
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<td>JEFFREY OSBORNE</td>
<td>That's For Sure (Windham Hill)</td>
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<td>PHAT KAT</td>
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#### Recurrents

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<td>DONELL JONES</td>
<td>I Know What's Up (LaFace/Arista)</td>
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<td>ERIC BENET</td>
<td>When You Think Of Me (Warner Bros.)</td>
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<td>KEVON EDMONDS</td>
<td>24/7 (RCA)</td>
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<td>AL HARREAU</td>
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<td>6,12 (Motown)</td>
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<td>JESSE POWELL</td>
<td>You (Silas/MCA)</td>
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<td>Ex Factor (Columbia/IDJMG)</td>
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### 93.9 WMZQ 98 WMZQ Virgin 99.3 FM

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<td>TONY BROWN</td>
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<td>KEVON EDMONDS</td>
<td>You Live</td>
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<td>River (Columbia)</td>
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<td>DONELL JONES</td>
<td>Where I Wanna Be (LaFace/Arista)</td>
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<td>I Wish Bad Boy (Arista)</td>
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<td>BOYZ II MEN</td>
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<td>10:05-10:06</td>
<td>JASEN JACOBS</td>
<td>I'm Really Into This</td>
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<td>10:06-10:07</td>
<td>ANGEL</td>
<td>You (Island/IDJMG)</td>
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<td>LORRAINE ALLEN</td>
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<td>MARY J. BLIGE</td>
<td>Your Child (MCA)</td>
<td>31</td>
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<td>1:32-1:33</td>
<td>DONELL JONES</td>
<td>I Know What's Up (LaFace/Arista)</td>
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<td>1:33-1:34</td>
<td>ERIC BENET</td>
<td>When You Think Of Me (Warner Bros.)</td>
<td>31</td>
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<td>1:34-1:35</td>
<td>KEVON EDMONDS</td>
<td>24/7 (RCA)</td>
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<td>1:35-1:36</td>
<td>AL HARREAU</td>
<td>Just To Be Loved (GRP)</td>
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<td>ANGIE STONE</td>
<td>No More Rain (In This Cloud)</td>
<td>31</td>
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<td>1:38-1:39</td>
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<td>Too Damn Good (EastWest/EGG)</td>
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<td>MAXWELL</td>
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<td>BRIAN McKNIGHT</td>
<td>6,12 (Motown)</td>
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<td>1:41-1:42</td>
<td>JESSE POWELL</td>
<td>You (Silas/MCA)</td>
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### WNAS-Philadelphia

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<td>10:11-10:12</td>
<td>JESSE POWELL</td>
<td>You (Silas/MCA)</td>
<td>103</td>
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REAL REACTION. REAL AIRPLAY. REAL HIT.

sister seven

THE ONLY THING THAT'S REAL
FROM THEIR ALBUM WRESTLING OVER TINY MATTERS.

Gavin A3 Commercial Chart: 25*
Already spinning on these fine stations.
KTCZ, WBOS, KBCO, KINK, KGSR, KXST, WXRV, KLRQ, CIDR, WKOC, WRLT, KRVB, WXPN, WRNR, WMMM, KRSH, KTHX, KLRR, KMTN, KRCC, KROK, KTAO, KUWR, WJAA, WZEW, and many more...

"We really love it. We are playing it in heavy." — Jody Denberg, WGSR

"We think it will be our next big song of the Summer." — Dennis Constantine, KINK

Produced by John Shanks • Co-Produced by Sister Seven
Representation: David Pasich Entertainment/David Pasich & Jack Leitenberg

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www.americanradiohistory.com
The GAVIN Summit Then... And Now

Go ahead... think back a moment to that summer eight years ago, back to when Kent and Keith Zimmerman hosted the first GAVIN Summit in the shadows of the Flatirons in beautiful Boulder, Colorado. Remember? President Clinton had just ousted George Bush from the White House. The Internet was the province of tech geeks and the world wide web had yet to be mapped. The radio industry was still wrestling with strict ownership limits, and many cash-strapped groups were filing for Chapter 11 protection.

Flash forward: A new Bush is battling for the White House, Internet streaming is making a strong play for traditional radio listeners, downloading music via the Net seems to be the norm, web geeks are millionaires, and consolidation is pushing at least one radio group toward the 1000-station mark. Revenues are up, jobs are scarce, formats are shifting, and... oh yeah... one more thing: the Zimmermen are now working for their own dot-com start-up.

Despite all the change that's affected our lives and our livelihoods since the first Summit, you know you can count on only the best this week in Boulder. GAVIN's Triple A Editor Dave Einstein and Americana Editor Jessie Scott have stepped in as surrogate Zims to put together possibly the best lineup of music, informative panel discussions, music, top-notch speakers, music, exclusive presentations, and... well, more music. The task is daunting, but we're confident that this year's Summit will bring you quality music and stimulating discussion that will linger in your mind long after you head home on Sunday. Our goal is to have you look back as you fasten the seat belt across your lap and recall how you haven't learned as much, haven't enjoyed as much, and haven't absorbed as much as you (will) have over the past several days.

We're going to start this year with a special presentation, led by Norm Winer, that will give you some insights into the rapidly changing landscape of the radio and music business. We then roll into a panel discussion of the latest ratings from both Arbitron and InfoStream and how radio can maximize the effect on both. Friday will feature Lauren MacLeash's fourth Imaging/Aircheck panel, and GAVIN Editor Emeritus Kent Zimmerman returns to show off just what his new company—MuBu.com—is all about. Plus, Dan Reed is slated to moderate a non-commercial break-out panel on Saturday, while Dave Rahn of SBR Creative has assembled a very forward-looking panel on the latest technology available to radio for Internet penetration: As always, there will be the perennial Triple A Griddle and Americana Jukebox Jury.

Once again, David Dye and the World's Café will be with us, featuring Dar Williams and her band on Thursday and legendary John Hiatt on Friday. On the music front, the lineup at the Fox Theatre is possibly the best ever, featuring stadium acts sharing the same intimate stage as the up-and-coming bands. Tossing in the daytime performances, the Midnight Lounges, the cocktail receptions, and three nights of fabulous performances at Tulagi's, we have quite the musical feast in store—from the newest of artists to the folks with years under the spotlight.

There are many people we'd like to thank for helping us in this (usually) thankless endeavor. Much gratitude and appreciation to all who have lent a hand, and in particular Norm Winer, Bruce Warren, Bill Kennedy, Lauren MacLeash, Jhan Hiber, and Dave Rahn. The wonderful folks at the Fox Theatre and Tulagi's have also been outstanding... you know who you are.

That's about it. Forget about the delays on United, and how different our world was eight years ago. The next four days are what it's all about, folks... so get ready for fun, information, music, food, scenery, and fellowship. Get ready for the 8th GAVIN Summit!

Reed Bunzel
Editor-in-Chief

Dave Einstein
Triple A Editor

Jessie Scott
Americana Editor

www.americanradiohistory.com
**Wednesday, August 16**

**REGISTRATION**
3-6pm, Sunshine Room
Demonstration sponsored by MuBu.com.
"Badges here. Get yer badges!"

**GAVIN BOULDER THEATRE NIGHT**
k.d. lang, Shelby Lynne
Doors: 7pm, Boulder Theatre. Trade your business card for tickets at the box office.

**MIDNIGHT LOUNGE**
A special acoustic set with Island/IDJMG artist Shelby Lynne
Midnight, Champs (Regal Harvest House)

**Thursday, August 17**

**REGISTRATION**
9am-4pm, Sunshine Room
Demonstration sponsored by MuBu.com.

**FRIENDS OF BILL**
9am-10am, Flatirons Room

**CONTINENTAL BREAKFAST**
9:15am, Grand Ballroom Foyer
Wake-up to coffee and juice compliments of Native Language.

**“TOTO, WE’RE NOT IN KANSAS ANYMORE”**
10-11:30am, Grand Ballroom
Panel discussion directed at the new landscape left in the wake of technological advances and corporate mergers, and looking at how it’s affected both the radio and music industries. Where are we now and where are we headed?

Panelists include WXRT PD Norm Winer; KFOG PD Dave Benson; KMTT PD/GM Chris Mays; James Evans, National Promotion Interacope; and Art Phillips, VP of Marketing and Promotion, Vanguard Records. Featuring music from Native Language artist, singer/songwriter John McVey.

**ARBITRON AND INFOSTREAM PRESENTATION**
11:30am-1pm, Grand Ballroom
An inside look into ratings for both terrestrial signals and Internet streaming audio. All the research questions you ever wanted answered, everything you ever wanted to know about the numbers. Your host on this panel is GAVIN Ratings & Research Editor Jhan (John) Hiber. Jhan is a former Arbitron executive and former research consultant for WXRT-Chicago and KBGO-Denver. His guest speaker will be Bill Rose, VP/GM Internet Services Arbitron. Rose began his career with Arbitron in 1981 and helped to develop the PD Advantage software for ratings analysis. He’s now in charge of Arbitron’s InfoStream web rating service. Featuring music from Rounder artist Sarah Harmer.

**COLUMBIA LUNCH**
1-2:30pm, Outdoor Pavilion
With performances by 5 for Fighting and Shawn Mullins

**FIRST AMENDMENT CENTER’S FREEDOM SINGS**
2:30-3:30pm, Millennium
Believe it or not, the First Amendment is under attack, especially when it comes to music. Forty percent in one recent survey believed that musicians likely “to offend” should not be allowed to perform. Ken Paulson, the executive director for the First Amendment
THE CAPTAIN, is frankly, an astonishing debut album...
this is the work of a new star in the making...
songs such as "CRY LIKE A BABY" are mature and rocking.
and sound like a lifetime's experience rammed into the mouth of youth.

- Q Magazine (June issue)

kasey chambers is my favorite new artist.

- Lucinda Williams

kasey chambers
CRY LIKE A BABY

from THE CAPTAIN The new album
by Australia's reigning female Vocalist of the Year

Performing at the GAVIN SUMMIT VIII, Boulder, CO
TULAGI'S SHOWCASE Thursday Night, Aug. 17th
**Thursday, continued**

Center hosts a spirited discussion on the implications. In fact, they think freedom of speech is so important that they've readied a release called Freedom Sings! which is a collection of songs that were banned; either on the radio or by the community. Joining us are the album's producer, Bill Lloyd, and other performers on the CD: John Kay of Steppenwolf, guitar slinger Wilf Kimbrough, and our good friend Kim Richey.

**WORLD CAFÉ TAPING #1:**

**Dar Williams**

3:30-5pm, Grand Ballroom

Master inquisitor David Dye brings his show on the road for the first of two interviews with Dar Williams as she talks about her new album Green World on Razor & Tie.

**GAVIN TULAGI'S NIGHT #1**

Hank Decken, Kasey Chambers

Doors: 8pm, Tulagi's

Twin bill featuring young platinum-selling female Aussie singer/songwriter Kasey Chambers and earthy New England-based veteran Hank Decken.

**MIDNIGHT LOUNGE**

Ark 21 quixotic artist Paul Thorn, known for his global ballads and ironic tales of life.

**Friday, August 18**

**REGISTRATION**

9am-6pm, Sunshine Room

Demonstration sponsored by MuBu.com.

**FRIENDS OF BILL**

8-9am, Flatirons Room

**CONTINENTAL BREAKFAST**

9:15am, Grand Ballroom

Compliments of Sony/550.

**AIRCHECKS**

10-11:30am, Grand Ballroom

This is the fourth Aircheck/Imaging session that Lauren MacLeash has presented and, as always, it promises to challenge everyone's production skills and guarantees to display some stellar production that everyone can learn from.

Featuring 550 music artists The Pierces.

"REALITY CHECK" MUSIC DELIVERY ON THE NET—EASE AND ILLEGALITY VS DOING WHAT'S RIGHT.

11:30am-1pm, Grand Ballroom

We have all read the news about Napster and the other applications that are available for downloading music off the Internet. What are the long and short range repercussions? Are these sites a threat to the music and radio industries? What are the business models that might remedy the situation? Join Kent Zimmerman, John Adams, Dean Kattari, and Brian Adams for an eye-opening demonstration and discussion.
See Shelby Lynne live at the Gavin A3 Summit in Boulder Wednesday night 8/16 (Elvis' yahrzeit)
Opening for kd lang at the Boulder Theatre 8pm
At the Gavin Midnight Lounge in the Regal Harvest House

THE ARTIST YOU'VE BEEN WAITING FOR!

100,000 sold and growing!

ON YOUR NOW WITH kd lang, next month...Matchbox Twenty!

17* Gavin A3
26* Radio and Records

...and a great way to commemorate the King!

for more information, please contact
john.rosenfelder@umusic.com

www.shelbylynne.com

Management: Betty Bottrell for She Knows Management
**Friday, continued**

**VIRGIN LUNCH**
With performing artists **Joseph Arthur** and **Teddy Thompson**.
1-2:30pm, Outdoor Pavilion

---

**TRIPLE A IN PARADISE**
(Park City, Utah)
**SKI-TOWN PROGRAM DIRECTOR Sought**

**KPCW—ONE OF THE NATION'S MOST SUCCESSFUL, SMALL-MARKET NPR STATIONS—SEeks A P.D. TO:**
EXECUTE TIG-ITY FORMATTED AAA
SUPERVISE 30 VCLUNTEER PROGRAMMERS
MANAGE MUSIC LIBRARY USING SELECTOR
DO EXCELLENT PRODUCTION

**THE SUCCESSFUL CANDIDATE WILL HAVE:**
• Five years management experience as GM or PD, preferably with heavy volunteer experience.
• Willingness to work with Paragon’s Mike Henry to develop a research-based format targeted to the 35-54 demo.
• A demonstrated ability to write well and do interesting and creative production.

**LIFE IS BETTER AT 7,000 FEET!**
Located in the Mountains 30 minutes east of Salt Lake City, Park City (8,000 pop) is the home to three world class ski areas: the Sundance Film Festival, half of the venues for the 2002 Winter Olympics and the best public school system in the state of Utah.

**THIS IS A ONCE IN A LIFETIME OPPORTUNITY TO ADJUST YOUR ALTITUDE!**
• STARTING SALARY $40,000 TO $50,000
• EXCELLENT BENEFIT PACKAGE
• STABLE STATION WITH LONG-TERM EMPLOYMENT
• UPWARD MOBILITY IN THREE STATION NETWORK THAT COVERS SALT LAKE CITY

**MEET ME IN BOULDER!**

**PLEASE CONTACT BLAIR FEULNER AT KPCW (435-649-9004) OR IN PERSON AT THE REGAL HARVEST HOUSE SUITE #537 TO ARRANGE FOR AN IN-PERSON INTERVIEW THURSDAY, AUGUST 17TH AT THE REGAL HARVEST HOUSE HOTEL.**

---

**AMERICANA TOWN HALL MEETING**
2:30-4pm, Millennium

Americana as a format is still in definition: still finding its audience, still expanding its boundaries—even more so now as people tout it as the only thing that's "happening" on a dull landscape. This is going to be an especially interesting session, as we call on members of the newly formed Americana Music Association to talk about what the organization has in mind to help bring Americana to its bright future. Together, we can move mountains. Expect a lively discussion, an airing of opinions, and an exploration of where and how we can further spread the gospel of Americana. The session starts with a performance from Mother West recording artists **Red Radio Flyer**, direct from New York. Hard to believe that roots would grow in that most cosmopolitan of cities! Yes, Red Radio Flyer rocks, but they twang, too. Their album, Gettin' Somewhere, leads them out to Boulder, where they'll shake the rocks loose.

**WORLD CAFÉ TAPING #2**

**John Hiatt 3:30-5pm, Grand Ballroom**

David Eye once again works his interviewing magic with John Hiatt, who is about to release Crossing Muddy Waters on Vanguard Records.

---

**COCKTAIL HOUR**
5:30pm, Outdoor Pavilion

Featuring live sets from Americana artists: high-energy Amarillo band **Cooder Grav** and Belfast-born troubadour **Bap Kennedy**

**GAVIN FOX THEATRE NIGHT #2**

**Joe Jackson, Alaine Mann & Michael Penn, David Gray**
Doors: 7:30pm, Fox Theatre

**GAVIN TULAGI'S NIGHT #2**
John Cowan, Trent Summar & the New Row Mob

Doors: 8pm, Tulagi's


**MIDNIGHT LOUNGE**

Performance by roots & roll good ol' boy, **John Eddie**, from the Jersey shore.

Twang meets bashing, deep-fried guitars.

Midnight, Champs (Regal Harvest House)

---

**DAVID GRAY**
LIVE AT THE FOX THEATRE
FRIDAY NIGHT, AUGUST 18
8:30 PM

"Mr. Gray and his three musicians turned each song into an unfolding drama." —JON PARELES ON DAVID GRAY LIVE, THE NEW YORK TIMES

"BABYLON" AT TRIPLE-A NOW, IMPACTING MULTI-FORMAT AUGUST 28.

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DAR WILLIAMS
the green world

Album in stores
August 22

Featuring:
"What Do You Love More Than Love"
"And A God Descended"
"Spring Street"

ON TOUR THIS FALL

AUGUST
22-24 New York, NY

SEPTEMBER
14 Burlington, VT
15 Providence, RI
16 State College, PA
17 Newton Colony, NJ
19 New Haven, CT
21 Baltimore, MD
22 Glenville, PA
23 Washington, DC
24 Cleveland, OH
26 Toronto, ON
27 Ann Arbor, MI
29 Chicago, IL
30 Madison, WI

OCTOBER
1 St Paul, MN
3 Bezman, MT
4 Missoula, MT
6 Vancouver, BC
7 Portland, OR
8 Seattle, WA
10 Santa Rosa, CA
11 San Francisco, CA
12 Sacramento, CA
14 San Juan Capistrano, CA
15 Los Angeles, CA
17 Solana Beach, CA
18 Tucson, AZ
20 Salt Lake City
21 Grand Junction, CO
22 Boulder, CO
23 Santa Fe, NM
27 Austin, TX
28 Salt Lake City

NOVEMBER
1 Lawrence, KS
2 St Louis, MO
3 Greencastle, IN
4 Cincinnati, OH
8 Asheville, NC
9 Charlotte, NC
10 Garboro, NC
11 Atlanta, GA
14 Alexandria, VA
15 Portland, ME
17 Concord, NH
18 Northampton, MA
19 Boston, MA
21 New York, NY

*more TBA

www.americanradiohistory.com
Saturday, August 19

REGISTRATION
10am-2pm, Sunshine Room
Demonstration sponsored by MuBu.com.

FRIENDS OF BILL 8-9am, Flatirons Room

CONTINENTAL BREAKFAST
9:15am, Grand Ballroom Foyer
Coffee and juice compliments of Charterhouse.

NON-COMMERCIAL RADIO BREAKOUT MEETING
10-11:15am, Grand Ballroom
Join our discussion of the changing marketplace and how it affects the "left end of the dial." WFPK's Dan Reed will moderate a panel of luminaries including Mark Keefe (WNCW), Jim Manion (WFHB), Bruce Raines (WXPN), and Randy Wynne (WMNF). What is the ever-changing role of non-commercial radio in the year 2000? What advantage can be taken of the advances being made with Internet penetration? With federal grants drying up, how do you make better use of non-traditional revenue streams? You need to be there.

BRAINSTORMING WITH THE FOUR CUSTOMERS OF RADIO
10-11:30am, Millennium
We had such a good time last year with KNBT-New Braunfels GM Fred Stockwell that we decided to let him cast us in a situation that we encounter all too frequently with sales. The roles of PD, AE, SM, and client will be acted out when a client comes to radio management with a request that bends the rules and stationality. This is your chance to see people you know and love wear some different hats. We'll have fun and problem-solve until everyone gets what he or she needs.

NEW INTERNET TOOLS
11:30am-1pm, Grand Ballroom
Learn all about 'em, and how to use 'em to create a new revenue stream or beat your competition to the punch and get your brand out there. Dave Rainh of SBR Creative moderates presentations by Rob Klem of Direct Marketing Results, who discusses database marketing; Eric Paulsen from Radioresearch.com, who speaks on online music research; and Rainh himself shows you how to set up "sub-channels" and augment your sales and marketing strategy of your terrestrial signal to reap the maximum with minimal expense. It's what we're all looking for.

TRIPLE A GRIDDLE
2-4pm, Grand Ballroom
Bruce Warren leads a distinguished panel in a presentation of the new music that's on everybody's desk. As always, the Griddle is a big attraction. We've made a couple of changes that we hope will make this a little more interesting, but you have to be there to find out what they are. RPM recording artist Michael will be playing her latest single "My Friend" from her debut album Sky with Stars. Sean Cookley of Songlines will once again provide refreshments.

AMERICANA JUKEBOX JURY: "YEAH, BUT CAN YOU DANCE TO IT?"
4:15-5:30pm, Grand Ballroom
The first-ever Americana Jukebox Jury took place at the GAVIN Seminar 2000 this past February. We have some modifications, but the basic premise remains the same: once again, we rate the records! In many cases, this will be the first you've heard of these tunes, and most important, we see if they'll fly at radio! This time we'll break out the scores and demographics a bit differently. We'll...
aimee mann

appearing Aug. 18th at the Fox Theater with Michael Penn in Acoustic Vaudeville

presented by Gavin, SuperEgo Records and Red Ink

www.aimeemann.com
also see how songs skew for the different kinds of reporters that make up the Americana panel. Remember, the songs that make this list are the cream of a much larger crop, so if it’s on the list, it’s already a winner. We’ll kick off the session with a performance from Envoy/FFE recording artist Pat Haney.

**COCKTAIL HOUR**
5:30pm, Outdoor Pavilion

**GAVIN FOX THEATRE NIGHT #3**
North Mississippi All-Stars, Sister Seven, Daniel Cage
Fox Theatre, Doors: 7:30pm

**GAVIN TULAGI’S NIGHT #3**
Allison Moorer, The Groobees
Tulagi’s, Doors: 8pm
An evening featuring Shelby Lynne’s lil’ sis and 1999 GAVIN Americana New Artist of the Year, Allison Moorer. Her new album, The Hardest Part, is due next month on MCA Nashville. Also folk-inflected country rock from The Groobees, fronted by “Wide Open Spaces” (Dixie Chicks) composer Susan Gibson.

**MIDNIGHT LOUNGE**
Midnight, Champs (Regal Harvest House)
As the last official event of the Summit, we welcome a good ol’ fashioned guitar pull and sing along. We’ll have a few tunes from Tim Easton, whose album Special 20 is the link between his street musician days and Haynes Boys time. Then it’s Jon Dee Graham’s turn, as he mixes rock, blues, and Latino as was found on his album Summerland. But wait, then it’s none other than Texas legend Billy Joe Shaver, who will share his years of song with us—and totally rock the house.

---

"...perfect pop and netherworldly melodies that swoon like the best songs the Cardigans never wrote"

Hobey Echlin
Mixer Magazine
July, 2000
Joseph Arthur

**VIRGIN**

Joseph Arthur played a great opening set for Gomez at the Fillmore in San Francisco in February during the GAVIN Seminar. He’s a one-man virtuoso with different reverbs and other forms of electronic manipulation of the sound of his amplified acoustic guitar. “In To The Sun” is the latest single to go to radio from *Come To Where I'm From*, his debut album on Virgin Records. The Ohio native’s distinctive style combines folk sensibilities with ambient machine-driven backdrops. 12:30pm Friday, Virgin Lunch, Outdoor Pavilion.

Daniel Cage

**MCA**

Daniel Cage’s MCA debut *Loud On Earth* has been climbing our charts recently on the strength of the powerful single “Sleepwalking.” The record is lush and atmospheric with layers of guitars and textured effects. The influence of co-producer Kevin Kilen is prevalent with a sound that brings his work with U2 and Peter Gabriel to mind. *Loud On Earth* is an album full of songs that evoke a sense of place. Cage himself has been taking this music to some interesting places in the past two months, including gigs at The Rock & Roll Hall of Fame and The Democratic National Convention in Los Angeles. 

**Saturday at the Fox Theater. Doors 7:30pm.**

Kasey Chambers

**ASYLUM**

Kasey Chambers is an Australian artist with the soul and song sensibilities of a poet. And let’s talk about her Australian track record so far: the single “Cry Like A Baby” was #1 on the Aussie country music charts, the second single “Don’t Talk Back” hit #5, and the current single, “The Captain” is receiving airplay on radio and television, both in country and pop. Her album *The Captain* spent over 11 weeks in the Top 20 on the Australian sales charts. A first for a country artist, Kasey was a finalist for the 1999 Australian Recording Industry Association’s Best Female Vocalist (losing to Natalie Imbruglia). By the way, *The Captain* has gone platinum.

**This said, it still doesn’t begin to speak to her Aussie-American sound and persona on stage, drawing from quite the colorful past. And she has one hell of a band! Or how bout this: “Kasey Chambers is my favorite new artist.”—Lucinda Williams. Thursday at Tulagi’s. Doors 8pm.**

Marshall Crenshaw

**RHINO**

Along with his numerous acclaimed Buddy Holly-inflected pop-rock full-lengths, Marshall Crenshaw’s creative output includes performances in movies and touring as John Lennon in Beatlemania. Then there’s the rock & roll movie book, Hollywood Rock & Roll and a stint on the TV show Pete & Pete. The electric singer/songwriter signed with Warner Brothers in 1982, recording five albums before signing with MCA. Marshall has been with Razor & Tie since 1994. Rhino is putting out a deluxe, beefed-up, bonus track-implemented, laser-rejuivated, hindsight-enhanced edition of Crenshaw's first album and his long-awaited greatest hits package, This Is Easy. He graces us with a solo acoustic performance. 5:30pm, Saturday, Cocktail Hour.

Hank Decken

**ANOMALY**

Hank Decken’s career has spanned the globe and the gamut of musical know-how. He’s a multi-talented singer, songwriter, producer, and engineer, who’s enjoyed rotation on
TOPICS INCLUDE:
- Napsta: The New Free Trade Agreement?
- Breaking New Music on the Net
- Radio vs. New Media
- Can Radio Stay Relevant on the Net?
- Finding New Talent on the Net
- Piracy vs. Free Trade: The Artists Weigh In
- Is Critical Mass Critical?
- Who Will Win in the Car?
- The Lowdown on Downloads
- Personal Music Media
- Get Ready For Wireless
- Tomorrow’s Gizmos...Today

Plus special guests and musical entertainment to follow...

Join us for the Gavin.com: Music On The Net
September 20-22, 2000 San Francisco

Some sponsorship opportunities still available. CALL NOW!!!
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TIME FLIES WHEN YOU’RE HAVING FUN.

THANKS FOR BEING A PART OF OUR HISTORY.  ELEKTRA ENTERTAINMENT GROUP
for joint-rockin' sets that have inspired the likes of Bruce Springsteen to jump on stage with him. After a couple of major label deals and the ensuing legal entanglements, he started Lost American Thrill Show Records, which has released his Seven Songs Since My Last Confession, and the new album Happily Never After. This is deep-fried, gas-guzzling, rockabilly-infused, cook-it-and-tear-it-up music with twang added to bashing guitars and on-the-money vocals. Save some energy for the Midnight Lounge on Friday, and we'll rendezvous for a late-night howl. Friday at the Midnight Lounge.

**Five For Fighting**

**Aware/Columbia**

Five For Fighting is, at the moment, one. His name is John Ondrasik, and he's teamed up with the likes of Jack Joseph Puig (Beck, Counting Crows, Semisonic) and producer Gregg Wattenburg to make America Town, an album filled with tales of everyday modern American life. Ondrasik, a San Fernando Valley native, began learning piano at age two from his mother, and taught himself guitar at 14. Five For Fighting is not just a name, it's a battle cry, referring to the hockey rule: five minutes in the penalty box for fighting. Ondrasik says it's a metaphor for "battling through this beast that is the music business and working to get your songs heard."

12:30pm, Thursday at the Columbia Lunch, Outdoor Pavilion.

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**Tim Easton**

**New West**

With a '47 Gibson and a voice of equal distinction, Tim Easton exhibits a knack for modern day storytelling on his debut solo album. Taking a break from the Haynes Boys, Easton recorded Special 20 with producers Brad Jones and Robin Eaton. He was joined in the studio by Ross Rice on drums, Tramp on mandolin, Jim Hoke, Brad Jones on keys, and the legendary Al Perkins on pedal steel, banjo, and dobro. Easton's first recordings were made around 1993 after traveling throughout Europe as a street performer. Later that year, he found himself on the streets of Paris with a then-unknown "loser" Beck Hanson, performing for money, food, and shelter. Special 20 is the artistic link between his band work and his days as a street performer. Saturday Midnight Lounge.

**John Eddie**

**Lost American Thrill Show**

John Eddie plays blistering American roots rock & roll. He cut his teeth on the Jersey shore and in bars in Philly, building a reputation along the way
Jon Dee Graham

**NEW WEST**

Jon Dee Graham joined his first band at the age of 13, when he quickly realized that plucking a bass in a tavern made him feel a whole lot cooler than playing piano in church. Later, after discovering that the six-string was where his heart was, he spent his youth listening to Mexican pirate radio stations, especially anything that was loud. Steeped in these traditions and other influences acquired like bad habits through a prolonged stint of globetrotting, Jon Dee mixes rock, blues, and Latino into the American habits through other influences acquired loud. Steeped stations, especially anything youth listening discovering that the playing piano ized Jon NEW WEST Monster Going Dee with the singer who covered them L.A. Most people know him at Tat Crystal Ann With guest performances from Peen. wasn't Jon of Island. was released 20 years ago when Suzy Bonney's "Thing Tears" and Andrea Clark's "My Tears" were the most popular songs. After years of working on his solo album, he's finally ready to share it with the world. The album, titled "The Life of a Poet," features a diverse range of songs that showcase his talent as both a singer and songwriter. Harmer self-recorded the album on her own budget before deciding to seek out a major label, eventually signing to Rounder/Roz. Since then, she's played with such acts as Moxy Fruvous, Great Big Sea, and the Indigo Girls.

On your desks now! Going for adds August 29th

**The Groobees**

**BLIX STREETF**

Groobees frontwoman Gibson penned the Dixie Chicks' "Wide Open Spaces," written from her personal journey toward independence and self-reliance, acknowledging the mistakes we make all along the way. Only not did the song hit a chord with audiences, it helped the Dixie Chicks win a Grammy for Best Country Album. It's gone on to become an anthem, a signature song that elicits audience sing-alongs. Meanwhile, this brush of success for Gibson has allowed her and the other members of The Groobees to quit their day jobs and go for it. There is a folk feel to The Groobees' music, but we're not talking wimpy, as you'll find a bluesy, country lift, and a rock & roll spirit. And then there's the voice of Gibson: gutsy and deep, with a knowing delivery. It's an impressive combination.

**Pat Haney**

**ENVOY/FFE**

Pat Haney is a 33-year-old blue collar guy from rural Kentucky whose sto-
van-guard (van’gärd), n
1. The forefront of an action or movement
2. The belief and activities of persons who consider themselves to be leaders in a particular field or school of thought.
3. An independent fresh breath of new musical air in a world of record company consolidations, mergers and downsized rosters.

JOHN HIATT "Before I Go"
Adds: September 18
(from the album Crossing Muddy Waters)

DON'T MISS A VERY SPECIAL ACOUSTIC "WORLD CAFE©" PERFORMANCE WITH JOHN HIATT AT THE GAVIN A3 SUMMIT IN BOULDER ON FRIDAY AFTERNOON, AUGUST 18, @ 4pm.

PATTY LARKIN "Beg To Differ"
Early AAA adds at KGSR, WXPN, WXRV WRNR, KPIG, WYEP and many more.
(from the album Regrooving The Dream)
Already Top 10 at Non Comm. Radio;
Catch Patty on the road through November.

DAVID WILCOX "Soul Song"
Adds: August 21
Couldn't Wait! KINK
Early spins at KBCO!
(from the album What You Whispered)
Playing New England, Seattle, Denver, Philly, Minneapolis, Madison and more. This fall.

MARK SELBY "She's Like Mercury"
Adds: September 11
(from the album More Storms Comin')
He co-wrote all of Kenny Wayne Shepherd's hits, including "Last Goodbye," "Blue on Black" (#1 for 17 weeks!), and the new single "Where Was I?"
Now delivering his distinctive debut album on Vanguard.

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"THE RIVER'S RISING"
the first single from Bernard Allison's Tone-Cool debut

"Thanks to young stars like Susan Tedeschi and Bernard Allison, the blues is alive and well. In fact, it may be in the best shape ever!"
— Billboard

Produced by Jim Gaines
Management: Blue Sky Artists Worldwide
www.bernardallison.com

★ ★ ★ ★ — Newsweek
"...a hellish romp through the hill country." — Rolling Stone

"...fierce, hypnotic boogie."
— Time

"...the most talented, dynamic, and altogether ass-kicking roots-rock act in years."
— Men's Journal

NORTH MISSISSIPPI
*** ALLSTARS ***

"SHAKE HANDS WITH SHORTY"
the first single from the Allstars' debut album

Management:
Mike's Artist Management
www.nmallstars.com
www.tonecool.com

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with the timeless textures of mandolin, National Steel, and sometimes lonely, sometimes loud junkshop guitars. His latest effort, Crossing Muddy Waters, due next month, takes his Americana undercurrents even more to the fore: an all-acoustic set of country blues recorded in less than a week at a home studio a few miles from his Tennessee farm. Catch the newly unplugged Hiatt.

4pm Friday, World Cafe Taping #2, Grand Ballroom.

Joe Jackson
SONY CLASSICAL
Joe Jackson released his live album Summer In the City this year and it features some of Joe's hits, mixed with his favorites by other people on the Sony Classical label. This was a warm up for the studio album set to be released late this fall that will be the sequel to the Night and Day, aptly titled Night and Day 2. It will feature guests such as Marianne Faithful, Lou Reed, and Jimmy Sommerville. Until then we have Joe Jackson live in the club setting of the Fox Theatre. Joe headlines the show with Aimee Mann & Michael Penn, and David Gray. Doors 7:30pm, Friday night at the Fox Theatre.

John Kay
FIRST AMENDMENT CENTER
John Kay possesses a powerful voice, an imposing presence, and an amazing history. Born in Germany as Joachim Krauledat, Kay's raspy voice was a call to arms in the summer of 1968 as the counterculture emerged from the basement, glinting in the sun like a chromed-out motorized hog. Kay was part of the band Sparrow in 1966, and formed Steppenwolf upon relocating to the West Coast. "Born to Be Wild" became part of the soundtrack of our lives when it was included in Dennis Hopper's classic Easy Rider. Steppenwolf's second hit, the psychedelic "Magic Carpet Ride," and songs like "Rock Me" and "Move Over" also became part of our nation's musical lexicon. Kay continues to tour and record, both solo and with Steppenwolf. Kay is a member of the First Amendment Center National Board.

2:30pm at "Freedom Sings: A Story and Song Session," Grand Ballroom.

Bap Kennedy
DRESSEDZKILL
Bap Kennedy, a native of Belfast, was invited to come to Nashville in the mid-'90s by Steve Earle. Kennedy recorded an album for Steve's E-Squared, on which Earle himself collaborated musically alongside other notable Bap fans not least of which was Nanci Griffith. The result was 1998's Domestic Blues, an eclectic collection of intelligent songs upbeat in tempo and downbeat in lyric. Bap started to write and record the follow-up album, which wound up being Hank Williams covers, titled Hillbilly Shakespeare. Kennedy's new album, Lonely Street, is a collection of cleverly crafted songs performed by a host of superb musicians. Bap himself considers it to be his finest work to date—and we agree!

6pm, Friday, Cocktail Hour.

Will Kimbrough
FIRST AMENDMENT CENTER
Will Kimbrough has an eclectic past. He's had bands like Will and The Bushmen, who ruled the southern club circuit; he's worked with the bis-quits, who recorded a critically acclaimed (and hilarious) CD for Oh-Boy; and he ruled the Nashville club world for two glorious years until 1994. He's played guitar with some of the hottest acts in modern country and rock—most notably as the guitarian-slinger in the legendary Todd Snider and the Nervous Wrecks, as well as Kim Richey, Matthew Ryan, Josh Rouse, Allison Moorer, and Garrison Starr. At the age of 35, Kimbrough is a twenty-plus year veteran. This, his first-ever solo album, explains why he's a legend in certain parts of the world, and the best-kept secret in the rest of it. 2:30pm at "Freedom Sings: A Story and Song Session," Grand Ballroom.

Jonny Lang
INTERSCOPE/A&M
Some guys don't know they're supposed to go through a sophomore
slump. The boy wonder Minnesotan who dazzled the music world with his amazing guitar and vocal abilities on his major label debut, Lie To Me, when he was of just sophomore age (18), continues to sizzle. Wander This World is Lang's brilliant follow-up and finds him teamed once again with producer David Z (Prince, Leo Kottke). This time Jonny expands beyond the old-school blues to include R&B and rock. The tender ballad "Breakin' Me" is burning up the charts. Doors 7:30pm, Thursday at the Fox Theatre.

k.d. lang
WARNER BROS.

After constant touring, recording, and putting out eight albums over 18 years, k.d. lang was in desperate need of a break. Moving from her Canadian farm house to sunny Southern California, lang soaked up SoCal's summer culture, rejuvenating her fire for life and for music. Invincible Summer is the resulting ode. Produced by Damian leGassick (William Orbit), the album's eleven tracks are sun-inspired songs, incorporating a range of music, including surf, Bossa Nova, and her signature country style. As long as lang is getting a tan, expect many more albums from this talented (and happy) lady.

We're delighted to have her as our opening night headliner. Doors 7pm, Wednesday at the Boulder Theatre.

Bill Lloyd
FIRST AMENDMENT CENTER

Bill Lloyd first came to the attention of Music Row with songs that would be recorded by others, and soon after that, as part of the duo Foster & Lloyd. In 1990 Radney and he parted company after a string of country hits, and Lloyd moved on to release three solo albums, becoming a member of The Sky Kings. He's a celebrated sideman, playing guitar on albums by Ricky Van Shelton, Al Kooper, Kim Richey, Marshall Crenshaw, and Steve Earle. His latest album is the critically acclaimed Standing On The Shoulders of Giants, and we hear he's working on a new one, which will, as he puts it, be "Americana friendly." Lloyd also serves as music director for Freedom Sings. 2:30pm at "Freedom Sings: A Story and Song Session," Grand Ballroom.

Shelby Lynne
ISLAND/IDJMG

Shelby Lynne cuts a broad swath through the musical landscape, having pursued country and swing, and landing now with an R&B-flavored take on her new album I Am Shelby Lynne. This native Alabaman has written some of her most beautiful melodies, infused with the spirit of Memphis and Muscle Shoals. She's been playing to packed houses and garnering rave reviews across the country. We kick-off the GAVIN Summit with an intimate session with Shelby Lynne. What a way to begin!

Doors 7pm, Wednesday at the Boulder Theatre. Also solo acoustic later that night at the Midnight Lounge.

Aimee Mann
SUPEREGO/RED INK

A battle of the bands contest in her native Boston propelled a young Aimee Mann and her band, Til Tuesday, to a deal with Epic. The early-'80s debut featured "Voices

John McVey
"Already Broken"

From his forthcoming Native Language album JIGSAW
Going For Adds 9/5

For more information contact.
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Jane Purcell
phone: (306) 286-1131
email: sj@hetz@home.com

Produced by Alain Mallet

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BOULDER SUMMIT 2000

PETER BRUNTNELL > NORMAL FOR BRIDGWATER
ALVIN YOUNGBLOOD HART > START WITH THE SOUL
HONEYDOGS > HERE’S LUCK
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www.americanradiohistory.com
the first single from immortal Carry," a Top 40 smash and an immortal MTV video. Flash forward to 2000, and the pop singer/songwriter with the poison pen and immaculate melodies is the recipient of an Academy Award nomination for her score of Magnolia, and "Red Vines," the first single from her universally acclaimed self-released album Bachelor #2, has been in rotation at Triple A for most of the summer. Doors 7:30pm, Friday at the Fox Theatre.

**John McVey**

**NATIVE LANGUAGE**

McVey is an admirable performer whose unconventional guitar playing and exceptional voice has brought him to the forefront of the singer/songwriter movement. After leaving a stable job for Nashville, he became a regular at the famous Bluebird Café. Jonatha Brooke, who utilized John's vocal talents on her Plumb release, has said, "John McVey sings with true grit." 10am Thursday, "Toto We're Not in Kansas Anymore," Grand Ballroom.

**Michal**

**COLUMBIA/CRG**

Sky With Stars, the debut album from NY-based 19-year-old singer/songwriter Michal, is a positive indication of the future of American songwriters. Trained in classical piano since age 6, Michal was introduced to rock by Nirvana's Nevermind. Deeply touched by the music, she began writing rock songs with a classical sensibility. After hanging out at the local Tramps Café and handing out her demo tape, she began getting local gigs, eventually capturing the attention of Columbia. Sky With Stars is a collection of personal songs that explore the not-so-pretty side of life and love, which she hopes will touch others as Nirvana's music touched her. "My whole point of writing music is to connect with other people." 2:30pm, Saturday at the "Triple A Griddle," Grand Ballroom.

**Allison Moorer**

**MCA NASHVILLE**

Allison Moorer is a star. Beautiful, with hair of strawberry and a voice honey rich. She was raised in Alabama, partially by older sister Shelby Lynne (who plays the Midnight Lounge on Wednesday night). A move to Nashville facilitated a songwriting partnership with musician and future husband Butch Primm; MCA Nashville signed her after seeing her perform around town. Our first exposure to Allison was through the Horse Whisperer soundtrack, on which "A Soft Place To Fall" was placed. It became a #1 GAVIN Americana album and earned Allison an appearance in the film itself. That, coupled with her 1998 debut album, Alabama Song, was the impetus for the GAVIN Americana world, voting her New Americana Artist of the Year for 1999. Moorer's forthcoming new album, The Hardest Part, is a tour de force, with action on the first track "Send Down An Angel" placing her on both GAVIN Americana charts, and on television as CMT is airing the video. Doors 8pm, Saturday at Tulagi's.

**Shawn Mullins**

**COLUMBIA**

The Shawn Mullins story began before he and his independent label were signed to Columbia. He developed and honed his craft the old-school way; writing, recording, and handing out his self-penned "Lullaby" from his album Soul's Core surfaced on WXRT-Atlanta with very positive audience response. This drew major label attention and Shawn signed with Columbia and got an "imprint" deal for SMG. The bonus track "Shimmer" was added to his break through album Soul's Core, and became the second single to go to radio after the huge success of "Lullaby." Mullins has been working on a new album that will be out in the fall and he will be performing some of that new material at the Summit. 12:30pm Thursday at the Columbia Lunch, Outdoor Pavilion.

**North Mississippi All-Stars**

**TONE COOL**

The North Mississippi All-Stars are a hot roots-rock act featuring the sons of legendary Memphis producer and sideman Jim Dickinson. Luther, 27, sings in a gruff drawl and plays blues-rock guitar inspired by Fred McDowell, Jimi Hendrix, and Duane Allman. Cody, 24, is a ferocious drummer. High school friend Chris Chew (bass) and newly added guitarist Gary Burnside (R.L. Burnside's...
youngest son) round out the group. Shake Hands With Shorty, the band's Tone Cool debut consists of modern versions of hill-country standards like the Triple A hit "Shake 'Em On Down." Don't even think of leaving early because these guys are gonna shake the Fox down. Doors 7:30pm, Saturday at the Fox Theatre.

Joan Osborne
INTERSCOPE

The world has been eagerly awaiting a new Joan Osborne record for live years now. A lot has happened since her multi-platinum breakout Relish, including a label switch to Interscope. After completing the Relish tour in 1997, Osborne continued to travel, working with everyone from Nusrat Fateh Ali Khan to Luciano Pavorotti to Bob Dylan to Summit-mate Joseph Arthur. Producer Mitchell Froom (Los Lobos, Crowded House) helped her bring all the new influences to the studio. The result is Righteous Love, which has spawned the heavily added single "Safety in Numbers." We're all curious to hear the new Joan. Doors 7:30pm, Thursday at the Fox Theatre.

Michael Penn
SONY

Michael Penn is best known for his excellent 1989 album March (RCA) and its hit single "No Myth." You know, "...Romeo in black jeans..." He's also known as Sean's older brother, and as that one nice guy that Aimee Mann was looking for all these years, and finally found. The latest from this cerebral pop singer/songwriter is MP4. The title is no doubt a play on MP3, but also his initials, and this is his fourth album. Expect songs, both new and familiar, and expect the unexpected at the "Acoustic Vaudeville" show with his wife at the Fox. Doors 7:30pm, Friday at the Fox Theatre.

The Pierces
SONY SSO

This Birmingham-bred sibling duo was signed by Lee Chesnut, former VH1 executive turned A&R man for 550 Music. "The Way" on their eponymous CD falls sonically between the Indigo Girls and the Eurythmics. Generally the duo write lyrics separately. Allison, plays guitar, piano, and percussion on the album, and provides poignant harmonies. By contrast, Catherine plants her roots into her earthy vocals and allows them to slowly bloom. The album ventures into both the electronic and acoustic realms, allowing the direction of the future to be left undefined. 10am Friday at "Airchecks," Grand Ballroom.

Red Radio Flyer
MOTHER WEST

A few years ago, as I walked down St. Mark's Place in New York on a hot summer night, Americana music emanated from the bars, record stores, and restaurants. Hard to believe but true, that roots would grow in that most cosmopolitan of cities! And so comes a band from New York. Yes, Red Radio Flyer rocks, but they twang, too. The band, consisting of bassist Mike Jones, guitarist Paul Carbonara, and Chris Isaak-sounding lead singer Janardana Ryan have been honing their craft and perfecting their chemistry since 1996. Drummer Tommy Allen was added in 1998, and the resulting new album, Gettin' Somewhere, brings them to Boulder. 2:30pm, Friday, "American Town Hall Meeting," Millennium.

Kim Richey
FIRST AMENDMENT CENTER

Kim Richey played guitar in high school and formed her first band in college. She headed for songwriting mecca Nashville to pursue a career in country music after living in South America, Europe, Boston and Colorado. Mercury released her self-titled debut in 1995, and with her follow-up, Bittersweet, more fans came onboard, and the legend of a voice grew. Richey received a Grammy nomination for co-writing the Trisha Yearwood hit "Believe Me Baby I Lied." Her latest album, 1999's Glimmer,brought her to the "Avin Summit to showcase last August, and was named one of the Top Ten albums of the year by Time magazine. 2:30pm at "Freedom Sings: A Story and Song Session," Grand Ballroom.

The 1st single, Neverending, already on:

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KRCL  

On tour all summer with Jethro Tull.

Aug.1 Ft. Worth, TX  Aug.7 Denver, CO  Aug.10 Salt Lake City, UT  Aug.13 Seattle, WA  Aug.15 Portland, OR
Aug.2 El Paso, TX  Aug.8 Oklahoma City, OK  Aug.11 New Orleans, LA  Aug.14 Atlanta, GA  Aug.16 Miami, FL
Aug.3 San Antonio, TX  Aug.9 Oklahoma CIty, OK  Aug.12 Dallas, TX  Aug.17 Orlando, FL  Aug.19 New York, NY
Aug.4 San Antonio, TX  Aug.10 Oklahoma CIty, OK  Aug.13 Atlanta, GA  Aug.16 Orlando, FL  Aug.21 Miami, FL
Aug.5 Houston, TX  Aug.11 New Orleans, LA  Aug.14 Dallas, TX  Aug.17 Orlando, FL  Aug.21 Miami, FL
Aug.6 Austin, TX  Aug.12 Atlanta, GA  Aug.15 Orlando, FL  Aug.18 New Orleans, LA  Aug.22 Miami, FL
Aug.9 Tucson, AZ  Aug.15 Atlanta, GA  Aug.18 New Orleans, LA  Aug.21 Miami, FL  Aug.25 Miami, FL
Aug.10 San Antonio, TX  Aug.17 Atlanta, GA  Aug.20 New Orleans, LA  Aug.23 Miami, FL  Aug.27 Miami, FL
Aug.11 San Antonio, TX  Aug.18 Atlanta, GA  Aug.21 New Orleans, LA  Aug.24 Miami, FL  Aug.28 Miami, FL
Aug.14 Orlando, FL  Aug.21 Miami, FL  Aug.24 Miami, FL  Aug.27 Miami, FL  Aug.31 Miami, FL
Aug.15 New Orleans, LA  Aug.22 Miami, FL  Aug.25 Miami, FL  Aug.28 Miami, FL  Aug.31 Miami, FL
Aug.16 Miami, FL  Aug.23 Miami, FL  Aug.26 Miami, FL  Aug.29 Miami, FL  Aug.31 Miami, FL
Aug.17 Miami, FL  Aug.24 Miami, FL  Aug.27 Miami, FL  Aug.30 Miami, FL  Aug.31 Miami, FL
Aug.18 Miami, FL  Aug.25 Miami, FL  Aug.28 Miami, FL  Aug.31 Miami, FL  Aug.31 Miami, FL

Matthew Ryan
A&M

Raised in working class Pennsylvania, transplanted to suburban Delaware, and drawn to the music of the Psychedelic Furs and New Order as well as the words of Dostoevsky and Salinger, all helped lay the artistic foundation for Matthew Ryan's Dylan-esque songs. Ryan moved to Nashville when he was 21, and began playing with a quartet called The Caustics. His new album, East Autumn, has a very full-on rock production providing a wall of sound landscape for direct songs that tell of captured moments in an interior life. Doors 7:30pm, Thursday at the Fox Theatre.

www.americanradiohistory.com
**Billy Joe Shaver**

**NEW WEST**

Billy Joe Shaver is a self-proclaimed simple man who writes songs as if they came to him in a dream. Years of hard living are screwed onto his face like carvings on a wall. The honky-tonk hero's songs have been covered by a veritable who's who: Dylan, Presley, Willie, Waylon, Kris, the Man in Black, the Allmans, David Allan Coe, Tom T. Hall, etc. Shaver is currently gearing up to record an album for New West to follow last year's Electric Shaver. Billy Joe comes alive where blues, country, rock & roll, and Americana come together: somewhere in a highway roadhouse with a great jukebox and real butter. Billy Joe Shaver is nothing short of a Texas tradition. Saturday at the Midnight Lounge.

**Sister Seven**

**ARISTA**

It's been a long road for Austin's Sister Seven; a road filled with countless live gigs and stops at different major labels. Known best as a jam-band, the group's latest, on Arista, is Wrestling Over Little Matters, a step toward becoming more song-oriented, and the single "The Only Thing That's Real" continues to climb our Triple A chart. Their musical influences range from Led Zeppelin to the Beatles to native Texans like Lyle Lovett and Willie Nelson. Sister Seven is undeniably a rock band that favors the roots of rhythm & blues and soul.

Doors 7:30pm, Saturday at the Fox Theatre.

**Trent Summar & the New Row Mob**

**VFR**

Trent Summar & the New Row Mob make country music that is at once totally out of step with today's pop-country, and instantly memorable. The music isn't a cutesy look at rural life, but muscle-car, honky-tonkin', ass-shaking, BBQ-eating, above-ground-pool country. Trent spent ten years honing his craft as frontman for the band Hank Flamingo. Think Southern boogie, a twang-rock flavor that has been missing from the landscape of late. Expect a testosterone-driven performance, with perpetual motion and an eccentric fashion sense. We hear tell they even borrow each others' clothes! This is the place where country swaggers! Be there! Doors 8pm, Friday Night at Tulagi's.

**Teddy Thompson**

**VIRGIN**

Teddy Thompson was born to Richard and Linda Thompson in 1976, so the musical heritage was there from the beginning. His self-titled debut album was produced by Joe Henry earlier this year and will be in stores on August 29. Session players include Teddy's father on guitar and some of the members of Joe Henry's band with some help from his friend and fellow folk son Rufus Wainwright. The songs have the same feel as did Neil Finn's Crowded House projects and Teddy could be another of those musicians that breaks out of the Summit. 12:30pm Friday at the Virgin Lunch, Outdoor Pavilion.

**Paul Thorn**

**ARK 21**

You can feel Tupelo in the cadence to his speech and in his easy Mississippi manner. Paul Thorn is so self-possessed that it allows for the many sides of his personality to show in his music. Maybe part of that confidence is that he once boxed professionally; making it into the ring with Roberto Duran in Atlantic City before he realized that there was a ceiling to his sparring skills. Not so with his music, where the sky is the limit. From his heart-throbbing global ballads, to his ironic tales of life and characters that will bring a knowing nod and a smile to your face, Thorn is a winner. After a debut A&M album a few years back, Thorn decided to make Ain't Love Strange, which has a new home at Ark 21. He has made the rounds, making friends at radio and with audiences wherever he plays. Thursday at the Midnight Lounge.

**Dar Williams**

**RAZOR & TIE**

Dar Williams launched her career in the early-'90s on the Boston-Cambridge coffee house circuit, and has since performed alongside musicians like Ani DiFranco and Richard Thompson. Her latest on Razor & Tie is The Green World, her fourth solo album, and first since 1997. She's kept busy with performing at Lilith Fair, contributing to the collaborative Cry Cry project, and working at her own Snowden Environmental Trust, which protects wildlife habitats around the world. Heralded by Spin magazine as "perhaps the most promising young songwriter," Williams simply says, "I'm just holding up mirrors at interesting places. I'm trying to capture life at strange angles." 4pm, Thursday at a World Cafe Taping #1, Grand Ballroom.
"...one of those rare gems that soars musically while scraping at the underbelly of life with hard-edged, whisky-stained lyrics." *The New York Post*

"OUT THERE" the first single from BEWARE OF DOG

On Your Desk Now!!

"With a voice that's as innocent as it is sexy and a guitar style that drips with juicy passion, Sue Foley has just begun a new chapter in her career, and it's the best yet." *Down Beat*

Already heard on:
KPIG, WDET, WCBE, KPFT, KEGR, KEPC, KFAN, KRCC, KRCL, KSMF, WBJB, WDIY, WFPK, WMKY, WMNF, WRVG, WUMB, WYCE, WYSO and more....

"Duke is one of the great guitar players" BB King
"Duke Robillard is almost certainly the world's best jump-blues guitarist." *L.A. Weekly*

Already heard on:
KTHX, WCBE, WDET, WFPK, KEGR, KFAN, KHUM, KRCC, KRVM, KVNF, WERU, WRVG, WYCE and more....

"DOWN TO THE WELL", Kevin's second album, delivers a rocking set of evocative, often haunting songs produced by noted roots rocker Bo Ramsey. Highlights include the title track "Down To The Well" (featuring Lucinda Williams) and "Duece And A Quarter" (recorded by Keith Richards and Scotty Moore on their *ALL THE KING'S MEN* album).

www.shanachie.com
Roots Music From the Hills Hits the Fox
North Mississippi All-Stars’ Luther Dickinson Talks With GAVIN’s Jimmy Leslie

In a world of prefabricated teen idols and cyberspace hoopla, it's refreshing to come across something authentic and down to earth. That's exactly what you get with the music of the North Mississippi All-Stars and they're low-key leader Luther Dickinson. He and his brother Cody are the nucleus of the hottest band to come out of the South since the Black Crowes 12 years ago. I caught up with the 27-year-old guitarist/vocalist on the road in Viking country (Minnesotan!).

Jimmy Leslie: The current tour; how's it going, where have you been, and whom are you touring with?
Luther Dickinson: It's been great. We just got back in July from doing five weeks of festivals in Europe. We jumped right into the American tour which is going coast to coast for the rest of the year. We're by ourselves which is great because we've been opening up for a lot of people for the past two-and-a-half years.

Who are you touring with?
We did a lot of dates with Galactic.

They're fantastic.
Oh yeah, I love those guys; they're our partners, man. They've got the N'awlin style and we've got the Mississippi style and we're taking it all into the future together.

And now you're headlining. What's your audience look like?
We really have a nice group of people come because it's a good contingency of the jam band crowd mixed in with a lot of older blues fans; guys that grew up to the real deal: Hendrix, The Allman Brothers, and the Dead.

I imagine you did as well.
Oh yeah, especially Hendrix. It's cool, you know I always say we're a rock band. Even though we play blues material, it turns into rock & roll. I don't really try and claim to be a blues band.

Where's blues at, as far as you're concerned? Does modern blues have to be tinged with rock to get an audience?
Well, not really. I would say that if it weren't for the hill-country scene that we grew up in. I discovered about five to eight years ago that there is a contemporary country-blues scene, R.L. Burnside and Junior Kimbrough. We'd go down to Junior's and there he was—ya know, a real juke joint in Mississippi.

I heard Junior's Juke Joint burned down recently.
It did, man. It's really too bad. They're going to rebuild it. We've done one benefit and there's another one coming up. It's cool 'cause in the hill country, not only are there these old guys, R.L. Burnside, Junior Kimbrough [recently deceased], and Otha Turner, but all their families play just like ours. So we're really better friends with the second generation guys.

Let's get into that a bit. Your father is the famous producer and sideman, Jim Dickinson. So you and your brother grew up around music and hung with everybody from the Rolling Stones to Beck. What was that like?
Oh man, it was just fascinating. Ever since I was a little kid growing up in Memphis we would go watch dad's band play, and I always knew I wanted to play guitar. I always looked up to the guitar players he played with, Ry Cooder and Lee Baker, even though my old man played piano. Both of those guys were big open tuning slide guys and I always messed around with that style, even though as a teenager I was playing punk, metal, and psychedelic rock.

Can you give us a story?
Well Dylan came to the studio within the last year and that was really cool. Dad played on Time Out Of Mind, you know, and Dylan was in town with Paul Simon and called up my dad saying, "Man, I'm in Memphis and I ain't got no wheels." So dad scooped him up and he came by and christened the studio with a big ol' cigar. It was pretty bizarre.

You're credited with the cover photo. Is that your car in front of your place?
Actually that's my Lincoln in front of Otha Turner's place. [Otha Turner is a 92-year-old life and drum legend who's Everybody's Hollering the Goat was produced by Luther and was hailed by Rolling Stone as one of the five best blues records of the '90s-ed] He has these annual picnics and I took that photo there last summer. All of the pictures on the inside are our place though. That barn is the studio.

So when did you really get into the whole hill-country blues scene?
That was about five years ago when I decided we're starting a new band and this is what we're going to play. It all came to me one really hot night in this trailer in the sticks of Mississippi. I was lying on this nasty red shag carpet half asleep listening to a Fred McDowell CD and the name and everything just came to me.

Fred McDowell was always my favorite, but Otha Turner was the guy who really took me under his wing.

What's the difference between hill-country blues and the Delta blues?
Well on one hand the whole Delta and Chicago blues is sort of a thing of the past, while hill music is contemporary country blues. Musically the difference is that blues from the hills doesn't have the whole I IV V turnaround form of the Delta. Hill-country music rarely even has chord changes! I think that's the key to making it more palatable to modern, younger ears because it's more akin to things they've already heard like trace and techni.

What's your take on modern day Beale Street?
Man, it was a great place for us. There are tons of bands playing "Mustang Sally" and "Sweet Home Chicago," but we were able to just do our thing. The record deal with Tone Cool came out of it.

When you got the deal with Tone Cool, what made you decide to do all these classic hill music covers?
We just wanted to record the stuff that we were having the most fun playing live. There seem to be a tradition of brother bands from the South: Allmans, Van Zandts, Robinsons, and now Dicksons! What's your take on this phenomenon?
Man, I think it's great. Cody and I are very different, but between the two of us we can work the thing out. We've always had a band together of one sort of another. And the Burnsidens and Kimbroughs are great. We love the [Oasis] Gallaghers! Really?
Oh yeah we grew up on modern MTV culture.
Who else does it for you?
My favorite band right now is Rage Against The Machine. The Beastie Boys are great, it's the same old thing—white exploitation of black music! [Laughs] Kid Rock opened up for us right before he hit it big and that was an eye opener. I'm proud of him. The Fat Possum catalogue pretty much has all the good hill-country music.

What's next for NMAS?
We'll have another single from Shorty, but I'm not sure what it is. We're gonna do an EP and we'll do a short version of "All Night Long" which is really the anthem of the hills.

Are you writing some future hill classics?
Yeah, the next full-length will be mostly originals. I try to write in the tradition; Cody has a great pop style. Chris writes gospel. The next record will have shorter songs. I look up to Bo Diddley's classic 2 1/2 minute stuff.

One record on a desert island, what is it?
Fred McDowell's Amazing Grace, the gospel record. ■

The North Mississippi All-Stars headline the Saturday night show at the Fox Theatre with Sister Seven and Daniel Craig. Doors at 7:30pm.
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Joe Jackson:
Composer, Bandleader, New Waver,
Singer/Songwriter, Pop Star, Piano Man

By Todd Spencer

One weekend afternoon, not long before we learned that Joe Jackson would be making a headlining appearance at the GAU Summit, a friend of mine drove into The City and picked me up. Hopping into her SUV I noticed a copy of Night And Day on the dash. "Oh, let's hear that," I said. "Everyone who's gotten into this vehicle in the last month has said the exact same thing," she remarked with astonishment, and popped it in for me.

There's a timeless quality to this 1982 album that Jackson recorded in New York, at age 28, after the end of his marriage. It has everything: the jazz chords, the pop hooks, the impeccable tasteful bass lines, the Latin rhythms. And the hits: "Steppin' Out," "Breaking Us In Two," and "Cancer."

The sophisticated nature of this recording should, no doubt, be credited (in part) to his excursion into the swing era for the collection of covers he did the year before. That album, Jumpin' Live, was a spiritual diversion after making three formulaic (this word) but successful "new wave" albums: his guitar-driven 1979 debut Look Sharp! ("Sunday Papers," "Is She Really Going Out With Him?" "Happy Loving Couples," and "Fools In Love"), I'm The Man ("It's Different For Girls"), and Beat Crazy.

Now, 18 years after cementing his place in pop history with Night And Day, Jackson flies into Boulder on break working on that album's artistic follow-up, Night And Day II, due this fall on Sony Classical.

As a quote from his website says, "The theme is 24 hours in New York City as seen through the eyes of several different characters. The music is built around Joe's keyboard playing with Joe singing most of the lead vocals—but there are guest appearances." It also says that an international tour is planned to support it. But it's not as if the notoriously private Jackson wouldn't have anything else to talk about if he were to make himself available to the media (which he has skewed in several songs); in the last year he's released two albums...and a memoir.

His latest CD, the live Summer In The City (which is being offered to Triple A), is an eclectic collection of covers and originals taped a year ago this month in two cozy New York clubs. Perhaps inspired by jazz conventions, the album features a stripped down trio (piano-drums-bass) with self and solos improvised.

Last October Sony Classical released Jackson's first symphony. This orchestral work, Symphony No. 1, is cast in four traditional movements, but is not "classical" in sound. "On the eve of the 21st century a piece which was symphonic in structure surely didn't have to be written for a 19th century orchestra to qualify as a symphony," Jackson explained. Instead, the piece is jazz, orchestrated with reeds and horns and electric violin, and includes solos by Steve Vai on electric guitar and jazz lion Terence Blanchard on trumpet.

At virtually same time, Jackson also published his memoir, A Cure For Gravity. In it, the author details his pre-fame life as a skinny asthmatic teenager playing covers in pubs for skinheads and sailors in his native town of Portsmouth, England. It also covers his time on scholarship at London's Royal Academy of Music, and his gigs at the Portsmouth Playboy Club, extending up through age 24 when he released Look Sharp!

Jackson's musical persona often has been that of the disgruntled nice guy; the sensitive intellectual asking the question, in this age of "cool," why the thick-lined jerks always get the girl. In the final three chapters of the book, an ever-articulate Jackson steps back and looks at his career, as well as the vagaries and quirks of the music business, with the same insightful, plaintive dissection with which he observed—in song—the politics of romance and gender.

Example: "I'm checking my email, and here's a good one. A man in Detroit who saw my last show there wants half his money back. The two-hour show was divided equally between new and older music, but that wasn't nearly enough old stuff for him. This raises some interesting possibilities. I must admit I like the idea of a sliding scale—paying according to how much you like something. For instance, I saw a pretty good movie last week that was rather a let-down by the last ten minutes. So, according to my calculations, they owe me sixty-five cents. More exciting, though, is the fact that a lot of people came to see my last tour and liked it more than they expected. I have plenty of proof: letters, email, and even reviews. These people owe me money."

On his diversions from pop in the '90s: "Once the fuss died down and I was no longer the flavor of the month, I would have two choices—neither of them easy. I would either have to turn Look Sharp into a formula and crank it out indefinitely, becoming a cartoon character in the process; or do some growing up in public."

On radio: "It was really strange to finally hear my own record on the radio, and I've never really gotten used to it. I don't even know how to describe the feeling. You know it's your record within a second, and it's definitely a thrill. But you're hypersensitive to how it sounds, and to how people are reacting. And sometimes, especially when it's old music, there's a feeling almost of embarrassment, or at least vulnerability—as though someone had discovered the teenage poetry you'd hidden in a drawer, and read it on the air."

On mass appeal acts: "I think artists are there to amaze, to inspire, to challenge, and to open our minds and hearts. On a basic, tribal level, I think the artist should be the shaman. All too often, in our culture, he's the village idiot...The cynical artist sees this as evidence for an old complaint: The Masses Are Stupid. But more and more I see this kind of cynicism as a cop-out and a bore, and I can't go along with it. The fact is that people on mass can't be expected to be conscious, or passionate about what we happen to be passionate about. They're not stupid: they just have different priorities."

Pianist, vocalist, bandleader, composer, pop singer/songwriter, sneering new waver, film scorer, author, modern classicist, mass culture critic, nice guy. We get it all, or maybe none of it. ■

Joe Jackson headlines. Friday night at the Fox Theatre. Also featuring Acoustic Vaudeville (Aimee Mann & Michael Penn) and opener David Gray. Doors 7:30pm.
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Jonny Lang: Blues Ambassador Stretches Out

By Dave Einstein

Jonny Lang's extraordinary singing and guitar playing stamped him as a once-in-a-generation blues talent. His 1997 debut, Lie To Me, jumped to the top of the new artist album charts, and critics marveled at the poise and maturity the 16-year-old artist displayed.

Lang has been on the road since the debut's release, touring with Aerosmith, The Rolling Stones, B.B. King, and Blues Traveler as well as headlining around the world.

On Wander This World, his latest release, Lang expands his foundation of blues into R&B, rock, and ballads. "The blues had a baby, and they called it rock & roll," said Lang, quoting Muddy Waters with his characteristic, easygoing laugh. The album smokes from the funky opening track, "Still Rainin'" through the lifting waltz "Leaving to Stay." Lang's own heartfelt ballad "Breakin' Me," that has taken the album to #13 on our commercial chart.

"It was a crazy two years," said Lang. "Musically I wanted to explore my songwriting. I've been playing blues since I started, and I wanted to go in more of a soul and R&B direction. The blues was such a great place for me to start, with Robert Johnson, Albert Collins, B.B. King, Freddie King, and all those guys. It's where it all started which makes it a really good well that you can always draw from.

I think his record definitely bridges the generation gap," Lang said. "People who come to our concerts range from people my age to my grandfather's age. I love seeing the crowd at the front of the stage, eyes closed and shaking their heads. That's the most magical thing about it."

"Ever since I can remember I've wanted to be involved in music," Lang says, "playing it, being around it, anything. I'd be happy playing on a street corner—probably happier in a lot of ways just because there are so many stresses that go along with selling a lot of albums."

Ex-bandmate and teacher Ted Larsen exposed Jonny to the blues. "When I started playing guitar, Ted said 'Just plug your cord straight into your amp and don't go through any pedals,'" Lang recalled. "As time went on, I used some effects, but I've slimmed it down a lot. It's a simple kind of full and dirty sound."

Despite his age, Lang had his dues having played hundreds of regional gigs as Jonny Lang & The Big Bang. "When we moved to Minneapolis from Castleton, North Dakota, we thought we were hot stuff," Lang recalled. "Then we saw a band called Mambo's Combo, who were the best musicians I had seen up to that point. We looked at each other and said 'We suck.' The funk scene got under my skin in a good way."

Within months, Lang was one of the hottest regional acts. His independent release Smokin' sold over 25,000 copies, grabbing the attention of major labels including A&M. Lie To Me was released and acclaim rolled in. He swept the category for Best New Guitarist in Guitar magazine's readers poll and made a cameo in the film, Blues Brothers 2000, performing "6345789" with Wilson Pickett and Eddie Floyd. In 1997 he also appeared at the Rock & Roll Hall of Fame induction ceremony in New York with Jeff Beck and filmed an hour-long Disney Channel "In Concert" special.

Most young guitarists are long on flash and gimmicks. The high drama of Hendrix and the spidery inventions of Stevie Ray Vaughan are the most familiar models, but Lang pulled from the old school, tailoring his playing to the song and never overstaying his welcome on the bandstand. The soulful chops of Albert Collins and Luther Allison comprise his template; a refreshing approach informed by a humility of purpose that draws other great musicians to Lang.

B.B. King was impressed enough to invite Lang on stage to trade a few choruses. Lang, who shares King's technique of answering his own vocals with bursts of guitar fills, learned something just from standing on the same stage with the master. "He's such a great influence," said Lang. "We toured together for a month and he invited me up on stage to jam. We had a blast. I'd look over at him and realize that I was sitting next to a god." B.B. returned the compliment in the Los Angeles Times. "Jonny Lang's 16, so he's got youth and talent with it. While I was young, I didn't play like I do today. So these kids are starting at the height that I've reached. Think what they might do over time."

One glance at Lang's tour de force cameo in Blues Brothers 2000 reveals his unselconscious panache, the ability to rock out and make it look like he's skating along effortlessly. Lang's development is instantly apparent on "I Am," an amazing vocal workout on a tune co-written by David Z, who produced Prince and Jonny's Lie To Me and Wander This World.

"That was fun," said Lang. "It was more of an R&B thing which was pretty much what I was raised on; Stevie Wonder, Otis Redding stuff. Stretching me out musically. It just stays on one chord through the whole song and has a mysterious, ghost-like sound about it."

"David and I have a great chemistry together. We see eye to eye on a lot of stuff. He's a good source of inspiration for me also, I've learned so much from him. It's really great working with someone who can grasp what you're thinking, who can tell you what you were going to say before you say it. He has this uncanny ability to find the happy medium between what people like to hear and the artist likes to play."

Jonny Lang is the total package: a seemingly boundless talent matched by the desire to continually feed his creative fires and a self-awareness rare in adults, let alone teenagers. To quote the late Luther Allison, "Jonny Lang has the power to move the music into the next millennium by reaching the ears of a new generation. The great musicians have the power to break all of the 'isms': race, age, sex, etc. Jonny Lang is one of those musicians."

Jonny Lang headlines Thursday night at the Fox Theatre, also featuring Jean Osborne, Patty Griffin, and opener Matthew Ryan. Doors 7:30pm.
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The Solar Music Festival is a yearly event that celebrates the sun and its power. It takes place in Taos, New Mexico at Kit Carson Municipal Park on the weekend closest to the Summer Solstice. The event is the dream become reality of Brad Hockmeyer, owner and PD of KTAO-Taos, N.M. We should note here that KTAO, a 50,000-watt station, is powered by the use of solar batteries. Brad is serious about this issue, he has recently joined forces with Dawn Richardson who is the promoter of the event and basically makes things happen. The purpose of the festival is to raise political, environmental and musical consciousness. Here are some photos of the highlights. If you want more information go to www.solarmusicfest.com.
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See Michael perform at the Griddle Saturday, August 19th @ 2pm

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9/26/00 San Francisco 10/15/00 Philadelphia
9/28/00 Portland 10/17/00 Boston
5/29/00 Seattle 10/11/00 Columbus
5/30/00 Vancouver 10/19/00 New York
10/3/00 Denver 10/21/00 Asheville
10/5/00 Minneapolis 10/22/00 Raleigh
10/6/00 Chicago 10/24/00 Atlanta
Fred Stockwell orchestrates a brainstorming session at the Gavin Summit Saturday at 10 a.m., with people acting out the parts of the PD, SM, AE, and client. —J.S.

**By Fred Stockwell**

We’re all familiar with the two most commonly referred to customers in commercial radio: the listeners and the advertisers. But who are the other two?

Before we get there, let’s talk about why they’re important. We’ve all heard the saying, “The customer is always right.” With that in mind we try and program our stations and coordinate our events to please the customer (listener). Sales does its best to make sure that advertisers are getting what they need. It’s a customer-focused marketplace and unless you’re thinking about the needs of your customer, you’ll be left behind. That’s the difference between just “selling” and “marketing.” So who are these other two customers?

How about the employees and the management/ownership of the station? What if you approached your staff, fellow employees, and your bosses as if they were your customers also? It brings a new dimension to how things can get done. And I think it also helps break down the so-called barrier between programming and sales.

The whole point of this is cooperation. This concept doesn’t work if you’re the only one in the building who thinks this way and acts this way. It’s a culture that should be mutual. What you want to do is to make sure the customer gets what they want. For example, let’s say a client has come to a salesperson with an outrageous request. Can you make it work so that all the customers get what they want? That’s the goal! The salesperson wants the commission, the on-air staff doesn’t want to get dumped on, the program director wants to make it fun and entertaining for the listeners, the station management wants it to be profitable, the client wants it to work, and the listeners want it to be fun.

Through a little creativity and cooperation you can usually meet everyone’s goals. The trick is not to force anything down anyone’s throat. It’s got to be win/win/win/win/win.

If there’s one loser in the deal, the whole thing has the potential to fall apart. And sacrifices are easier to make when you leave the decision to them.

Take “The Four Customers of Radio” concept back to your station and get everyone involved in how you can make it work for your staff. You might find that a new culture of cooperation is right around the corner. ☞

**FRED STOCKWELL IS GM OF KNBT-NEW BRAUNFELS**
GavinAmericana

STATION NEWS

- Under consideration for new reporting status:
  - Pamela Goddard at KCUB-Stephenville, Tex. 471 N. Harbin, Suite 102, Stephenville, TX 76401, Phone (254) 968-7459, fax (254) 968-6258, and email pamelag@cubonline.com.
  - KNFM-Midland/Odessa, Tex. 204 W. Texas St., Phone (915) 565-5836, fax (915) 563-3823, email riccasey@hotmail.com.
  - Folk/Acoustic/Roots Director Ed McKeon at WUIM, University of Hartford, West Hartford, CT 06117. Phone (860) 522-1322 or email Emckeon@kwc.edu.

- Mike Ford at KGMP-Gig Harbor, Wash. The address is 14105 Purdy Dr. NW, Gig Harbor, WA 98332. Phone (253) 857-3589, fax (253) 853-8541, and email kghp@penninsula.webnet.edu.

- J.B. Cloud at KBCY-Abilene, Tex. 2525 South Danville, Abilene, Texas 79605. Phone (915) 793-9700, fax (915) 692-1576, email jbcloud@kbcy.com.

- GM Tammy Keel at WSAC-Louis, Ky. Address is 12 Madison St. Louis, KY 41230. Phone (606) 638-9203, fax (606) 638-9210, and email wsac923@foothills.net.

A clarification: KHYI-Plano/Dallas's Bruce Kidder would like music sent to both the station at 660 N. Central Exwy. #120, Plano, TX 75074, and to P.O. Box 560382, The Colony, TX 75056.

- Felton Pruitt and the FAT Music crew will be doing that GAVIN Summit 2000 studio thang, with lots of interviews and performances from the hotel and parts unknown. Can you say 'steal this broadcast'?

- Having gone Tejano, KCTI-Gonzales, Tex. has left the panel.

- Chad Williams of WCBN-Ann Arbor, Mich. asks that you leave messages for him at (734) 763-3501, as he doesn't have general office hours right now. Faxes go to (734) 647-3685.

- Bid Wall of WVHL-Farmville, Va. recently had his staff raided! He is in need of a good second mate, so contact him at (804) 392-9093.

MUSIC NOTES

- Art Phillips has landed at Welk Music Group and Vanguard Records! Not only does he get to work with one of the best catalogs in the biz with over 1,000 titles of classic jazz, folk, roots, and blues, then there's the new music: John Hiatt's forthcoming album, Crossing Muddy Waters, and the bluesman who co-wrote all of Kenny Wayne Shepherd's hits, Mark Selby. On the Sugar Hill side, look for hot new music from the likes of Rodney Crowell and Sonny Landreth. And that's just for starters. Reach Art at (310) 829-9355 ext. 27, fax (310) 586-1505, or email aphillips@vanguardrecords.com.

- New West has moved their Austin office. Contact Bonnie Spanogle at: 608 C. West Monroe, Austin, TX 78704. Phone (512) 472-4200, fax (512) 472-0900, email msbonnie@newwestrecords.com.

- Mick Wainman has departed Al Moss Promotion to join GroovePort to do artist and label relations for their web-based subscription streaming music service. Call him at (770) 642-4847 or email mick@grooveport.com.

Impacts

(Subject to change)

August 15

Mike Auldridge, Bob Brozman & David Grisman: Tone Poems II (Acoustic Disc)
Woody Guthrie: Dust Bowl Ballads (Buddha)
Mike Hays: It's Over Again (Twanger)
Hank Decken: Life Around The Edges (Anomaly)

August 22

Jess Klein: Draw Them Near (Boxer/River/Ryko)

More jobs are just a click away.
www.gavin.com
“It seemed to me the words ‘Brooklyn’ and ‘Cowboy’ were worlds apart. Expecting to find some strange mutation of a Nashville pop hat act, I was pleasantly surprised to find steel guitar and fiddle jumping out of the speakers just two tracks in: Vassar Clements and Red Volkaert guesting with the likes of Walter Egan and Joy Lynn White. A combination of rockin’ twang fed by solid steel guitar, The Brooklyn Cowboys fall smack dab in the middle of the brave new world of Americana music.”
Two Tulagi’s Headliners
Talk It Before They Walk It in Boulder

By Jessie Scott

Gettin’ Righteous
With Allison Moorer

The Americana world first met Allison Moorer through her inclusion on the album and performance in the film Horse Whisperer. She explains, “It came about through Tony Brown, who was one of the executive producers of the soundtrack. He hadn’t even signed me [to MCA Nashville] at the time, but he was thinking about it, and he sent me to the studio to do some demos. My publisher sent ‘A Soft Place To Fall’ and the movie producers wanted to use it in the slow dance scene. They said, ‘Why don’t you come and be the singer.’ It led to a magical moment for her, performing at the Academy Awards. “It was amazing!” she says. “To be nominated for an Oscar is not something you even think about it. It’s a real honor to be singled out.”

“Growing up [in Alabama] I played piano, and I always sang, but I didn’t think it would be what I did with my life,” Moorer shares. “I never sang into the hairbrush in the mirror. After college, I came to Nashville and was doing backup for Shelby [Lynne, her older sister] for a while. I met my future husband, Butch Pimm, and he said I should do my own thing. It’s become my dream to make it work. There are so many people who don’t get to do what they want to do every day.”

September 26 is the date street for her second MCA Nashville record, The Hardest Part. It is lush and bountiful, steeped in the language of traditional country heartbreak, yet sophisticated and adult. “It’s a love story,” she says, “but it’s not necessarily a happy one. I wrote all the songs on it with my husband with the exception of ‘Bring Me All Your Lovin’ which Kenny Greenberg helped write, and the hidden track, which I wrote alone. We wanted to tell a story with this album. That’s the main difference from the first. Before Alabama Song even came out, we were starting to kick around songs. It was a challenge to write specifically for this, and the sequence of it, to make it flow. You know The Hardest Part has been done for over a year.”

For those of us who live in Nashville, it’s easy to take for granted that these ace studio musicians share our streets. The Hardest Part features a cream of the crop lineup: Michael Rhodes, Buddy Miller, Jay Bennett, Marty Stuart. “Kenny Greenberg went to new heights on guitar on this record. And Lonesome Bob sings on ‘No Next Time,’” Allison offers. “Send Down An Angel” is a cry for divine guidance, set against a background of strings and mellotron. The texture is today, the lyrics are timeless. On the

Moorer feels fortunate to be making credible music, to be following her heart, a path that led to her bagging the 1999 Gavin Americana New Artist of the Year Award. “I’m happy that the Americana format exists. To be recognized by that community was really cool. Sometimes I feel like I’m caught between both worlds, being on a major label, people don’t know where to put me. I continue to be inspired and touched by artists. I hope I can do that. I just want to do good work.”

TRENT SUMMAR
& The New Row Mob

DON’T MISS
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Tulagi’s on Friday evening,
August 18.
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2:30 p.m., Thursday, Aug. 17
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Ken Paulson talks with singers/songwriters Kim Richey, Bill Lloyd, Will Kimbrough and John Kay of Steppenwolf about music, censorship and free expression.

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The First Amendment Center works to preserve and protect First Amendment freedoms through information and education.

The video, shot in the California high desert, Gram Parsons' image is invoked. "We knew we wanted it to be a performance piece with the band in Nudie suits, but very mysterious-looking figures. We talked to Trey Fanjoy, and she came up with the 'Grievous Angel' thing. I was hesitant about it at first. It wasn't any way me trying to align myself with Gram Parsons, but I love what he stood for, and what he was trying to do."

We are excited that Allison Moorer will be joining us in Boulder, on the eve of the release of The Hardest Part. She'll be bringing along Kenny Vaughan, Rick Plant, Rick Schell, Mike Webb, and Mike Daly. "It's my first GAVIN," she exclaims. We hope it will be the first of many.

Allison Moorer headlines Saturday night at Tulagi's, with The Groobees opening. Doors 8pm.

John Cowan Comin' Up The Hill

"It's funny 'cause the first place I ever played in Boulder was Tulagi's. It's been a big long circle leading back there," John Cowan says. "It might have been the trip we did our very first Telluride in 1975. In the Hot Rize/New Grass years, we spent a lot of time with Tim O'Brien and Nick Forster. Colorado is like a second home for us."

When Cowan joined The New Grass Revival in 1974, Sam Bush, Curtis Burch, Courtney Johnson, and Ebo Walker had already been at it for a while. "I had never listened to bluegrass, I was a complete rock & roller. When I was asked to join the band, I was a fish out of water, but there I was for the next 16 years!" The rock influence served him well—both there, and then with Leon Russell when they served as his backup band. Cowan recollects, "The only 'real' job I ever had was working in a boat trailer factory in Kentucky when I was 18. At the time, Russell was huge, I can remember working every day, singing Leon songs in my head all day long. Six years later, I was in his band. He's great guy. He encouraged us getting out on a limb when we were taking solos. Toward the end of 1979, Courtney
and Curtis left the band, and Sam and I stayed with Leon for another six months, because we had to wait for Bela Fleck to get out of some commitments that he had. And we ran into Pat Flynn."

So New Grass 'regrouped' in 1980. "We were going out, starting over again even though our audience hadn't left, but the band had grown by leaps and bounds." The New Grass Revival signed with Sugar Hill in 1984 and put out On The Boulevard. Two years later, they released a self-titled album on EMI Records. Cowan says of that era, "It was the 'country-music-gets-integrity scare': Steve Earle, Nancy Griffith, Lyle Lovett, Rosanne Cash, Rodney Crowell, Foster & Lloyd, k.d. lang, Southern Pacific all got signed. We were all on major labels out of Nashville. What had happened was like what is going on now. Sales were down, their audience was down and they said, 'Let's try this.' That's how we all slipped in the gate. But back then there were a lot more independent country radio stations. With all the consulting going on now, it's just harder to get played. I think labels still try to sign artists that have a lot to say aesthetically, like Alison Moorer, but mainstream radio just doesn't seem to be open to that for some reason. It's a blessing for all of us at Americana, because every time a Kim Richey comes along, or a Steve Earle, or a Jesse Winchester, they are going to be welcomed by this community. The good news is the people in our age group buy a lot of music."

John Cowan's eponymous album was self-released last June and had sold 5000 copies at shows and on the website. Cowan had a plan: "We knew we wanted to place it with a label to get it in stores and to help with radio. We talked to a lot of indie labels, and we found there are a lot of 'music people' at them. You don't find quite the corporate consciousness, they are more artist friendly. The more fallout from Music Row, the better for us at Americana. I'm happy to have a home back at Sugar Hill and on the radio. My biggest challenge is to keep doing great stuff, as I'm trying to finish a record by January. The only constraint you have is to be fantastic. How good can you be, how artistic can you be, and how much integrity can you have. It's the complete opposite of what most people go through in the music business. It's all good news."

John Cowan headlines Friday night at Tulagi's, with Trent Summar & the New Row Mob opening. Doors 8pm.

---

Your Invitation
"Ahead of Time"

Tulagi's Sat. Aug. 19th - 1st Set
Tulagi's Sat. Aug. 19th - 1st Set
Tulagi's Sat. Aug. 19th - 1st Set

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When? Sat., Aug. 19 - First Set
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KRVB/Boise
WMMM/Madison
WDOD/Chattanooga
WXRT/Chicago
WXRV/Boston
KMTT/Seattle
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Jim Brickman Celebrates 2000 With a TV Special And a New Album

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

"Putting together this TV special was like a dream come true. In fact, I was teasing Anne Cochran before we did it and told her, "We can both pick people to be on the TV special who we had up on our bedroom wall when we were growing up...so she picked Donny Osmond and I picked Olivia Newton-John," laughs Windham Hill recording artist/pianist Jim Brickman regarding the guest list for his new PBS/TV special, My Romance: An Evening With Jim Brickman, airing this month.

Taped in March in Salt Lake City's elegant Capitol Theatre, it was Brickman's way of saying "thanks" to the city that hosted his very first concert performance back in 1996 when he was a fledgling recording artist. Along with the special, Brickman is also celebrating the release of his sixth CD that bears the same name as, and includes music from, the TV show.

Brickman produced the special specifically with PBS in mind. A longtime fan of Public Broadcasting himself, he says, "Public Broadcasting is really the greatest place to showcase artists who fall into a category that is not necessarily mainstream. And since my career has this chameleon-like quality—where I'm doing all kinds of different styles of music—the best place for me to be is a place that really nourishes things that may be considered more niche or maybe doesn't fit into the obvious."

As for Brickman's expectations in what viewers will take away from the show: "This is something I've always wanted to do because I think a lot of people hear my albums and like my music-the quality-where career is really new to them. So this is an opportunity to translate that to the larger audience that hasn't had a chance yet to see me in concert."

My Romance guest stars include Brickman's good friends Anne Cochran, electric violinist Tracy Scott Silverman, Capitol recording artist Dave Koz, singer/actor Donny Osmond, and Brickman's newest collaborator and friend, Olivia Newton-John. He says, "These guest stars are friends of mine—people who are close to me whom I think really convey the essence of who I am as opposed to the typical TV mentality of picking big names that have no relation-

more about me, which they really seem to enjoy, and I wanted to translate that to the larger audience that hasn't had a chance yet to see me in concert."

My Romance guest stars include Brickman's good friends Anne Cochran, electric violinist Tracy Scott Silverman, Capitol recording artist Dave Koz, singer/actor Donny Osmond, and Brickman's newest collaborator and friend, Olivia Newton-John. He says, "These guest stars are friends of mine—people who are close to me whom I think really convey the essence of who I am as opposed to the typical TV mentality of picking big names that have no relation-

heartedly agree. Saxophonist Koz tells GAVIN, "Jim and I have a definite warm friendship and musical relationship...we've written and recorded songs together, so I was happy to be part of his TV special. But honestly, the best part of the whole experience was having the opportunity to fly in a private plane to Salt Lake City with Olivia Newton-John!" Koz adds, "Seriously, it was a great special and PBS is the perfect outlet to showcase the kind of music Jim and I make because their audience seems to have a better appreciation for it."

Osmond says, "Not only did I enjoy doing the show, but it was the perfect precursor to the tour Jim and I are planning to do together at the end of the year." Brickman's longtime friend Cochran says, "This was a magical experience! Not only was I proud and honored to be a part of my good friend's special, I loved spending time with Dave Koz, Donny Osmond and Olivia Newton-John. It was so much fun!"

Speaking of Newton-John, Brickman's new CD features a brand new collaboration with her, which the two wrote together. He says of working with Olivia, "I tend to write mostly about positive love, but 'Change of Heart' is about figuring out how to remain friends with a person you're breaking up with...and that was a really hard song to write. Writing that song was a therapeutic experience, and I thank Olivia for that because she forced me to write about stuff I was not comfortable with and that's what being a song-writer is all about. It's a way to express feelings that are bottled up inside of you, that you might not normally be able to express...it was really intense."

Continued on page 74

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IMPACTDATES
(subject to change)

AUGUST 14 & 15
Caleb "Welcome" (Universal), Hot
Foo Fighters "Next Year" (RCA), Hot/Modern
Faith Hill "The Way That I Love You" (Warner Bros.), Hot & Mainstream
Eton John featuring the Backstreet Boys "Friends Never Say Goodbye" (DreamWorks), Hot & Mainstream
Michal "My Friend" (RPM / CRG) Hot/Modern
Brian Setzer "Getting In The Mood" (Interscope), Hot/Modern
Brinley Spears "Lucky" (Jive), Hot & Mainstream

AUGUST 21 & 22
Marc Anthony "My Baby You" (Columbia/CRG), Hot/Modern & Mainstream
Chumbawamba "Pass It Along" (Republic/Universal), Hot
Creed "With Arms Wide Open" (Wind-up), Modern
Eiffel 65 "Too Much of Heaven" (Republic/Universal), Hot
David Gray "Babylon" (ATO, Hot/Modern)
Gyan "Don't Hide" (Universal), Hot
Anika Paris "Ordinary Girl" (Edel America), Hot/Modern

Impacts for CDs are listed on www.americanradiohistory.com
| LW | TW | FAITH HILL - Breathe (Warner Bros.) | 2080 | 1969 | 120 | 95 |
| LW | TW | MARC ANTHONY - You Sang To Me (Columbia/CRG) | 2035 | 2016 | 19 | 95 |
| LW | TW | DON HENLEY - Take You Home (Warner Bros.) | 1912 | 1802 | 110 | 91 |
| LW | TW | LONESTAR - Amazed (BNA) | 1808 | 1750 | 50 | 95 |
| LW | TW | LeANN RIMES - I Need You (Capitol/Curb/Sparrow) | 1743 | 1724 | 19 | 90 |
| LW | TW | CHRISTINA AGUILERA - Turn You On (RCA) | 1603 | 1661 | -5 | 92 |
| LW | TW | SAVAGE GARDEN - I Know You Loved Me (Columbia/CRG) | 1488 | 1666 | -178 | 95 |
| LW | TW | BACKSTREET BOYS - Show Me The Meaning Of Being Lonely (Live) | 1487 | 1495 | -8 | 95 |
| LW | TW | CELINE DION - That's The Way It Is (Epic/550 Music) | 1439 | 1443 | -4 | 94 |
| LW | TW | WHITNEY HOUSTON & ENRIQUE IGLESIAS - Could I Have... (Arista) | 1241 | 1263 | -22 | 86 |
| LW | TW | BRIAN MCNIGHT - Back At One (Motown/Universal) | 1175 | 1319 | -164 | 92 |
| LW | TW | PHIL COLLINS - You'll Be In My Heart (Walt Disney/Hollywood) | 1130 | 1084 | +46 | 94 |
| LW | TW | SAVAGE GARDEN - Crash And Burn (Columbia/CRG) | 1017 | 1132 | -115 | 87 |
| LW | TW | LARA FABIAN - I Will Love Again (Columbia/CRG) | 918 | 864 | +54 | 80 |
| LW | TW | ELTON JOHN - Someday Out Of The Blue (DreamWorks) | 804 | 908 | -104 | 86 |
| LW | TW | SANTANA feat. ROB THOMAS - Smooth (Arista) | 788 | 803 | -15 | 74 |
| LW | TW | SARAH MELCHLACHAN - I Will Remember You (Lav) | 691 | 686 | +5 | 91 |
| LW | TW | BACKSTREET BOYS - The One (Live) | 600 | 578 | +25 | 53 |
| LW | TW | BB MA - Back Her (Hollywood) | 507 | 351 | +156 | 69 |

**A/C CHARTBOUND**

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<tr>
<td>LEE ANN WOMACK - I Hope You Dance (MCA/Universal)</td>
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<td>MARC ANTHONY - My Baby You (Columbia/CRG)</td>
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<td>MICHAEL ENGLISH - Heaven To Earth (Curb)</td>
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<td>NINA GORDON - Tonight &amp; The Rest Of My Life (Wanna)</td>
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**A/C CURRENTS**

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<td>98 - The Harder I Try (Universal)</td>
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<td>CHER - Believe (Warner Bros)</td>
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<td>FAITH HILL - This Kiss (Warner Bros)</td>
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<td>SIXPENCE NONE THE RICHER - Kiss Me (Silicon/Columbia)</td>
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<td>EDWIN MCCAIN - I Could Not Ask For More (Lava/Atlantic)</td>
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<tr>
<td>MARC ANTHONY - I Need To Know (Columbia/CRG)</td>
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<td>THE CORRS - Breathless (Lava/Atlantic)</td>
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<td>BRITNEY SPEARS - Lucky (Jive)</td>
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<tr>
<td>*FAITH HILL - The Way You Love Me (Warner Bros)</td>
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<td><strong>DAVE KOZ featuring MONTELL JORDAN - Careless Whisper (Capitol)</strong></td>
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<td><strong>SECOND LEFT - Happy Jam (Silicon)</strong></td>
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<td>k.d. lang - Summerfling (Warner Bros)</td>
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<td>JOE - I Wanna Know (Jive)</td>
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**HyperACTIVE**

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SHELBY LYNNE
GOTTA GET BACK

THE FIRST SINGLE FROM "I AM SHELBY LYNNE"

THIS IS SHELBY LYNNE:
NO RULES, NO BOUNDARIES, NO MORE HOLDING BACK.

Most Added R&R two weeks in a row!
35 Total stations!
WSHH, WOBN, WXKC, WHUD, WWLI, WTVR, WAFY, KUDL, KRBB, KGBX, KMMJ, KMGJ, KODI, WMGE, WFEA, WMJY, WOOF, WMVR, WTCB, WTMF, WDEF, WBBO, WNHQ, WLTE, WTIQ, WTPP, WZUJ, WMK, WQLR, KSSJ, KDSJ, KGBY, KJAV, KRNO, KYMG

"SHE'S THE BEST OF BONNIE RAITT, CAROLE KING, AND LINDA RONSTADT ALL ROLLED INTO ONE STICK OF DYNAMITE!"
— STEVE HAMILTON, APD/MD, KOSI/DENVER

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WMG-Memphis WINK-Ft. Meyers WCPT-Albany
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— Rolling Stone

BE A PART OF HISTORY!

www.shebylynne.com
Management: Betty Bothell for She Knows Management
**Gavin Hot AC**

**Hot AC**

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**Gavin Hot AC Chartbound**

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IMPACTING NOW!

The Biggest Multi-Media Artist of the Year!
★ Radio
★ Superbowl
★ Grammys
★ Pepsi Campaign
★ Covergirl Campaign
★ Oscars
★ VH-1

— Artist of the Month
— Divas
— Behind the Music

★ Sold-out Tour

Now... The Follow-Up from the 4X Platinum LP

FAITH HILL

The Way You Love Me

www.faithhill.com
www.wbr.com
Produced by Byron Gallimore and Faith Hill
Mixed by Mike Shipley
Management: Borman Entertainment

THE NEXT SINGLE FROM THE TRIPLE PLATINUM ALBUM BREATHE

Additionally, on the special and his new CD, Brickman also performs his current single, "The Love I Found In You," in which he is his own vocal collaborator this time around. Known for teaming up in the past with singers such as Michael W. Smith, Michelle Wright, Martina McBride, and Collin Raye, Brickman says of this new aspect of his music: "The timing was just right for it and I've been encouraged by not only radio, but also my audiences, to explore that side of myself. And again, I felt like timing was a very important issue because it really needs to be made clear that singing is just a by-product of where my career is right now. It's not like I've been preparing to be a singer all these years by using the piano as a launching pad or anything like that. I think the special will introduce me the right way...as a piano player who occasionally sings."

**Gavin HotAC**

**G2 HotAC**

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**Breaking the Top Five, BBMak is still going strong with ads detected at KKXY, KNIX, WJAC, and WZSR. Look for this British pop trio on tour with Britney Spears.**

**G2 Station Profile**

**WKHM-Jackson, Mich**

**K-105.3**

**Jackson's Hit Music**

**Owners:** Bruce and Sue Goldsen

**Frequency:** 105.3 FM

**Slogan:** "Jackson's Hit Music"

**Address:** 1700 Glenshire Drive, Jackson, MI 49203

**Phone:** (517) 787-9546

**Ratings:** We're #1, of course

**PD/MO:** Jamie McKibbin

**Morning Show:** The Big Dog and Kim Stewart ("They're a riot.")

**Core Artists:** Goo Goo Dolls, Madonna, Mariah Carey, John Mellencamp, Matchbox twenty, Carlos Santana, Hootie, and some occasional Indian flute music ("Flavor."

**How does your station fit into the Hot A/C format/market?**

McKibbin: "We hopped formats almost three years ago from elevator music to Hot A/C. The response has been great ever since. Our listeners really drive the station; they show up at remotes for the simplest things: bumper stickers, key chains, pens. Hell, we've even started cat fights in parking lots over the "last t-shirt" that we took to a remote."

**What are some of your biggest challenges as PD?**

"Being creative with a small promotions budget, working with talent, dealing with bosses."

**How do you work around them?**

"I "pimp out" the Big Dog once a year, air check regularity, and wear my knee pads often. I'm not the OM/PD/MD and every other "D" at the station fer nuthin."

**What are your hopes for the future of your station?**

"I want K-105.3 to continue to super serve the people in Jackson. Be local! So many large market stations that have huge coverage areas are just not able to be local to their listeners, whether it's because they have the Bob & Tom Show, or because they're 100,000 watts and they just haven't found their identity. They just aren't doing this and listeners catch on to that quick. We have a large market sound in a small market."

**What would you like others to know about your station?**

"K-105.3 is like licking the creamy middle of an Oreo cookie. I explain myself, but I would probably never get a fine write-up like this in Gavin again. I would also like to add that radio is fun and I think so many times people in this business get so caught-up with the not-so-fun parts of it that they forget about the reason they fell in love with it. I love it and have fun!"

—Kathleen Richards

**G2 HotAC Chartbound**

**G2 Most Added**

**G2 Spin Grease**

**Music Research Editor: Kathleen Richards**

74 • Gavin August 11, 2000

www.americanradiohistory.com
Good Charlotte

**Single:** "Little Things"
**Album:** Good Charlotte
**Label:** Epic

Five guys from Waldorf, Maryland called Good Charlotte are doing what every young band dreams of doing: blowing up. Named after a "really weird" childhood book, those young (and I mean young) fellas have got youthful optimism and a gung-ho attitude that will propel them into the limelight. The single off their self-titled debut, "Little Things," is an appropriate anthem for any angst-ridden teen. Here's what lead guitarist Benji (he's a Pisces, has baby blue eyes, black hair, and his lucky number is 5) had to say about his four best friends:

**So how did you guys hook up?**

We were friends from high school in Maryland. Joel and I (who are twin brothers) decided we wanted to start playing. We hooked up with Aaron (drums), Paul (bass), and Billy (guitar) and just instantly hit it off. We started playing everywhere and anywhere: clubs, bars, parties, basements—and put a few demos together. We did that for about four years.

**When was your big break?**

We got a spot on a string of dates with Lit. That got people interested. We signed with Epic because we all like the bands that are on Epic and they're just really cool. We love Epic.

**Who are your influences?**

Joel, our lead singer, really likes The Smiths, The Cure, and a lot of hip-hop. I like a lot of '70s music but my favorite band is Minor Threat. We all love hip-hop. I know it sounds cliché but we actually do like everything.

**How do you think you fit into the current scene?**

I think we're in the same league as the other rock acts out there. I mean, I don't want to compare us to the boy bands, being that we have five people, but we all have a lot of personality. I think that just brings a different element to our group, rather than having just a lead singer and guitarist with the rest of the members in the background. Our music deals with a lot of serious issues, but with a playful undertone. Not like Blink 182, though.

**What are your plans now?**

We're about to embark on our first tour with Goldfinger in the end of August. We've done a lot of stuff with Y100 [WPLY-Philadelphia] and 105.5 [D.C.] in the past. We feel really lucky right now, especially because we're so young. We feel like we can do anything, nothing can hold us back, and we've got a lot of energy. —Kathleen Richards

**If you guys hook up?**

It's not about which station is the better concert promoter. Let's change gears. Perhaps, a less controversial question—your proudest achievement over the last seven years you've been in the business? Probably it would be The Offspring Smash album. That was a lot of fun. With Brett Gurwitz and Jim Guerinot we really got on a big wave. There is no genius involved. Just a lot of good luck and timing. Another one I'm really proud of was signing Blink-182 to MCA. I understand it's their biggest money maker of the last three years.

Speaking of making money, between that Offspring project, the revenues generated from bringing his Way Cool Records to MCA, then selling that imprint back again, and the multi-platinum success with Bush's Sixteen Stone (with Rob Kahan), Jacobs has socked away enough moohla that he needn't worry about ever going hungry. What advice does he offer the rest of us who are seeking our own pot of gold? "Actually, if you intend to strike it rich, you won't," advises Jacobs. "You have to just go 150 percent, and hope you get lucky. The craziest ideas are usually the best."

Finally, before he goes "quietly" into the sunset, Jacobs wants to part with this one last piece of soft, sweet, non-possessive advice for radio programmers, in that gentle, subtle fashion that he's known for: "Do not be nice to record companies. They will fuck you if they have the chance. Strike first. Beat the bastards at their own game!!"
**GavinActiveRock**

**Spins**

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**HyperACTIVE**

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

**ALL NON-MEDIABASE CHARTS ARE COMPILED BY GAVIN. THE G2 DESIGNATION REFERS TO "GAVIN SECONDARY CHARTS," COMPILED FROM PROJECTED AIRPLAY DATA SUBMITTED BY SELECT NON-MONITORED STATIONS.**

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

**GavinActiveRock CHARTBOUND**

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New Station Spotlight

Gavin recently checked in with Albuquerque’s newest Country station, KBQI, and its program director Tommy Carrera to get the scoop on Clear Channel’s latest station launch.

**KBQI-Albuquerque**

**Owner:** Clear Channel  
**Positioner:** "Big I 107.9, The New Country Station*  
**GM:** Cindy Chlous  
**PD:** Tommy Carrera

**On-Air Lineup:**

- **Mornings:** Tony Lynn, a 10-year market veteran; producer Myles Copeland; and Nicki Duran on traffic, formerly at KRST.
- **Middays:** PD Tommy C, previously at A/C KNEV “Magic” in Reno. Other prior gigs include KKAT/KZHT-Salt Lake City and KNIX-Phoenix.
- **Afternoons:** Sammy Cruise, formerly at KRST.
- **Nights:** MD Gwen Foster, currently MD/nights at KNIX-Phoenix. KBQI’s night show will originate from the KNIX studios.

**Why/Why Not?**

"I think one of Clear Channel’s main reasons for signing on Country in Albuquerque is to get a piece of the Country format pie. It’s one of those situations where you have a leader and someone comes along to give them a run for their money. The nice thing is that this is not a flash in the pan. Clear Channel is committed to getting the job done. KRST’s success shows us that Country music is a very large, viable format in this market. There’s a big pie here and we want a piece of it!"

**The Launch:**

"On July 19, we kicked off the launch of ‘Big I 107.9’ at The Judds concert here in town. We gave away hundreds of T-shirts that read “Where’s Tony Lynn?” on the front and the station logo on the back. Tony is a very popular morning personality in this market. He spent the past 10 years at KRST and left in June when his contract ended. In addition, Tony was there handing out $100 bills to random winners wearing the shirts. We also parked a very large semi-truck along the side of the road leading into the venue with a huge banner welcoming Tony Lynn to the station. The next day we put Tony on the air and immediately received a C&D from Citadel (His non-compete runs through December). We pulled Tony from the air and launched into a “20,000 Songs-In-A-Row or $20,000” campaign. Five days into the 20,000 songs, the computer literally made a mistake and aired a commercial and we paid out $20,000. We held a big press conference and handed the winner a check for 20 grand. We generated a lot of publicity from both television and print."

**Musicality:**

"The music and attitude on the station is a little bit in your face, but not in a negative way. We’re definitely about having fun and allowing Tony, Sammy and all our airstaff to bring their sense of personality and fun to the mix. We want to be very interactive with the audience and I am encouraging our airstaff to be as inventive and creative as possible."

---

**Gavin Exclusive**

The Songwriter Says...

Rick Giles  
Co-writer of "That’s The Kind Of Mood I’m In" (Patty Loveless)

Great ideas usually come from real life, and this song is no exception.

Tim Nichols ("Heads Carolina, Tails California", "I’ll Think Of A Reason Later", "Ain’t No Thinkin’ Thing") and Giles Godard have been good friends of mine for 15 years, and the three of us always have a wild time when we write together.

One day in February last year I was feeling really low, anxious for the winter to end and tired of the cold rainy weather, and the three of us were finishing a high-cholesterol breakfast at the airport, after seeing a friend off to Las Vegas. I said, "Man, I wish it was me getting on that plane. I just want to go somewhere!" Tim didn’t even miss a beat. He said, "Yeah, and make it somewhere I’ve never heard of," and we all smiled and someone said, "Yeah, let’s write that!"

In the car, on our way downtown, I complained about the nut I felt I was in and how predictable life sometimes gets, and we talked about the little getaways we all too infrequently have with our wives when we don’t care where we go as long as it’s away from here, with no phone (impossible) and no TV (unlikely); a place where we’re shut off from the world (at least for a few minutes). The problem was, we had a lot of thoughts, but we didn’t really have one core idea to tie it all together.

So, when we got to my house, Gilles asked me, "Why did you say what you said at the airport?" I said, "Because that’s the kind of mood I was in." Everything just fell into place from there. There isn’t one thought in that song that didn’t come from what we all felt.

So how do you get a song like that to a great artist like Patty? You would think that it would be easy for veteran songwriters, but a year went by and that song was pitched to Patty’s record company and to many others as well, with no success. But one day Tim was writing with Patty’s husband and producer, Emory Gordy. The song they worked on that day didn’t make it to Patty, but at the end of the day, Tim played our demo of "That’s The Kind Of Mood I’m In" for Emory, who loved it and played it the next day for Patty and voila!

RICK’S SONGWRITING CREDITS INCLUDE "HERE YOU HAVE IT!" (BLACKHAWK), "IS THERE LIFE OUT THERE?" (REBA MCENTIRE), AND "PRAYIN’ FOR DAYLIGHT!" (RASCAL FLATTS). This is a fictional story created for the purpose of demonstrating comprehension. The information is not to be taken as fact or used in any real-life scenario.
As they spend their second week at Number One, now seems like a good time for Lonestar to have what could be another 'amazing' run at the top of the chart!

1 1 LONESTAR - *What About Now* (BNA/RLG)  5236 5250 +6 150

**GEORGE STRAIT** - *Go On* (MCA)  +498

**TRAVIS TRITT** - *Best Of Intentions* (Columbia)  +472

**BROOKS & DUNN** - *You'll Always Be Loved By Me* (Arista/RLG)  +441

**KEITH URBAN** - *Your Everything* (Capitol Nashville)  +411

**SHEDAISY** - *I Will* ... But (Lyric Street)  +390

Please note: The list above represents the top 20 songs for the week. The full chart can be found in the document.
**GavinCountry**

**Chaz Malibu, PD, KHEY-El Paso**

"I'm just nuts over this Clay Davidson song 'I Can't Lie To Me.' He's a great artist and he's bringing male back to the format. This song really speaks to men, and every guy can relate to these lyrics. It's been my favorite cut since I first heard the project... Chad Brock's 'The Visit.' Oh my gosh! This is one of those songs that will slap you across the face and rip your heart out! This will be the song of the fall once people hear it. This is the perfect follow-up to his great song 'Yes!' I took a white to get on Billy Gilman's 'One Voice,' but we're getting tons of calls for it... The new Vince Gill 'Feels Like Love' feels like old Vince and it's great to hear the happiness in his voice... Steve Holy's 'Blue Moon' is currently our most-requested song. Our listeners have a lot of passion for this guy! The hook grabs you hard. This is a very sophisticated song for Steve... I like the Steve Wariner and Garth tune 'Katie Wants A Fast One.' The melody has a great flavor and almost American Mexican which works great for our area... Aaron Tippin's 'Kiss This' is another great song. It's a major attitude song and it's terrific to have Aaron back, Nashville is really putting out some great music!"

---

**Ronnie Lane, PD, WRBQ-Tampa**

John Michael Montgomery has a really powerful song coming out called, 'The Little Girl.' It's the hottest record we're playing right now and it's getting an unbelievable response... We're still having a great run with Rascal Flatts 'Prayin' For Daylight.' We get a tremendous number of requests for these guys. I can't wait to play more stuff off their album... Another album that is packed full of great music is Clay Davidson's debut project. 'Unconditional' received a great deal of response and his new one, 'I Can't Lie To Me' is getting great reaction already... Another new artist that just blows my socks off is Chris Cagle. 'My Love Goes On And On' packs a real punch!"

---

**Paul Franklin, PD, WTQR-Winston-Salem, N.C.**

"I must confess the first time I heard Sonya Isaacs 'Barefoot In The Grass' it literally brought a tear to my eye. This song it just so awesome! We played it once and it got instant reaction from our listeners. Aaron Tippin continues to rule our request lines with 'Kiss This.' Everyone knows someone they want to dedicate it to! I have six children so I can relate very well to Phil Vassar's 'Just Another Day In Paradise.' He's struck a chord with a lot of people and this is one of our most-requested songs right now. A fun, good-time summer song is 'Everybody's Gotta Grow Up Sometime' from Sons of the Desert. It makes me feel like a kid again!"

---

**T.J. McEntire, MD, KBOO-Kansas City**

"Pardon the pun, but Sara Evans 'Born To Fly' has really taken off! Women just love it. It's upbeat, fun, and positive. She is so amazing, and has so much talent! I really think she's one of country music's next big superstars... We've been playing Chad Brock's 'The Visit' and getting immediate reaction. It's one of those songs that when you listen to it and take in the full story and meaning of the song, it gives you chills... "There is No Arizona" from newcomer Jamie O'Neal has a great fresh sound. It's powerful, full of emotion, and sounds amazing on the air!... Clay Davidson's 'I Can't Lie To Me' is real strong with our listeners. It is a different side to Clay that shows he can really rock!"

---

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

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**G2Country**

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**G2BreakTHROUGH**

**Jamie O'Neal**

"There Is No Arizona" (Mercury)

The depth and quality of this song, along with Jamie's voice—a cross between Faith Hill and Martina McBride—has caught the ear of many programmers. Listen and you'll be hooked too!
### Notebook: Gavin Country

#### NORTHEAST

**MOST SPINS:**
- LoneStar (1117)
- Lee Ann Womack (1114)
- Alan Jackson (1037)
- Jo Dee Messina (1037)

**SPINCREASE:**
- George Strait +129
- Sheryl Crow +122
- Aaron Tippin +117

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**SOUTHEAST**

**MOST SPINS:**
- LoneStar (1700)
- Alan Jackson (1621)
- Rascal Flatts (1066)

**SPINCREASE:**
- Travis Tritt +195
- George Strait +186
- Keith Urban +168

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**SOUTHWEST**

**MOST SPINS:**
- Alan Jackson (824)
- LoneStar (791)
- Rascal Flatts (709)

**SPINCREASE:**
- Tracy Lawrence +77
- Joe Diffie +71
- Aaron Tippin +56

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**WEST**

**MOST SPINS:**
- LoneStar (1185)
- Lee Ann Womack (1129)
- Rascal Flatts (1028)

**SPINCREASE:**
- Keith Urban +114
- Aaron Tippin +78
- Brooks & Dunn +76
- Vince Gill +73

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**Quotes:**

- "John Michael Montgomery's 'The Little Girl' is going to be a huge record!" — George Wolf, MD, WHOK-Columbus, Ohio

- "The hottest new song we are playing is definitely Chris Cagle's 'My Love Goes On And On!'" — Wes McShay, PD, WKDF-Nashville

- "Clay Walker's 'Once In A Lifetime' is his best song yet!" — Dave Jackson, MD, WKCO-Saginaw, Mich.

- "Clay Davidson's 'I Can't Lie To Me' has that edge that our listeners will love!" — Tom Jordan, PD, KBUL-Reno

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**Station Details:**

- **WKDF Nashville**
- **WKCO Saginaw**
- **KBUL Reno**
- **WITL Lansing**
- **KYSR Corpus Christi**
- **KSON San Diego**

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**Country Hits:**

- "I Need Your Love" by The Way
- "My Heart Will Go On" by Celine Dion
- "When You Say Nothing at All" by Earl Thomas Conley
- "All My Life" by 10,000 Maniacs
- "Brown Eyed Girl" by Van Morrison
- "Smackwater Jack" by The Black Crowes
- "My Heart Will Go On" by Celine Dion
- "IT'S ALL ABOUT LOVE" by Rascal Flatts
- "Your Love" by Lee Ann Womack
- "When You Say Nothing at All" by Earl Thomas Conley
Five Questions for Jazz and Smooth Jazz Radio, Part Two

BY JAZZ/SMOOTH JAZZ EDITOR STEVE WILLIAMS steve@gavin.com

Offering a distinctively progressive approach to running a non-commercial Jazz radio station, WBGO programmer Thurston Briscoe, in an attempt to give equal time to the concerns of those on the mainstream side of the jazz equation, is this week's respondent to our five questions. JAZZ 88 as it is known in its home of Newark, N.J. (as well as the rest of the New York City metro), has been under Briscoe's guidance for almost a decade, with more listeners than any other non-commercial jazz station (over a quarter of a million). WBGO also has impressive resources, with an annual operating budget of $3.5 million. It's also the recent recipient of a working capital grant of substantial size from the Ford Foundation.

What are the two most important issues facing radio programmers? Thurston Briscoe: I think the arrival of new media is one because it could take listeners away from traditional radio. We've been working for years in the world of public radio to improve the product. Rather than put our heads in the sand and say, "We're public radio and we don't have to worry about that because they [listeners] are always going to be there for us." Hogwash! We need to pay attention right now. On our website you can get Reuters, NPR news, jazz history...we're putting traffic reports on the site... Every resource we can find we'll use. The second issue is programming structure, making sure you're doing good radio. We have eliminated things that have been identified as classic public radio "bad behavior" and continued to challenge ourselves.

What are the key challenges for the next century? One is to continue to create and find good product, another is the ability to market, and another is finding funds for and utilizing research. We're lagging behind in marketing and research and the only reason why is the expense. KPLU-Seattle is preparing to do a follow-up to their Modal Music (research) project and that's $60,000. And the last time they did one was between three and five years ago! It's a useful gauge but I can't afford it unless someone comes along and offers to help pay for it. I could go to my development director and ask her to find a grant for marketing or research and she would probably say, "That's a good idea, but I have to finish raising general operating funds first."

How do we find and develop new talent? I don't find that it's a problem. Maybe it's because midday host Rhonda Hamilton's been here for 21 years. Maybe it's because [Music Director] Gary Walker left and came back. Potential talent will call us consistently. Maybe we're lucky because everybody knows WBGO. We have a infrastructure that forms a pool then develops the talent from within.

Will the current conservatism in programming continue? As far as WBGO is concerned, probably yes. It works for me because I know we can't be all things to all people. We need consistency. We need focus. This is a radio station and you need to pick a format. We picked, and play bebop from 1945 to the future.

Here's how our flow clock works: At the top of the hour is a classic. From that we go to a vocal from that to a new release. After that a recurrent. Then we return to a classic at the bottom of the hour, we have an option for a Latin or a blues, then a vocal a new release, a current, then an option for a third vocal. We've been doing this for three years, something that everybody on the air follows. Not many complained about either. One host said "this makes it easier for us." I think we have a consistent sound which is probably why we're one of the most successful public stations in the country.

The future of research? Most of the managers at Jazz public radio know of the possibilities research presents. In the future, we need more money to spend in order to have the opportunity to take advantage of the benefits.

Who's Doing What

- WGBH-Boston is kicking off an interesting feature: "Memories of Rahsaan," in which Studio Four host Steve Schwartz explores the world and work of multi-instrumentalist Rahsaan Roland Kirk. Listen Live on WGBH.org, Sundays at 8pm.
- KJZ-Seattle has hired a new production director, Stephen Mills, and WNNJ-Chicago recently welcomed new programming coordinator Heather Harlan. Also in the Windy City, WBEZ will once again broadcast the Annual Chicago Jazz Festival live each night August 31 through September 3. Hear the festival fun on WBEZ.org.
- And with hopes that this doesn't seem too self serving, my station, KSSJ-Sacramento recently celebrated a format first: the live audio and video webcast of a Smooth Jazz concert, in this case featuring Dave Koz. We plan to duplicate the feat when soufful crooner Michael McDonald comes to town later this month.
- Heads Up Records has signed the Philadelphia-based unit Pieces of a Dream, and Mesa Blue Moon has inked a deal with singer Lalah Hathaway. Congratulations to all.

Coming This Summer to a GAVIN Near You

Remember to check this space out the last week of August, a hallowed time in the annals of this music that speaks of the heart and soul. We'll bring it on for Bird—Charles Christopher Parker—that astronaut of modern music, who was born on August 29. We were reminded of this fact recently by our friend and faithful reader James Issacs (location unknown, not for long we hope) who wrote this, the first of what I hope (and I really mean this) to be many more letters of feedback and observation: "Charlie Parker was born August 29, 1920. Therefore, he was 34, not 35 when he left this world on March 12, 1955." You see, in the recent jazz timeline featured in this column we indicated Bird's age of death as 35. Thanks James, it's good to know you're out there, checking us out, making sure we get the story straight. And it will be, when we dedicate this column to the art of flying, Parker style, the last week of August.
The woman who stayed out of the spotlight for so many years now has the hottest record in the Top Ten. Top spins at WNCU (24), WAER (23) and a new add at WKEH.

JAZZ REPORTS ACCEPTED THURSDAYS 9 A.M.-3 P.M.
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Fax: (415) 495-2580
Email: jimmy@gavin.com

ARTIST PROFILE
Steve Turre

Album: In The Spur Of The Moment
Label: Telarc Jazz

Within his reputation as Lord of the Shells and Master of the Trombone, Steve Turre seems to be lighter than air—moving through a plethora of settings easier than the slide motion of the instrument he’s played since he was ten. Born to Mexican-American parents in Omaha, Nebraska, Turre grew up in the San Francisco Bay Area, and he worked locally from age 13. His career picked up momentum when Ray Charles (who makes an appearance on the new CD) hired the young trombonist to go on tour. A year later his mentor, Woody Shaw, brought him into Art Blakey’s Jazz Messengers. Turre played with Rahsaan Roland Kirk off and on from 1968, recorded with Santana in 1970 and toured with the Stanley Jordan/Mel Lewis Orchestra in 1973. And then there was the opportunity to play trombone and electric bass regularly with Chico Hamilton, 1974-76.

“It’s no surprise that the enigmatic and gifted Kirk inspired Turre to play exotic shells while he was a member of his band. He later discovered that his Mexican ancestors had played the shells: And to add to Turre’s kaleidoscopic view, he’s been a member of the Saturday Night Live Band since 1984.

Turre has used his flexibility to gain advantage over the years, at the same time taking us on a switchback ride full of surprises—like the first time we saw and heard him play the conch shell—which makes his new CD In The Spur Of The Moment aptly titled, and the most extroverted performance of Turre’s tri-colored palette so far.

“On this CD I express three sides of my musical personality in the quintet setting. Traditionally, the piano leads the rhythm section so I put together three different rhythm sections led by three masters reflecting each style,” he says. Within In The Spur Of The Moment you can see where it could be quite possible to have all Steve Turre, all the time and not get even the slightest bit bored. You give Turre about 70 minutes and he gives you three views of the secret behind his success—the capacity for multi-dimensional exploration and a Zen master’s knack for getting the most out of the moment. —Steve Williams
**Smooth Jazz & Vocals**

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**Smooth Jazz Most Added**

1. BONEY JAMES/RICK BRAUN - Shake It Up (Warner Bros.)
2. GEORGE BENSON - Absolute Benson (GRP)
3. CHRIS STANDRING - Hopscotch (Indie)
4. DOWN TO THE BONE - Urban Grooves: Album II (Inner Bass)
5. JEFF GOULD - Dangerous Curves (GRP)
6. ROYCE COOLING - Keepin’ Cool (Heads Up)
7. DAVE KIZZ - The Dance (Cipol)
8. RICHARD ELLIOT - Chill Factor (Blue Note)
9. EUGENE GROOVE - Eugene Groove (Warner Bros.)
10. BRENDA RUSSELL - Paris Rain Hidden Beach/Eric

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**SpinCREASE**

- CRAIG CHAQUICO: +83
- STEVE COLE: +73
- MICHAEL LINGTON: +67
- DAVID BENJIO: +64
- WALTER BEASLY: +53

**Review**

"Diamond Drive" (Samson)

The smooth and funky unit from SoCal is back on the scene with the follow-up to last year's attention getting debut. This time, "The songs are a little less about L.A. and more universal; but there's a definite West Coast over-tone here as well," says saxophonist and vocalist Steve Nieves, one of five very busy studio and stage players who have been bouncing into each other for years, in and out of L.A. recording studios. Now "Diamond Drive" has sent their collective fortunes from start-up into high gear.

—Steve Williams

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**ARTIST PROFILE**

**Walter Beasley**

**Album:** Won’t You Let Me Love You

**Single:** "Comin’ At Ya"

**Label:** Shanachie

In a sign that Smooth Jazz is increasingly becoming a part of our musical landscape, students at the esteemed Berklee College of Music now not only have a course on Smooth Jazz, but the benefit of having one of the format’s rising stars as their teacher. Walter Beasley has been a professor at the Boston-based institution (the arena mater of so many past, present, and future jazz practitioners) for 15 years.

The release of Beasley’s self-titled debut dating back a decade and a half went relatively unnoticed amid the success of Grover Washington, Jr., who Beasley modeled his playing after while growing up in Southern California. He began playing sax at 9, performing in his church. Recalls Beasley, "I would mimic the vocalist on the radio. I would pull out my sax and when my favorite songs would come on I would simply play exactly what the vocalist sang."

Many years and eight solo releases later, Beasley is finally garnering the well-deserved attention enjoyed by some of those who have studied under him. And on his new release, Won’t You Let Me Love You, Beasley shines with the help of one of those students, a keyboardist named Kevin Hoo, who gave Beasley a CD and asked for feedback. He listened, hearing "Comin’ at Ya," a song whose groove knocked him out. It was good enough to be the first single.

As a whole, the making of this present collection was quite a catharsis for Beasley, who lost his grandparents and enmued painful knee replacement surgery in the year leading up to the recording. "I think [recording the CD] was the way I got away from what was going on in my personal life," says Beasley, "I just think in this point in my life I'm very, very blessed to be in this situation. I've always put more pressure on myself than anyone else. That's just the nature of who I am and the kind of man my father taught me to be." Now, Walter Beasley can pass along what he learned to his students, and the rest of us too. —Steve Williams
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The debut single

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