Spotlight on Americana

Britney "Drives" Toward Top 5

Juvenile Back Up At #1

LoneStar Shines Bright

Hart Beating Strong

#1 Bush Keeps Growing

JMM Finds Top 10 Home

Bowie to Receive Legend Award
Kerbango to Debut Web Radio Set

tyler england

TOO MANY HIGHWAYS

the debut single from his upcoming Capitol Records release

PRODUCED BY GARTH BROOKS

impact date: November 1
"When I heard 'Too Many Highways,' I realized the last time I heard a song like this was the first time I heard 'Much Too Young (To Feel This Damn Old)' on the radio. I've looked for a song like this for myself the entire decade. I'm real proud that our first look at Tyler England's new album is this style of music.

In my opinion, today's country music is gaining its own identity by paying music people want that does not fit any other format. Tyler England is a step in that direction." - Garth Brooks

TOO MANY HIGHWAYS
the debut single from his upcoming Capitol Records release
PRODUCED BY GARTH BROOKS

impact date: November 1

represented by:
Mike Palmer
Palmland Management
www.capitolnashville.com
©1999 Capitol Records
Kerbango.com to Market Internet Radio Receiver

You knew it was only a matter of time...and that time is here.

Kerbango.com is introducing a new radio receiver that not only carries standard AM and FM signals, but audio streaming from the Internet, as well. The company said last week that it will be introducing a standalone Internet radio unit to the consumer market in the first quarter of 2000, designed to augment its Internet Audio.

"Internet radio is the next frontier for Internet appliances," said Kerbango CEO Jon. "By carefully managing the interplay of the Kerbango Web network and the Kerbango radio, we can offer the listener a great new experience. Our goal is to make playing Internet radio as easy as playing AM/FM radio—without requiring a PC."

Don’t Call Us...

"I submitted demos to every company in the world, and, almost without exception, it was: 'Why, this is really funny! This is really clever and witty! This is brilliant stuff and, boy, we are not interested!'"—WEIRD AL YANKOVIC RECALLING THE REJECTION HE FACED IN THE EARLY DAYS OF HIS MUSICAL CAREER.

Habit Forming

I started 17 years ago, when I stopped drinking. My wife says I traded one bad habit for another, but I had to fill my time with something. Time is the enemy for an alcoholic. So for two years or so, I played 36 holes a day. I got hooked and I got really good."—ROCKER ALICE COOPER, EXPLAINING HOW HE BECAME A HANDICAP IN GOLF.

Listeners to Pick Next McIntyre Single

In a move that soon could become more commonplace, C2 Records is using the Web and enlisting a wired fanbase to choose the next Joey McIntyre single. As C2 VP/Promotion Ed Green told GAVIN, "Joey is doing a Disney Channel concert with Britney Spears this Saturday night, and during the show, we're going to give his fans the unique opportunity to choose his next single."

"The two choices will be "I Cried," and "All I Wanna Do." Fans will then log on to McIntyre's website (www.joeymcintyre.com) and cast their votes. "The voting will be open all next week, and the new single will be announced shortly thereafter."

The Lycos Top 10

These are the top 10 Lycos search items for the week ending October 12:

1. Pokémon
2. Halloween
3. Dragonball Z
4. Britney Spears
5. WWF
6. Pamela Anderson Lee
7. NFL
8. Beanie Babies
9. Backstreet Boys
10. Poetry

Bowie to Receive WB Radio Legend Award

Rock legend Davie Bowie has been inked to perform live at the Radio Music Awards, Thursday, October 28. "He'll also be receiving the WB Radio Music Legend Award," MegaBlast producer Scott Baker tells GAVIN.

Also performing at the star-studded event are Kid Rock, Garth Brooks, 'NSync, Sugar Ray, Smash Mouth, and Faith Hill.

Some of the influential radio stations broadcasting live during the two-day MegaBlast preceding the awards show (Oct. 26-27) include Z100 and WBLS-New York, KIIS, KYSR, KPOP and KROQ-Los Angeles, WXKS and WFNX-Boston, Y-100-Miami, KUBE-Seattle, WIOQ-Philadelphia, KHTS-San Diego, and KZEP-Phoenix, as well as Rock outlets KSJO-San Jose, KBPI Denver, WBN-Cincinnati, and WBB-Northern Long Island.

Presenters currently include recording artists Lou Bega, Ginuwine, Destiny's Child, and Jessica Simpson, as well as MTV's Tom Green, Dawson's Creek star Joshua Jackson, and Angel star David Boreanaz. The festivities take place at the Mandalay Bay Resort & Casino in Las Vegas.
Things That Make You Go Boo!

BY PAIGE NENABER

I've always looked at September as being a respite month. After a grueling summer of promoting and marketing out in the community, you get a few weeks to recharge your batteries and then BOOM: the Final Four. Whoever planned Halloween, Thanksgiving, Christmas, and New Year's all falling roughly within a 60-day time frame clearly never worked in radio promotions.

This is truly our busiest promotional season, but it should also be our funnest and most exciting. Each of these holidays provide bountiful opportunities for cutting loose and having some on-air and on-site fun. Take Halloween as an example.

While many radio stations see October 31st as nothing more than a club promotion, there is so much more that can be done. Look at the various elements that Halloween has and you could conceivably have five different, but all outstanding, promotions. When you think of Halloween, what immediately comes to mind? Candy, costumes, kids, pumpkins, and parties. A lot to work with, and you’re limited only by your own imagination.

Candy is the grease that keeps this holiday running. Without it, you’d have a bunch of kids knocking on doors and the homeowners probably calling the cops. You don’t even need to create any promotions around this element, but simply incorporate it into your established contesting and campaigns. Or create your own fun. A few years ago the morning show at B-95 in Fresno did a contest with three listeners, having them in-studio for a candy-eating contest. The person who lasted the longest without, uh, expelling the yummy treats, won.

Halloween offers us the chance to be someone, or something, different, if only for one night. And costumes make all the difference. Every year there is a hot costume, and like “Furby” last December, the station that hoards the most of these in advance has a tremendous advantage. Doing costume contests at events is standard. Practically a “given.” What can you do to update this promotion and take it to the next level? Maybe do a Painted-On Costume contest using only body paint. Teaming kids and parents together in any sort of costume competition is always a homerun. Maybe have the kids dress like their parents and vice versa.

Which brings us to another element of Halloween: kids. This holiday provides us with an excellent opportunity to reach the parents...through their children. Safe trick-or-treating events and family pumpkin-caving contests are examples of ways to reach the 25-49 year olds via the youngsters. Any time you do a promotion targeting kids, you also impact the hearts and minds of parents.

Pumpkins are to Halloween what turkeys are to Thanksgiving, trees are to Christmas, and hangovers are to New Year’s. They are the ultimate promotional element, and once again, something that can and should be incorporated into your marketing. When I was at Wild 107 in ’92, Renee Taylor, the franchise midday jock, dressed up in costume, and along with some similarly attired interns, went to offices and delivered pumpkins and candy. It was huge and cost the station next to nothing.

Don’t forget, there is so much more that can be done with a pumpkin other than carving it. For instance, they’re round, so why not bowl ‘em? They’re hollow so they smash pretty damn well, too. Dropping pumpkins is a great morning show bit. Hang a monster gourd from a crane and have listeners guess how far the farthest piece ‘o pumpkin will splatter when it impacts. Be sure to mike Ground Zero so that you truly capture the moment for the folks following along in their cars. Pumpkins are great prizes that allow you some creative license both on-air and at remotes.

The party element goes without saying...but know that your competition for people’s attention and attendance is going to be fierce. You need a hook, something that makes your party stand out from all the rest. The important thing is to have fun and not take yourself too seriously. There’s plenty of time in November and December for that.

PAIGE NENABER, WHO PLANS TO DRESS UP AS THE HAMBURGER LATEST OCTOBER 31ST, IS VP/FUN & GAMES FOR CLIFTON RADIO. YOU CAN REACH HIM VIA EMAIL AT mwcpromo@earthlink.net.

Tune in. Log on. Watch out! www.wrnr.electricvillage.com

WEBSITE OF THE WEEK

Tune in. Log on. Watch out! www.wrnr.electricvillage.com

First Words

Industry Standard
No question about it: the past 12 months have brought some phenomenal changes to both the record and radio industries. Consolidation in both sectors has yielded a handful of mega-groups that just a few years ago would only have been the stuff of dreams (or nightmares). The fall-out from these mergers—and subsequent restructuring—has reshaped our respective businesses, reconfigured a wide range of companies, and changed the lives (and livelihoods) of many top-notch industry professionals.

At the same time we are seeing the emergence of new mega-stars who, along with a host of established artists and legends, are building on a rich musical heritage to shape the tastes of today’s listeners and consumers.

These people—label execs, programers, artists, promoters, music directors, marketing people—all play a critical role in the convergence of our respective industries. It’s the tireless energy, endless enthusiasm, and unbridled passion of these people that have made our business everything it is today, and all it will be tomorrow. You know who they are: you read about them in GAVIN, you talk about them in gmail, and you work (and play) with them at the GAVIN Seminar.

They’re GAVIN Award winners, both past and future. Maybe you’re one of them. Maybe your boss is. Maybe you want to be. In any event, you know who they are...and we need you to tell us.

Your official GAVIN Awards nomination ballot will hit your desk any day. Please fill it out and get it back to us ASAP. These awards set the standard of the industry—but we can’t do it without your vote.

Reed Bunzel, Editor-in-Chief
Dolly Parton

"A Few Old Memories"

The Debut Track From Her First Bluegrass Album "The Grass Is Blue"

Impacting Radio
October 25th

» 1999 Country Music Hall Of Fame Inductee
» Four Grammy Awards
» Eight CMA Awards
» Over 20 #1 Singles in her Career

www.sugarhillrecords.com
Qualitative Research Can Yield Strong Results

How do you translate a creative radio format into sustainable revenues? Can information normally used for sales purposes also benefit P&O? Also, if you’re not an Arbitron subscriber, how can such useful material be “home grown”? These questions are faced daily by Americana stations, so let’s try to supply guidance or answers, regardless of whether or not you are a subscriber to Arbitron.

QUALITATIVE RESEARCH

The key to understanding your audience is the qualitative research. Done properly, this tool can:

- Help you program and promote with more focus.
- Make the sales department’s job easier.
- Lead to sustaining the life of the format of your station.

What do we mean by qualitative research? Essentially, QR is research aimed at exploring not how many listeners you have or when they listen, but rather what type of listeners come your sound. It looks at their socio-economic status, your mix of upscale vs. downscale listeners, whether your listeners have kids at home, how they use their non-work time, whether they own or rent, and so on.

Imagine how much more on target your rocks’ show prep could be if they had information like this. If there are lots of kids at home, talking about school lunch menus would make sense, while empty nesters might be more interested in weekend get-away ideas. Musically, you’ll be able to get a flavor of your audience’s tastes. Keep in mind the lifestyles of the bulk of your come as a starter, and look at their ages. Finally, if you want to conduct music research projects, you’ll know what sort of profile to recruit to help guide your music directions.

Qualitative research is an invaluable tool to help keep Americana alive and well. Stations not doing such homework face a riskier future than those outlets that make the QR effort.

ARBITRON DATA

One of the best ways to look qualitatively at your Arbitron audience is the “Instant Qualitative Profile” available through their Maximiser 99 software. With appreciation to KPIG/FM-Freedom, Calif., we present an example of how this data can profile your listeners:

From this analysis of KPIG’s adults 18+ from last summer and this winter you can see that.....

- Almost 66% of KPIG’s audience was mostly male
- They are a highly educated come (41% college degrees or more)
- The listeners are mainly boomers, 35-54
- Almost 75% are empty nesters.
- There’s a lot of affluence, with almost 30% (the biggest chunk) living in households of $75k+ income.

HOMEGROWN QR

Many Americana stations don’t subscribe to Arbitron, so how do they get their QR? They can do it themselves. Sort of. The station can decide what topics or items it would like to see in an audience profile, although it’s still best to turn the actual research to an objective pro. To do this you can employ the services of:

- A local university professor who may have an interest in marketing research, and cheap student labor can keep costs down.
- A local ad agency or research firm, well respected in your metro area.
- One of the top nationally known research or marketing consultants who focuses on radio issues/stations.

Get with a computer whiz to add jazzy graphics to your data and sold! You have market-specific qualitative research. Done well, both programming and sales will benefit.

Americana needs to tell its story. QR can help. Good luck with your version and if you need any guidance, just ring me in Carmel, Calif. @ 831-572-2181. Have a great, quality experience!
The Mavericks are back!
Their debut Mercury album:

SUPER COLOSSAL SMASH HITS
OF THE 90'S
THE BEST OF
THE MAVERICKS

Impacting Radio Now!
Already Spinning in:

Miami, Houston, Long Island, Hartford, West Palm Beach, Allentown, Hershey, Pensacola, Bakersfield, Sarasota, San Francisco, Syracuse, Providence, Tampa, Mobile,...

Produced by Don Cook and Raul Malo
Frank Callari for FCC Management

Mercury Records®
Nashville
A Universal Music Company
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visit www.mercurynashville.com
Finally, an IPO* you can get in on!

*Initial Program Opportunity

The Phil Hendrie show is:

#1 Men 25-54

#2 Adults 25-54

on KFI, Los Angeles

www.philhendrieshow.com

Source: Spring 1999 Arbitron
M-F 7p-11p, English Language Stations

The Phil Hendrie Show

Now nationally syndicated and may still be available in your market.

Monday-Friday 10pm-1am, Eastern

For more information call Peter Tripi, Affiliate Marketing Manager 212-445-3922
STATION NEWS

Following last week’s announcement that AMFM was spinning off Urban KKB-T (the Beat)-Los Angeles in preparation for its merger with Clear Channel comes word that KFFR-Phoenix will go on the block, as well as AMFM's entire Denver cluster: Top 40 KALC (Alice@106), Jammin' Oldies KDJF, Alternative KXPK (The Peak), Hot A/C KIMN, Oldies KXXL (Kool 105), and Classical KVOD. Look for a total of 102 stations to go bye-bye to satisfy the FCC and DOJ.

CBS/Infinity KSF-M (Jammin’ 102.5)-Sacramento MD John E. Kage is named the new MD for Cat Collins at KOKS-Denver. Besides having a prime MD opening, KSFM OM Bob West has also shuffled the jock lineup: Davey & Chris are still doing mornings, Kage (who remains until the end of the month) moves from afternoons to middays; new hire Latin Rascal from KOHT-Tucson will do afternoons; and Victoria Perez moves from middays to nights.

CBS/Infinity Rhythmic KRBY (Hot 109)-Dallas inks the services of consultant Jerry Clifton.

FORMAT NEWS:

After stunting with "wheel o' formats," Cumulus Urban WYOK-Mobile is now Top 40 "Star 104" under PD/afternoon guy Red Hot Brian Scott, most recently at WED-A-Birmingham. Scott brings a few friends along from WEDA-MD/afternoon jock Mike "Kidd" Thomas, and midday personality Rachael Adams. The overnight guy is using the handle "B. Dittman," not-so-coincidentally, the name of market legend Bernie Dittman, owner of cross-town WABB. Scott needs a morning show and music service: Star 104, 1 Office Park, Suite 215, Mobile, AL, 36609.

PEOPLE:

KUMX (Mix 104.1)-New Orleans OM Dave Stewart ups midday personality Annette Wade to MD.

KSEO-Visalia-Fresno Programming Coordinator Rudy Orozco has been ups to MD, reporting to PD Rick McNeil.

Veteran air personality Real Deal Mike Neal, most recently at WWX- Providence, returns to Pittsburgh to do nights for Clarke Ingram at Jammin’ Oldies The New 104.7 The Beat. Neal used to do nights at cross-town B94 (WBZZ).

Impact Dates

OCTOBER 18 & 19

The Artist: "The Greatest Romance Ever Sold" (ISR/Atlantic), Top 40 & Rhy-Xover

Counting Crows: "Hanginaround" (EGS), Top 40

Celine Dion: "That's The Way It Is" (Epic/Sony), Top 40

DMX: "Can't Stop The Rain" (Elektra/EGS), Top 40

Jimmie's Chicken Shack: "Do Right" (JUL), Top 40

K-Ci & Jo Jo: "Girl" (Ultra), Rhy-Xover

Lil Wayne: "Birthday" (Universal), Top 40

Offspring: "She's Got Issues" (Epic/NWS), Top 40

Q-Tip: "I Need To Know" (Elektra/EGS), Top 40

Evon Olson: "So Much Better" (Universal), Top 40

Vitamin C: "Me, Myself & I" (Elektra/EGS), Top 40 & Rhy-Xover

Top 10 Songs by Play Increase

TOP 10 MOST-PLAYED SONGS: SEPTEMBER 30-OCTOBER 7

Z100-New York

SR. VP/PROG: TOM POLEMAN
MD: PAUL "QUBBY" BRYANT
OWNER: AMFM
Summer Phase II Arbitrend (12+): 4.5

KISS-Los Angeles

PD: DAN KILEY
APD/MD: MICHAEL STEELE
OWNER: CLEAR CHANNEL
Summer Phase II Arbitrend (12+): 4.7

Head 2 Head: Fantasy Division

I realize that Z100-New York and KIIS-Los Angeles are not exactly in the same market, but I figured, what the hell...I was curious to see how the two biggest Top 40s in the country soon to be sisters if the Clear Channel-AMFM merger doesn't spin either of them off) stacked up against one another—even if a technicality like a stupid 3000-mile gap keeps them separated. I know you wanna see them too, in some weird, fantasy baseball kind of way. Here's a weekly snapshot of both Z100 and KIIS, followed by a one-day analysis of their average songs per hour.

Z100-New York

Artists

Title

TW

LW

66 - I Do (Cherish You)

79

57

TLC: Unpretty

78

73

702 - Where My Girls At

71

61

Len: Steal My Sunshine

65

49

SHADY MOUTH: All Star

63

71

LOU BEGA: Mambo #5

55

69

MARC ANTHONY: Need To Know

54

46

BRITNEY SPEARS: You Drive Me Crazy

52

36

CHRISTINA AGUILERA: Genie In A Bottle

47

46

MARIAH CAREY: Heartbreaker

42

27

KISS-Los Angeles

Artists

Title

TW

LW

76 - I Do (Cherish You)

79

57

SHAGGY: Joint (Hollywood) feat. Estelle

25

3

BETTY'S CHILD: Hittin' All My Clique

23

3

LEN: Steal My Sunshine

65

49

SHADY MOUTH: All Star

63

71

BRITNEY SPEARS: You Drive Me Crazy

52

36

CHRISTINA AGUILERA: Genie In A Bottle

47

46

MARIAH CAREY: Heartbreaker

42

27

Donna Summer: I Will Go With You

21

8

Jennifer Lopez: Waiting For Tonight

28

25

BLINK 182: I Miss You Again

21

17

KIIS-Los Angeles

Artists

Title

TW

LW

SANTANA F/ R.THOMAS: The Music Of My Heart

52

35

MARC ANTHONY: Need To Know

39

28

BACKSTREET BOYS: Larger Than Life

38

43

AVERAGE SONGS PER HOUR BY DAYPART

THURSDAY, OCTOBER 7

Z100-New York

Daypart

Total Songs Played

Average Songs Per Hour

Overnight

79

68

Morning

17

4

Midday

59

12

Afternoon

46

12

Night

64

13

Overall

265

11

KIIS-Los Angeles

Daypart

Total Songs Played

Average Songs Per Hour

Overnight

79

68

Morning

28

7

Midday

63

13

Afternoon

47

12

Night

47

9

Overall

253

11

ALL QUANTITATIVE INFORMATION LISTED IS COURTESY OF MEDIABASE 24/7
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**

### RhythmCROSSOVER

**SPINS**

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<td>2</td>
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<td>BRIAN McKNIGHT - Back At One (Motown) 2095 2034 +61 45</td>
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<td>CHRISTINA AGUILERA - Genie In A Bottle (RCA) 2017 2207 -190 39</td>
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<td>5</td>
<td>5</td>
<td>LOU BEGA - Mambo #1 (RCA) 1831 1863 +148 31</td>
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<td>6</td>
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<td>BLAQUE feat. 'N SYNC - Bring It All To Me (TrackMasters/Columbia/CRG) 1775 1593 +182 40</td>
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<td>SANTANA/WYCLEF JEAN - Maria Maria (Arista) 1721 1806 -85 40</td>
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<td>G-TO-P - Vindin Thing (IDJMG/CRG) 1680 1585 +75 46</td>
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<td>PUFF DADDY feat. R. KELLY - Satisfaction (Bad Boy/Arista) 1659 1562 +97 42</td>
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<td>'N Sync - Where My Girls At (Motown) 1636 1879 -243 45</td>
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<td>EVE - Gotta Man (Interscope) 1616 1359 +257 45</td>
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<td>B.G. - Bring Bling (Cash Money/Universal) 1553 1417 +136 39</td>
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<td>DESTINY'S CHILD - 4 5, 6 (DreamWorks) 1526 1514 +12 42</td>
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<td>UL2 - Wanna Be A Balla (Republic/Universal) 1523 1485 +38 38</td>
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<td>15</td>
<td>JAY-Z feat. K.ышин - Best Friend (Mad) 1078 1086 -8 37</td>
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<td>BRITNEY SPEARS - (You Drive Me) Crazy (Jerry's Jukebox)/Interscope) 1078 1190 +22 27</td>
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<td>17</td>
<td>T.C. - Unpretty (LaFace/Arista) 1061 1074 -13 36</td>
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<td>18</td>
<td>18</td>
<td>B2K - Do It (C4 Music) 985 1073 +88 26</td>
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<td>19</td>
<td>JENNIFER LOPEZ - Ain't No Man (Universal) 958 917 +41 32</td>
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<td>IMX - Stay The Night (Silas/MCA) 958 917 +41 32</td>
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<td>WARREN G - I Want It All (Restless) 888 818 +70 32</td>
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<td>OL DIRTY BASTARD - Get Your Money (Epic/EEG) 833 738 +95 32</td>
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<td>SNOOP DOGG - B P. Please (No Limit/Priority) 810 632 +22 30</td>
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<td>25</td>
<td>BACKSTREET BOYS - Larger Than Life (Life) 715 754 -39 24</td>
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<td>26</td>
<td>SANTANA/WYCLEF JEAN - Maria Maria (Arista) 686 478 +208 20</td>
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<tr>
<td>27</td>
<td>27</td>
<td>WAYNE GLADSTONE - You Know What's Up (LaFace/Arista) 661 663 -2 29</td>
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<tr>
<td>28</td>
<td>28</td>
<td>BEANUTS - Watch Out Now (Loco) 609 571 +38 26</td>
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<tr>
<td>29</td>
<td>29</td>
<td>MONTEL JORDAN - Tonight (U&amp;I) 525 + 27</td>
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**SNAPSHOTS**

- A large debut and a welcome return for Mr. Jordan. Already up 13-40 spins @ Hot 97-NY, 44 spins @ The Box, 46-48 @ KQBT-Austin, 51-21 @ KHIA-Honolulu.

- **Another significant chart debut. Donnell's spins have more than doubled from last week. Strong commitment at KMEL-SF, up 14-59 spins, 21-65 @ KQTH-Tucson.**

**SuperACTIVE**

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**RC CHARTBOUND**

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<td>MOBB DEEP - Quiet Storm (Loud) 307</td>
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<td>BRANDY - I Don't Know What (Atlantic) 306</td>
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<td>MARC NELSON - 15 Minutes (Columbia/CRG) 262</td>
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<td>KEVIN EDMONDS - 24/7 (RCA) 247</td>
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<td>DURU HILL - Beauty (DJMG) 245</td>
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<td>PHARAOHE MONCH - Simon Says (Rawkus/Priority) 233</td>
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<td>ICE CUBE - You Can Do It (Priority) 211</td>
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<td>LEN - Steal My Sunshine (Epic/Work) 203</td>
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<td>REDMAN &amp; METHOD MAN - Tear It Off (IDJMG) 203</td>
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<td>NU FLAVOR - (Get 0) Freshen Up (Repulse) 189</td>
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<td>HOT BOYS - We On Fire (Cash Money/Universal) 171</td>
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<td>PROJECT PAT - Whipped (Relativity) 152</td>
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<td>AMBER - Special (Tommy Boy) 146</td>
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<td>WILL SMITH - Will 2K Trick/Vent Calm (Columbia/CRG) 145</td>
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<td>JESSICA SIMPSON - I Wanna Love You Forever (Columbia/CRG) 145</td>
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<td>MR. VEGAS - Heads High (Virgin) 144</td>
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<td>SAVAGE GARDEN - I Knew I Loved You (Columbia/CRG) 127</td>
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**Set your VCR to "stun." Rock legend Dave Bowie has been inked to perform live at the Radio Music Awards, Thursday, October 28. He'll also be receiving the WB Radio Music Legend Award," says MegaBlaze producer Scott Baker. Just some of the influential radio stations broadcasting live during the two-day MegaBlaze October 26-27 include Z100 and WBLS-New York, KISS, KYSR, KPWR and KRQO-Los Angeles, WXKS-Boston, WVEN-Miami, KUBE, WQID-Philly, KHTS-San Diego, and KZHP-Phoenix, to name a few. Presenters include Lou Bega, Ginuwine, Destiny's Child, and Jessica Simpson, as well as MTV's Tom Green. Dawson's Creek star Joshua Jackson and Angel star David Boreanaz. The festivities take place at the Mandalay Bay Resort & Casino in Las Vegas.**

**EMAIL COMMENTS TO KEVIN@MAIL.GAVIN.COM OR CALL 415-495-1990**
HOT NIX: Word On the Street

BY MICHAEL NIXON

The hot rap stock tip this week must be consumer publications. Vibe, Spin, Blaze, and Rappages are all available to the highest bidder. Can you spell e-trade?

Public Enemy, the documentary film by Jens Muerer offers a retrospective on the lives of former Black Panther Party for Self Defense members Bobby Seale, Kathleen Cleaver, Jamal Joseph and Nile Rodgers. That's right, the same Grammy Award-winning musician, songwriter, producer and founder of '70s supergroup Chic. Nile produced the Public Enemy soundtrack, which features 18 new artists on the Sumthing Else Musicworks label and will be distributed by Sumthing Distribution, both owned and operated by Rodgers. The lead single from the soundtrack is "Frontline" performed by Faccez of Death, the first hip-hop act signed to Sumthing Else Musicworks. The Patterson, New Jersey foursome includes Moony D, who recently won the Blaze battle for signed MCs. The film debuted at Cannes this year and was also screened at the Venice International Film Festival. If you need product or further information, call Jeanine Tate at (212) 765-5151.

San Diego-based Certified Records is makin' it happen with the MVP'z Mobile Home Street Tour. The 30-foot mobile home which will be wrapped with the MVP'z album cover and rollin' thru the West Coast, Southwest, Midwest and Southeast, will be the temporary home for the Certified label's street team. The MVP'z soundtrack produced by Sam Bostic and DJ Fingaz features Too Short, Krazie Bone, E-40, B-Legit, Soopafly, Road Dawgs, Daz Dillinger and Next Level w/Richie Rich. If you want to know when the swag-filled MVP'z Mobile Home Street Tour hits your market, call Chuck Rice at (619) 447-0456.

Gavin Rap section alum Ayoka Medlock is embarking on a new venture. This MAGGIE Award Winner is introducing her own independent Rap/Urban promotion and publicity firm, T.M.I. (Too Much Information). For all the information, call (510) 309-6487 or email: Ayopro@aol.com.

Respect and Peace to our recently deceased soldiers Mel Plowden (Pittsburgh), Dwayne Bradley (Detroit), Milt Jackson (New York) and Wilt Chamberlain (Los Angeles). One last tip is to start thinking YGK/SFO (GAVIN Seminar 2000 in San Francisco) now! If you need to get at me, call the GAVIN Hotline at (310) 798-0024, or N5nktg@aol.com.

Strength Magazine Presents Subtext

(Full Frequency/London)

This skate mag drops a hot compilation of some of the best underground MCs and DJs in the rap game right now! The first single has L.A.'s Aceyalone rapping "Rappers..." on the a-side and Dilated Peoples extra "Strength" lyrical skills on the flip side. Other notable MCs wrecking the mic is the Loot Pack, Del, Divine Styler, and DJs Design, A-Trak, and The Bumrush Bros. With skateboarding heroes like Chico Brenes spitting their skateboard knowledge on the record, this is an all-around dope album!

VARIous ARTISTS

The Funky Precedent
(Loosegroove/No Mayo)

Compilations must be coming back into style right now. This wonderful comp. was put together to support music education at Mission H.S. here in San Francisco and Fremont H.S. & Manchester Elementary in Los Angeles. With new and old tracks provided by Dilated Peoples, the incredible old-school vibe of Jurassic 5, DJ Cut Chemist (Mr. Vinyl King), Ugly Duckling, L.A.'s own DJ squad The Beat Junkies, L.A. pure funk band The Breaks/stra, plus others, you should be spinning this at your local club and blessing the ears of your audience.

CUT CHEMIST & DJ SHADOW

Brainfreeze (Sixty7 Recordings)

I have to say that this is one of the best CDs I've heard in a long time. These guys are two of the best record diggers on the planet. Shadow is known worldwide for his 45 collection and Chemist is no lightweight, either. This 50-minute collage/mix of 45's cannot be explained simply. The two put this together while rehearsing for a show called "Future Primitive" in San Francisco back in February. What you get is two takes of funky 45's in action on the turntables from these geniuses. All I can say is "Slurp Slurp!" If you don't know what I mean, you better grab yourself a copy NOW!

—Justin Torres
"YOU WANT THE BLUEPRINT?"
HERE'S STEP ONE!

E-40
"BIG BALLIN' WITH MY HOMIES"
IMPACT DATE: OCTOBER 18
WWW.PEEPSC.COM

The first single from the Charlie Hustle: BluePrint Of A Self-Made Millionaire album.
Dilated Peoples

**ARTIST PROFILE**

**CURRENT SINGLE:** "Strength"

**HISTORY:** This combination of MC Insolence, M/C/Producer Evidence, and DJ Babu has been one of the hottest groups on the independent circuit for some time. After a brief stint with Immortal, they went on the independent circuit for some time. Babu has been one of the hottest groups in underground records. "Work the Angels" is considered one of the best independent records of all-time. You can currently find them on an assortment of underground records.

**ON THE GROUP’S NAME:**

Evidence: “Dilated is to grow or expand and we are basically people of expansion. It was an evolving process.”

**NOT YOUR ORDINARY MCs:**

Irisolence: “I’d like to have our experience. Pretty much anybody can buy a rhyming dictionary and anybody with a couple of G’s can buy a drum machine and say I can make a cool rap song. We have the experience of tension and release. When we come out of the studio, we know how the song is supposed to sound.”

Evidence: “We’ve had the chance to go through trial and error. We don’t listen to anyone else’s record and say we have to do something like this.” I think everything we put out now is really heartfelt. We practice what we preach and respect all the elements of hip-hop.

**Future Plans:** Irisolence: “Our main focus is finishing the album, titled The Platform. Our goal is to be as self-sufficient as possible. We plan to stay busy.”

**RadioSAYS**

**MOS DEF**

"Ms. Fat Booty” b/w “Mathematics” (Rawkus)

“One of the hottest singles out. The Prince-produced b-side is dope but I think the a-side takes the cake. If you don’t have this, you better hit up 7 Heads in a hurry at (718) 222-2526.”

—Matt Slywka, WWUH, Conn.

**GavinRap**

**G2 Rap**

GANGSTARR - All 4 The Cash (Noo TrybeNirgin)

INSPECTAH DECK - Show & Prove (Loud)

DYNASTY - Outlaw (Fat Beats)

TASH - Rap Life (Loud)

THE ALCHEMIST - E=MC2 (Eastern Conference)

AFU RA - Defeat (D&D Rec./Gee StreetG)

RASCALZ - Gunfinger feat. KARDINAL OFFISHAL (Figure IV)

THE GENIUS - Beneath The Surface (MCA)

THE RASCALZ - Gunfinger feat. KARDINAL OFFISHAL (Figure IV)

SCREWBALL - H.O.S.T.Y.L.E./Take It... (Black Label/Tommy Boy)

GREAT SPINNERS - Bounce To... (Duck Down/Priority)

**ChartBOUND**

**PLANET ASIA (ABZ)**

NORT CLICK (Official Jong) (Asap)

NOREAGA (Penality)

DJ FRANE (Goodvibe)

LIL' WAYNE (Cash Money/Universal)

KURUPT (Private & CASSIDY (B-Side/DLM)

REDMAN & METHOD MAN (IDJMGi)

THOR-EL (E-nice) (Reprise)

THOR-EL (44) - "Patiently" (Reprise)

CHOCLAIR (49) - "Let's Ride" (Priority)

ARSONISTS (57) - "Backdraft/Halloween" (Matador)

RASCALZ - Gunfinger feat. KARDINAL OFFISHAL (Figure IV)

BOMB SHELLS (B-Side/DLM)

THE NUDGE (Rudecide)

**SpinCREASE**

AKROBATIK +6

ARSONISTS +4

GHOSTFACE KILLAH - Apollo Kids feat. RAÆKWON (Epic/Razor Sharp Records)

JURASSIC 5 - Improvise/Concrete Schoolyard (Interscope)

HOT ONES - Good Morning America (Priority)

OL' DIRTY BASTARD - Got Your Money/Rollin' Wit You (Elektra/EEG)

AFU RA - Defeat (D&D Rec./Gee StreetG)

MONCH - Simon Says/Behind... (Rawkus Entertainment)

**Gavin Rap**

**RAP REPORTS ACCEPTED**

THURSDAYS 9 A.M.-4 P.M. (PST)

**EMailed to 415-947-2299**

**RadioSAYS**

**MOS DEF**

"Ms. Fat Booty” b/w “Mathematics” (Rawkus)

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—Matt Slywka, WWUH, Conn.
HITTIN’ YOU UP WITH THE NEW STREET ANTHEM
SPORTY THIEVZ
Hit It Up

The follow-up to their No.1 hit No Pigeons.
From “The Best Man-Music From The Motion Picture”
Single impacting Radio Monday, October 25.
THE MUSIC MEETING
Carla Boatner, APD/MD, KMJQ (Majic 102)-Houston

"I got into radio because of my love of music," says Boatner, a statement that’s repeated quite often by those bitten by the radio bug early in life. "I listened to radio all the time and collected records. But I never envisioned a career in radio, I didn’t know that was possible."

Born in Chicago, Boatner grew up listening to Tom Joyner and Bobby O’Jay. Her family moved to Houston where Boatner still listened to the radio ceaselessly through high school, but when she entered college at Prairie View University fate stopped in. "My advisor asked me, ‘what do you want to do?’ So I said I wanted to do social work and they asked me ‘why?’ And I said because that’s what my mother does. And they asked again, ‘what do you want to do?’ I finally answered, ‘I like music,’ and they sent me to the radio station, KPVU. Once I got involved, I saw that there was more to radio than being a jock."

Boatner started, like a lot of people, in news, learning production, doing jock shows, and then interning.

"I was offered a job as programming assistant but I turned it down and returned to college full-time. I really wanted to get my communications degree. After I graduated I got involved with the station again. I was hired by Majic’s morning man to produce his show. Then the station offered me a position in the promotion department. When Carl Conner became PD, he promoted me MD and now, to his assistant.

Q: What is the most important quality you possess that assists you in your work?

Creativity. This job calls for a lot more invention than just doing music logs. I’d also add organization to my list. Plus I’m a hard worker.

What are your responsibilities as APD/MD?

You have to know your market and how the people you’re targeting live. I schedule the music everyday. Weekend jock schedules, weekend contests, research, sales, hitting the clubs. I listen to the new music and Carl and I have music meetings and decide on what we’re going to play.

What is the sound of your station?

Houston is real hip. The adults here are younger and more aggressive. When Clear Channel purchased us and changed our format from Mainstream to Urban NC, we felt that just because you’re an adult doesn’t mean you don’t like to party. In this market the adults want the latest music by Maxwell, Destiny’s Child, whoever. Just because you’re an adult with a career and a child doesn’t mean you don’t want to have a good time when you listen to the station. That’s our vision and that’s why we’re a little more aggressive than other Urban Adult radio stations. Our listeners have been very supportive of our format.

How important is research in the selection of new music?

The bulk of our research is for our recurrents and our classics. It’s part of our positioning that Majic 102 plays the listener’s favorites, so we make sure that the oldies, “stay” current. You have to look at your market and how the people you’re targeting live. When the listener’s favorites are popular, we make sure we stretch our brand to be as hip as it wants to be. Your giveaways could range from station mix tapes to video games, to condoms. Wise street teams will be where the tastemakers are, and out of that two remarkable things will happen: your station will get good word of mouth, and your team will bring back information that will be the most valuable research you ever uncovered.

In the book, Guerrilla Marketing, Jay Conrad Levinson offers us the ten truths about marketing you should never forget:

1. The market is constantly changing
2. People forget fast
3. Your competition isn’t quitting
4. Marketing strengthens your identity
5. Marketing is essential to survival and growth
6. Marketing enables you to hold on to your old customers
7. Marketing maintains morale
8. Marketing gives you an advantage over competitors who have ceased marketing
9. Marketing allows your business to continue operating
10. You have invested money that you should re-invest time and money into developing street teams on a full-time basis to help complement the station’s traditional promotional campaigns; on-air, TV, and print. These teams could cover the market place zeroing in on places where young kids congregate, from malls to high schools, college campuses, and clubs.

These days successful companies are striving for personal, two-way communication with customers. Most of these companies, to be effective, integrate their products with popular music. Radio has a great advantage because its main product is music—which has almost universal interest in our culture.

Street teams offer an opportunity for radio to stretch its brand. Great branding is to connect emotionally with your customers. One to one. Human contact. Out in the streets a station can be as hip as it wants to be. Your giveaways could range from station mix tapes to video games, to condoms. Wise street teams will be where the tastemakers are, and out of that two remarkable things will happen: your station will get good word of mouth, and your team will bring back information that will be the most valuable research you ever uncovered.

ARTIST PROFILE
Mary J. Blige

ALBUM: Mary
LABEL: MCA/Universal
LATEST SINGLE: "All That I Can Say"

Mary J. Blige’s latest release, "All That I Can Say" is in one word—fresh. After hitting the R&B world in a huge way when she was just 20 years old, we now welcome a new Mary—a direct descendent of the tough and hard-core Mary J. who had her heads bobbing and women everywhere singing the praise of her platinum album What's the 411. Five albums and eight years later, she's all grown up both spirit and soul. This Mary is vulnerable yet strong, soothing but powerful, confident and natural.

Superhero songwriter, singer, and producer Lauryn Hill is the woman behind the curtain. Her signature sound is all over the album, with doo-wop backup vocals surrounding Mary’s voice. The beats are simple and clean.

The lyrics are few but meaningful and you get a feeling this new-and-improved Mary has seen the battle and is coming home. There’s a lot of layering, percussion and scarin’ with the smoky voice she’s famous for.

The rest of the album features duets with self-proclaimed Mary fans Elton John, Aretha Franklin, Babyface, Eric Clapton, K-Ci Hailey, Nas, DMX, and Chuckie Thompson.

"The making of this album was unbelievable," Mary says. "All I saw was love; I don’t normally see that."

—Theresa Murphy

Street Teams

One way for radio to re-capture 12-24 year olds, is to follow the lead of companies like Coca-Cola, Nike, and the National Football League which have created “street teams” to reach the younger demo that has turned its back on conventional television and radio messages. These teams talk their language and deliver a personal message they understand that’s also credible, because it’s delivered by a credible source—other young people.

These Fortune 500 companies have scored in two ways with their street teams—reaching higher sales and rejuvenating their images.

Radio seriously needs to just work on the latter. Just a few weeks ago in these pages I explained how radio has lost touch with the 12-24 year old demo. They don’t consider radio “cutting edge” anymore and are spending their time with alternate media entertainment.

Many mainstream stations still have station vehicles and employ interns or send out jocks to station events, but consolidation cutbacks have eliminated these extras from many programming and promotional budgets. I believe radio should re-invest time and money into deploying street teams on a full-time basis to help complement the station’s traditional promotional campaigns; on-air, TV, and print. These teams could cover the market place zeroing in on places where young kids congregate, from malls to high schools, college campuses, and clubs.
Take responsibility for your actions.
Play this record now.

J. SHIN
Featuring
LATOCHA SCOTT OF XScape

ONE NIGHT STAND
the first episode from the debut album
MY SOUL, MY LIFE
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<td>DEBORAH COX - We Can't Be Friends (Arista) 1567 1678 -111 50</td>
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<td>IDEAL - Get The Hell On!(Get Gone) (Virgin) 1472 1520 -48 51</td>
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<td>ERIK BENET - Spend My Life With You (Warner Bros.) 1462 1467 -5 48</td>
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<td>D-TIP - Vivant Thing (Viacom/IDJMG) 1437 1495 -58 49</td>
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<td>DESTINY'S CHILD - Buy A Boo (Columbia/CRG) 1414 1377 +37 50</td>
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<td>EYE - Gotta Man (Interscope) 1376 1350 +26 50</td>
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<td>JUVENILE - Back That Ass Up (Cash Money/Universal) 1297 1330 -33 46</td>
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<td>TLC - Unpretty (LaFace/Arista) 1281 1411 -130 47</td>
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<td>WHITNEY HOUSTON - My Love Is Your Love (Arista) 1202 1252 -50 46</td>
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<td>B.G. - Bring Bling (Cash Money/Universal) 1176 1236 -30 48</td>
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<td>PUFF DADDY - Satisfy You feat. R. KELLY (Bad Boy/Arista) 1049 1027 +22 45</td>
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<td>DRAHILL - Beauty (Island Def Jam Music Group) 933 937 +4 31</td>
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<td>KEVIN EDMONDS - 24/7 (RCA) 891 756 +135 45</td>
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**KXDA-Dallas (46), WRIR-Memphis (46), WBLS-New York (31), KPRS-Kansas City (30).**

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<td>112 - Love You Like I Did (Bad Boy/Arista) 863 888 -25 33</td>
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<td>JAN-Z - Girls' Best Friend ( Epic) 802 911 -109 44</td>
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<td>SNOOP DOGG - P-Please (No Limit/ Priority) 757 767 -10 41</td>
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<td>MINT CONDITION - If You Love Me (Elektra/EEG) 709 663 +46 37</td>
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<td>MONTELL JORDAN - Tonight (IDJMG) 680 512 +168 46</td>
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<td>MARY J. BLIGE - All That I Can Say (MCA) 663 925 -262 39</td>
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<td>ANGIE STONE &amp; DEVOX - No More Rain (In This Cloud) (Arista) 645 632 +13 31</td>
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<td>CHICO DEBARGE - Give You What You Want (Motown) 613 588 +25 36</td>
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<td>FAITH EVANS - Never Gonna Let You Go (Arista) 612 673 -61 29</td>
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<td>IMX - Stay The Night (Silk/IDJMG) 594 603 -9 36</td>
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<td>MISSY ELLIOTT - All I Want (Motown) 579 771 -192 33</td>
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<td>RUFF RYDERS - What Ya Want (Interscope) 539 725 -186 30</td>
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<td>CASE - Happily Ever After (IDJMG) 533 613 -80 34</td>
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<td>OL' DIRTY BASTARD - Get Your Money (Elektra/EEG) 478 503 -25 31</td>
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<td>GEORGE LEVER - Nottin' To Somethin' (EastWest/EEG) 470 518 -48 35</td>
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<td>SOLE - 4, 5, 6 (DreamWorks) 458 457 +1 27</td>
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<td>WARNER 9 - I Want It All (RCA) 440 439 +1 33</td>
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<td>TANTO METRO/DEVONTE - Everyone Falls In Love (V4) 431 463 -32 23</td>
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<td>JA RULE - Damn (IDJMG) 427 446 -19 31</td>
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<td>K-CI &amp; JOJO - Fee Fi Fo Fum (MCA) 343 339 +4 28</td>
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<td>46</td>
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<td>NOREAGA - On He (Prequel) (RCA) 341 472 -131 28</td>
</tr>
<tr>
<td>47</td>
<td>47</td>
<td>CHANTE MOORE - I See You In A Different Light (Silk/IDJMG) 325 320 +5 23</td>
</tr>
<tr>
<td>48</td>
<td>48</td>
<td>MARY J. BLIGE - Deep Inside (MCA) 302</td>
</tr>
<tr>
<td>49</td>
<td>49</td>
<td>WUSTL-Philadelphia (35), WXFA-Augusta (27), WJTT-Chattanooga (27), WPEG-Charlotte (23). 302 382 -80 24</td>
</tr>
<tr>
<td>50</td>
<td>50</td>
<td>AMYTH - 1, 2, 3 ( Warner Bros.) 289 500 -211 17</td>
</tr>
</tbody>
</table>
Let's Not Play The Game

Written and performed exclusively for
“The Best Man—Music From The Motion Picture.”

Impacting Now!


Written, Produced and Arranged by Musze
Representation: Hoffman Entertainment.
ATTENTION HOT A/C-A/C PROGRAM DIRECTORS AND LABEL EXECUTIVES:

Watch your mail for your official GAVIN Awards Nomination Ballot!

Your votes determine the nominees for the upcoming GAVIN Awards that will be handed out at GAVIN Seminar 2000 in San Francisco, February 16-20, 2000.

ARTIST PROFILE

Jeremy Toback Part 2

LABEL: RCA
CURRENT SINGLE: "You Make Me Feel"
PROMOTION CONTACT: Cheryl Khaner
(H) 310-358-4013
HOMETOWN & BIRTHDATE: Los Angeles, June 18, 1966

YOUR BEST PERSONALITY TRAIT: Honesty.
YOUR WORST PERSONALITY TRAIT: Preciousness.
IF YOU COULD LIVE ANYWHERE IN THE WORLD...WHERE AND WHY? Here in Los Angeles because it's home and because this feels like a place that's a catalyst for the future. All the reasons people dismiss L.A. (pollution, traffic, self-centered ignorance, lack of public transportation, racial/economic segregation, flaky New Ageism, fair-weather sports fans, and fair weather) are the same reasons that make it a place where cultural and spiritual change are taking place at an amazing rate.

THE LAST BOOK YOU READ THAT IMPACTED YOUR LIFE: The Autobiography Of a Yogi by Yogananda. I am now officially part of the unflaky New Age.

HOW YOU'D LIKE TO SPEND NEW YEAR'S EVE 1999: Safely.

SOMETHING PEOPLE WOULD BE SURPRISED TO KNOW ABOUT YOU: Until very recently, I had a terrible temper...and it's taken quite a bit of work to begin to unwind it. In college, I got kicked out of a rugby game for unnecessary roughness and then proceeded to pace the sidelines screaming at the poor referee at the top of my lungs. Let's start with the fact that I played rugby—a very singer/songwriter sport if ever there was one.

FUTURE AMBITIONS: To really walk my talk, to become powerfully calm, oh yeah—to sell a bunch of shiny round plastic discs digitally encoded with swell songs.

A NAME YOU'LL ALWAYS REMEMBER...

...A VOICE YOU'LL NEVER FORGET

ANGEL IN YOUR EYES

EVIE SANDS

FROM THE CRITICALLY ACCLAIMED ALBUM "WOMEN IN PRISON"

Produced by Chip Taylor - Al Gorowna - Tommy Spurlock

ARTIST PROFILE

Andy James

"Haunting Memories"

MOST ADDED AT RADIO 5 WEEKS IN A ROW!

CHART DEBUT - NM WEEKLY #15 MOST ADDED - FMQB

ADD IT TODAY!

Promotional Contact:
NRP (323) 656-6154
ONLINE G2 TRACKING SERVICES NOW ARE AVAILABLE UNTIL PROJECTIONS AIRPLAY DATA SUBMITTED BY SELECT NON-MONITORED STATIONS. 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.

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

ALL NON-MEDIABASE CHARTS ARE COMPILED BY GAVIN. THE G2 DESIGNATION REFERS TO "Gavin Secondary Charts," compiled from projected airplay data submitted by select non-monitored stations.

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

**TOP 10**

1. **SANTANA** - Smooth (Arista) 3131 +223
2. **SAVAGE GARDEN** - I Knew I Loved You (Columbia/CRG) 457 +176
3. **SARAH McLAUCHLAN** - Ice Cream (Live) (Arista) 637 +168
4. **COUNTING CROWES** - Hanginaround (DG) 366 +167
5. **SMASH MOUTH** - Then The Morning Comes (Interscope) 300 +156
6. **STING** - Brand New Day (A&M/Interscope) 678 +135
7. **LEN** - Steal My Sunshine (Epic/WORK) 1964 +114
8. **EURYTHMICS** - Seventeen Again (Arista) 174 +114
9. **GOO GOO DOLLS** - Black Balloon (Warner Bros.) 2183 +110
10. **TRAIN** - Meet Virginia (Aware/Columbia) 1105 +106

**TOP 20**

11. **BETH HART BAND** - L.A. Song (143/Lava/Atlantic) 480 +104
12. **FIONA APPLE** - Fast As You Can (Epic/Clean Slate) 127 +98
13. **OLD 97'S** - Nineteen (Elektra/EEG) 285 +76
14. **JUDE** - I'm Sorry Now (Maverick) 386 +50
15. **LENNY KRAVITZ** - American Woman (Virgin/Maverick) 739 +47

**REPORTING DEADLINES FOR G2 (GAVIN SECONDARY) HOT A/C AND MAINSTREAM A/C STATIONS STAY THE SAME:**

- **Hot AC:** Please report by 5 P.M. (PDT) on Mondays.
- **Mainstream A/C:** Please report by 2 P.M. (PDT) on Tuesdays.

You may call in (415) 495-1993 or fax (415) 495-2580 your report. Thank you very much.
<table>
<thead>
<tr>
<th>Station</th>
<th>Time</th>
<th>Song</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>WPLJ New York</td>
<td>10:17</td>
<td>Ice Cream</td>
<td>Sarah McLachlan</td>
</tr>
<tr>
<td></td>
<td>10:22</td>
<td>Go</td>
<td>Goo Goo Dolls, Side 6</td>
</tr>
<tr>
<td></td>
<td>10:26</td>
<td>I'll Be There For You</td>
<td>Train, Meet Virginia</td>
</tr>
<tr>
<td></td>
<td>10:31</td>
<td>If I Were A Woman</td>
<td>Mercedes</td>
</tr>
<tr>
<td></td>
<td>10:36</td>
<td>Can't Help Falling In Love</td>
<td>Elvis Presley,</td>
</tr>
<tr>
<td></td>
<td>10:41</td>
<td>I'll Be Your Dog</td>
<td>Brandy,</td>
</tr>
<tr>
<td></td>
<td>10:46</td>
<td>I'm In Love</td>
<td>John Oates,</td>
</tr>
<tr>
<td></td>
<td>10:51</td>
<td>I'm Going Steady</td>
<td>Oasis,</td>
</tr>
<tr>
<td></td>
<td>10:56</td>
<td>I'm On Fire</td>
<td>Korn,</td>
</tr>
<tr>
<td>KYSR Los Angeles</td>
<td>10:17</td>
<td>Ice Cream</td>
<td>Sarah McLachlan</td>
</tr>
<tr>
<td></td>
<td>10:22</td>
<td>Go</td>
<td>Goo Goo Dolls, Side 6</td>
</tr>
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<td></td>
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<td>I'll Be There For You</td>
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<td></td>
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<td>If I Were A Woman</td>
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<td></td>
<td>10:36</td>
<td>Can't Help Falling In Love</td>
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<td></td>
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<td></td>
<td>10:46</td>
<td>I'm In Love</td>
<td>John Oates,</td>
</tr>
<tr>
<td></td>
<td>10:51</td>
<td>I'm Going Steady</td>
<td>Oasis,</td>
</tr>
<tr>
<td></td>
<td>10:56</td>
<td>I'm On Fire</td>
<td>Korn,</td>
</tr>
<tr>
<td>WLTW New York</td>
<td>10:17</td>
<td>Ice Cream</td>
<td>Sarah McLachlan</td>
</tr>
<tr>
<td></td>
<td>10:22</td>
<td>Go</td>
<td>Goo Goo Dolls, Side 6</td>
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<tr>
<td></td>
<td>10:51</td>
<td>I'm Going Steady</td>
<td>Oasis,</td>
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<tr>
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<td>I'm On Fire</td>
<td>Korn,</td>
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<tr>
<td></td>
<td>11:01</td>
<td>I'm In Love</td>
<td>John Oates,</td>
</tr>
</tbody>
</table>

*Note: The above list is a sample of songs that were played on radio stations WPLJ New York, KYSR Los Angeles, WLTW New York, and WLTW Chicago on October 18, 1999.*
Last week in GAVIN 24/7 we learned from Paul Jacobs of Jacobs Media that the state of sales for Alternative radio has never been better. With the combined strength of 101 million Gen X and Gen Y listeners, there's plenty of advertising dollars now being directed at your sales manager. This week, we continue the Q and A with Paul.

As the format generally gets harder and louder, how have the demos changed?

We're at an interesting crossroads between which demos salespeople think they need and what the programming department can deliver. Forty percent of Generation X is over the age of 30, while a 20-year-old was 11 when Nirvana exploded. In other words, the music that brought us to the dance at the beginning of this decade isn't as relevant to our new core audience (16-24), and our old core listeners are beginning to age out of the format.

As a result, while the sounds are shifting, our sellers (and GMs) need to shift as well. The current core alternative audience is the next baby boom—and we own it. And let's face it, advertisers will fish where the fish are. So we're seeing more dollars moving into 12-34 buys. We're also seeing a decline in the percentage of 25-54 buys as advertisers are trying to have it both ways by targeting 18-49.

If Alternative sales managers are patient and focus on positioning the value and size of this market, we'll be in a dominant position in a few years.

What advice do you have for general managers of Alternative stations?

First, develop different tactics. You can't be successful in this format taking a traditional sales approach. Your sales staff needs to be trained differently, and an emphasis on NTR is critical. You also need to take a long-term approach.

Second, develop an Internet strategy for both programming and sales. Too many dollars that should be going to Alternative already are winding up on the Internet. If we're not careful, we'll lose one of the most valuable sales assets we have: an almost exclusive reach in a hard-to-reach audience.

Third, collaborate with sales to...
<table>
<thead>
<tr>
<th>Chart</th>
<th>Title</th>
<th>Artist</th>
<th>Label/Records</th>
<th>Week</th>
<th>Trend</th>
<th>Span</th>
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<tbody>
<tr>
<td>Alternative</td>
<td>RUSH - The Chemicals Between Us (Trauma)</td>
<td>2022</td>
<td>1974</td>
<td>+48</td>
<td>50</td>
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<tr>
<td></td>
<td>CREED - Higher (Wired-Up)</td>
<td>1917</td>
<td>1911</td>
<td>+55</td>
<td>55</td>
<td></td>
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<tr>
<td></td>
<td>LIVE - Delkin's Cry (Radioactive/MCA)</td>
<td>1827</td>
<td>1853</td>
<td>-26</td>
<td>50</td>
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<tr>
<td></td>
<td>Foo Fighters - Learn To Fly (RCA)</td>
<td>1738</td>
<td>1699</td>
<td>+39</td>
<td>58</td>
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<tr>
<td></td>
<td>Kid Rock - Cowboy (Lava/Atlantic)</td>
<td>1632</td>
<td>1644</td>
<td>-12</td>
<td>50</td>
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<tr>
<td></td>
<td>Red Hot Chili Peppers - Scar Tissue (Warner Bros.)</td>
<td>1567</td>
<td>1612</td>
<td>-45</td>
<td>50</td>
<td></td>
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<tr>
<td></td>
<td>7 - Come Original (Capricorn)</td>
<td>1520</td>
<td>1529</td>
<td>-9</td>
<td>55</td>
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<td></td>
<td>Chris Cornell - Can't Change Me (A&amp;M/Interscope)</td>
<td>1328</td>
<td>1303</td>
<td>+25</td>
<td>56</td>
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<tr>
<td></td>
<td>BLINK 182 - What's My Age Again (Canyon/MCA)</td>
<td>1240</td>
<td>1409</td>
<td>-169</td>
<td>54</td>
<td></td>
</tr>
</tbody>
</table>

Don't you dare blink 'cos these guys will probably shoot to #1 in that time span.

**XTRA (42) KROQ (39) KTS (37) WROX (36) KDNO (34)**

<table>
<thead>
<tr>
<th>Chart</th>
<th>Title</th>
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<th>Week</th>
<th>Trend</th>
<th>Span</th>
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<tr>
<td>110</td>
<td>STONE TEMPLE PILOTS - (Down (Atlantic)</td>
<td>1217</td>
<td>1200</td>
<td>+17</td>
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<tr>
<td>11</td>
<td>NINE INCH NAILS - We're In This Together (Nothing/Interscope)</td>
<td>1116</td>
<td>1051</td>
<td>+54</td>
<td>54</td>
<td></td>
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<tr>
<td>16</td>
<td>RAGE AGAINST THE MACHINE - Guerrilla Radio (Epic)</td>
<td>1081</td>
<td>999</td>
<td>+82</td>
<td>52</td>
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<tr>
<td>15</td>
<td>OUR LADY PEACE - One Man Army (Columbia/CRG)</td>
<td>1016</td>
<td>1021</td>
<td>-5</td>
<td>51</td>
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<tr>
<td>19</td>
<td>RED HOT CHILI PEPPERS - Around The World (Warner Bros.)</td>
<td>1015</td>
<td>880</td>
<td>+135</td>
<td>48</td>
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<tr>
<td>26</td>
<td>FILTER - Take A Picture (Reprise)</td>
<td>997</td>
<td>784</td>
<td>+293</td>
<td>44</td>
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</tr>
</tbody>
</table>

These guys are moving so fast they don't have time to pose. Up ten spots from last week!

**Getting huge spins at WPLA (41) WZAZ (40) KZTL (33) KDNO (32) WEIR (32)**

<table>
<thead>
<tr>
<th>Chart</th>
<th>Title</th>
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<th>Trend</th>
<th>Span</th>
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<tr>
<td>12</td>
<td>LIMP BIZKIT - Nookie (Interscope)</td>
<td>956</td>
<td>1044</td>
<td>-88</td>
<td>50</td>
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<td>18</td>
<td>JIMMIE'S CHICKEN SNACK - Do Right (CJNG)</td>
<td>941</td>
<td>893</td>
<td>+48</td>
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<td>16</td>
<td>DAYS OF THE NEW - Enemy (Interscope)</td>
<td>896</td>
<td>1000</td>
<td>-104</td>
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<td>20</td>
<td>LIT - My Own Worst Enemy (RCA)</td>
<td>871</td>
<td>878</td>
<td>-7</td>
<td>55</td>
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<td>21</td>
<td>BLINK 182 - All The Things (MCA)</td>
<td>846</td>
<td>601</td>
<td>+245</td>
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<tr>
<td>21</td>
<td>LIT - Zip Lock (RCA)</td>
<td>792</td>
<td>1028</td>
<td>-236</td>
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<td>OFFSPRING - The Kids Aren't Alright (Columbia/CRG)</td>
<td>750</td>
<td>779</td>
<td>-29</td>
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<td>25</td>
<td>SANTANA - Put Your Lights On (Arista)</td>
<td>744</td>
<td>712</td>
<td>+32</td>
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<td>POWERMAN 5000 - When Worlds Collide (DreamWorks)</td>
<td>737</td>
<td>772</td>
<td>-36</td>
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<td>LO-FIDELITY ALLSTARS - Battle Flag (Pigpen/Grateful Dead)</td>
<td>698</td>
<td>751</td>
<td>-53</td>
<td>39</td>
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<td>26</td>
<td>LEN - Steal My Sunshine (Epic/VOGN)</td>
<td>669</td>
<td>738</td>
<td>-69</td>
<td>36</td>
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<td>STROKE 9 - Little Black Backpack (Universal)</td>
<td>655</td>
<td>613</td>
<td>+42</td>
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<td>COUNTING CROWS - Hanging Around (Epic)</td>
<td>651</td>
<td>498</td>
<td>+153</td>
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<td>STAINDS - Mudfrog (Elektra/EPIC)</td>
<td>650</td>
<td>609</td>
<td>+41</td>
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<td>36</td>
<td>TONIC - You Wanted More (Universal)</td>
<td>572</td>
<td>527</td>
<td>+45</td>
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<td>SUGAR RAY - Someday (Lava/Atlantic)</td>
<td>571</td>
<td>616</td>
<td>-45</td>
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<td>33</td>
<td>OFFSPRING - She's Got Issues (Columbia/CRG)</td>
<td>570</td>
<td>425</td>
<td>+145</td>
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<td>34</td>
<td>BECK - Sex Laws (Epic)</td>
<td>566</td>
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<td>SHELTERED - Why I'm Here (Rexub/Universal)</td>
<td>562</td>
<td>603</td>
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<td>SEVENSON - Demon (TVT)</td>
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<td>SMASH MOUTH - All Star (Interscope)</td>
<td>535</td>
<td>628</td>
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<td>LARRY KRAVITZ - American Woman (Virgin/Atlantic)</td>
<td>502</td>
<td>593</td>
<td>-91</td>
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<td>BUCKCHERRY - For The Movies (DreamWorks)</td>
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<td>588</td>
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<td>FILTER - Welcome To The Fold (Reprise)</td>
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<td>502</td>
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<td>GODSMACK - Keep Away (Republic/Universal)</td>
<td>439</td>
<td>373</td>
<td>+66</td>
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<td>42</td>
<td>SMASH MOUTH - Then The Morning Comes (Interscope)</td>
<td>429</td>
<td>374</td>
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<td>MARCY PLAYGROUND - it's Saturday (Capitol)</td>
<td>388</td>
<td>316</td>
<td>-62</td>
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<td>KOTTONMOUTH KINGS - Bump (Capitol)</td>
<td>388</td>
<td>469</td>
<td>-81</td>
<td>23</td>
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<td>45</td>
<td>JOYDROP - Beautiful (Tommy Boy)</td>
<td>384</td>
<td>484</td>
<td>-100</td>
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<tr>
<td>47</td>
<td>SANTANA - Smooth (Arista)</td>
<td>352</td>
<td>336</td>
<td>+16</td>
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<td>47</td>
<td>GIO GOO DOLLS - Black Balloon (Warner Bros.)</td>
<td>352</td>
<td>433</td>
<td>-81</td>
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<tr>
<td>48</td>
<td>CAKE - Let Me Go (Capricorn)</td>
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<td>315</td>
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<td>49</td>
<td>GLOVE &amp; SPECIAL SAUCE - Rodeo Chicks (Dkeh/SS0 Music)</td>
<td>314</td>
<td>377</td>
<td>-63</td>
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</table>

**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 Selected Non-Monitored Stations.**

**Online Tracking Services Now Are Available Until 12 Noon Wednesday Pacific Daylight Time.**
"Bush and Creed are really taking off. Lit and Blink-182 can do no wrong."
—Jim Trapp, The Buzz-Houston

NOVEMBER 30, 1999

"Nothing says '90s like a J-Lo remix of a Guns N' Roses song!"
—Gavin Magazine, November 1999
develop a sales/promotion/programming plan that everyone agrees on. Once that plan is in place, sellers can funnel customer requests into promotions that programming can live with. PIDs need to take control of this process in a collaborative way.

Please expand upon that. Your advice for the program director? As hollow as it sounds, PIDs need to buy into the business aspect of this format while doing everything possible to retain programming quality. No station has ever won over the long haul by being run by its sales department. But PIDs need to understand that an unprofitable 6-share is less desirable than a profitable 3-share. At the same time, the Alternative salesperson has to work a lot harder than the AE at the A/C station whose toughest job is to stop the fax machine on the way back from the coffee machine.

How can the PID best work with the sales department? That's how my role evolved in our company. In the early '90s when we accelerated our focus on the format, we were generating great shares for our clients but they couldn't pay their bills. So, I started training our sales people and managers on how to position the audience. From this I began collaborating with our program consultants to help our PIDs better understand the needs of the sales department and develop programming and promotional strategies that benefit both departments. Finally, I began touring the country to educate our clients so they'd feel comfortable investing in these stations.

I've done approximately 750 seminars in the past nine years, and my dance card is pretty full, so the word is getting out—and our clients are profitable. Each of these situations is unique, but it's clear that PIDs are having to give in more than ever. The smartest PIDs take control of their destiny by creating a 6-12 month plan of approved sales promotional opportunities (both large and small) so the sales staff can steer their clients to those, rather than creating something superfluous that chatters the station but brings in the dollars.
### GavinActiveRock

**ONLINE TRACKING SERVICES NOW ARE AVAILABLE UNTIL 12 NOON**

**PROJECTED AIRPLAY DATA SUBMITTED BY SELECT NON-MONITORED STATIONS.**

**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 PACIFIC DAYLIGHT TIME.**

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**ActiveRock Chart Bound**

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<tr>
<th>Rank</th>
<th>Track</th>
<th>Artist</th>
<th>Label</th>
<th>SPINS</th>
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<td>CREED - Higher</td>
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<td>LIMP BIZKIT - Nookie</td>
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<td>SEVENDUST - Schwarz</td>
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**ActiveRock Recurrents**

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**HyperACTIVE**

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<td>SANTANA - Put Your Lights On</td>
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<td>KID ROCK - Cowboy</td>
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**Cooper IS In Da' House**

GIVE ACTIVE ROCK EDITOR ANDY COOPER A CALL AT (847) 328-1366
THE MUSIC MEETING

Debby Turpin MD, KSOP-Salt Lake City

Background: I have always loved music. Believe it or not, I came to KSOP as a landscaping employee for the station! I went from mowing the lawns to sitting in on several music meetings, which enabled me to voice my opinions from time to time. Before I knew it, I became the MD—and have been since 1988.

What is your definition of a music director? A music director is someone who has experience and knowledge of how radio works. Passion for music is most important, and listening to all music submitted to the station is a must!

How much research is involved in your job? Almost none! We weigh out requests, SoundScan numbers, guts instinct—and then go for it!

When should you trust your instincts more than you trust your consultant (or research)? Always trust your instincts! If you know your competitors, if you know music, and if you understand your market, someone from "Timbuktu" can really screw you up.

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

No one. But I do use many resources, such as listening to staff reaction to songs, keeping tabs on the phones, watching SoundScan closely, reading publications, and reviewing national charts.

How much of your time do you actually devote to listening and reviewing national charts.

I commute one-and-a-half hours a day and I use that time to know your competitors, if you know music, and if you understand your market, someone from "Timbuktu" can really screw you up.

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

No one. But I do use many resources, such as listening to staff reaction to songs, keeping tabs on the phones, watching SoundScan closely, reading publications, and reviewing national charts.

How much of your time do you actually devote to listening and reviewing national charts? I commute one-and-a-half hours a day and I use that time for objective listening. I also listen to new artists' music as soon as it comes in. What songs are making a big impact on your station right now? The following songs are huge with us right now: Brad Paisley "He Didn't Have To Be," Trace Adkins "Don't Lie," keith urban "It's A Love Thing," Tim McGraw "My Best Friend," and anything by our hometown girls SHeDAISY.

More Scenes From CMA Week

THE MEN FROM MCA! Pictured (1-4): MCA Regionals Rob Ellis, Royce Risser, and Enzo DeVincenzo during the label's party for new artist Alecia Elliott.

HAVE YOU GOT TIME FOR A PHOTO?
Pictured (1-4): BNA's Rick Mosley, Joan Cashman, Jason Sellers, and Gavin's Jamie Matteson grab a quick photo as Jason makes the radio rounds at Emerald Studios.

CMA PARTY FUN! During the BMG party following the CMA Awards Arista's Brad Paisley (center) chats with WMSI's Gil Stuart (I) and his guest Lindsey.


Projecting a “Larger Than Life” Personality On The Air

BY KEVIN MASON

As voice-tracking is becoming more of the norm rather than the exception, it's just a matter of time before satellite radio threatens the existence of many radio stations. However, there is hope if—and only if—we are able to bring back some personality to the radio. While many radio stations have found success by just "playing the hits," the legendary radio stations generally are those that continually project a "larger-than-life" image.

There's more to making your radio station larger-than-life than just hiring high priced air talent. Creating a larger-than-life environment takes a combination of air talent, promotions, marketing, imaging, and community service. The beauty of creating a larger-than-life radio station is that it truly levels the playing field among competitors in the market by allowing smaller companies to compete against larger ones.

The greatest challenge you'll face in trying to create a larger-than-life radio station is the time, effort, and creativity it takes. Everyone on your staff must believe in hard work, and they must be willing to lend a helping hand whenever and wherever needed. To create this larger-than-life environment, you must also look at everything that you're currently doing and off the air and be willing to change it. You need to ask yourself, "How can I improve this?" Don't settle for doing things the way that you've always done them.

Do things because they're the right things to do. If you give your listeners a unique listening experience and create a larger-than-life radio station, people will listen more often and they will also listen longer. That means better ratings, which hopefully translates into more revenue. And in the end, isn't that what it's all about?

KEVIN MASON IS OM FOR RUBBER CITY RADIO GROUP'S WQMX/WAKR-AKRON, OHIO. HE CAN BE REACHED AT KMASON1999@AOL.COM.
Another week in the top spot earns Tim his second consecutive 5-week number one song!

This song is proving to be one of the most touching and emotional tunes of the year as the requests pour in and the spins pile up!

This week's Gavin Medibase Country Chart includes monitored several weeks.

All 24-7 Chart Research is conducted and supplied by MediaBase Research, a division of Premiere Radio Networks, Inc.

Editor's Note: This week's Gavin Medibase Country chart includes monitored airplay data from 148 of 149 total stations. KTEX-McAllen's airplay should be factored in within the next several weeks.
Barbra Streisand/Vince Gill

If You Ever Leave Me
The passionate new duet.

From Barbra's new album
"A Love Like Ours."

IN STORES NOW.

Two Of The Greatest Voices In
The History Of Music Come Together
For A Once In A Lifetime Event
**HotLine**

**Travis Moon, MD, KEY-Minneapolis**

"Brad Paisley's 'He Didn't Have To Be' is huge! Actually, hugely is an understatement. Every time we play it, we get tons of calls. This is the step-dad song of the year! It looks like his album sales are kicking in too! I'm excited about Jo Dee Messina's 'Because You Love Me.' There are two great singles still left on this album—one this one and 'Even God Must Get The Blues.'...Trace Byrd's 'Put Your Hand In Mine' is getting some early calls which is great to see....We're already playing LoneStar's 'Smile.' This song is also going to do well for them...Trace Adkins' 'Don't Lie' is going to be huge! People keep referring to him as traditional, but even though he has a deep voice, I think his music is very contemporary sounding....We've already played Kenny Chesney's 'She Thinks My Tractor's Sexy' over 100 times and it's doing great for us. It's also terrific to have a fun song on the radio. I am really tired of the Country & Wedding format we've become....We're already playing LoneStar's 'Smile.' This song is also going to grab a partner and dance! Wow, what a song! Dynamite swing style and tempo, coupled with an awesome video that makes you want to grab a partner and dance!"

**Dash Riprock, MD, WGGK-Jacksonville, Fla.**

"Our biggest phone song right now is Brad Paisley's 'He Didn't Have To Be.' It's such an emotional song and seems custom built for Country radio....We're also getting a lot of calls for Ty Herndon's 'Steam,' especially from the women....Although Martina McBride's 'I Love You' is a very pop-sounding song, it's amazing how many country fans really like it and are calling for it. I think many people are really dedicated fans of hers....We're already getting calls for Faith Hill's new single 'Breathe.' I think it's partly due to her reaction record for us than Ty Herndon's 'Steam'! Women from age 18-55 are calling in and loving it! We just had a new artist showcase on October 10th featuring Jerry Kilgore! 350 invitation-only guests and a few lucky listeners who got to see Jerry perform then got to rate multiple aspects of his performance! It was such a great way for the label to get priceless feedback on a new artist that other labels have expressed interest in doing the same thing!"

**Matt James, MD, KKKU-Eugene**

"I think SHeDAISY's 'This Woman Needs' is an absolute smash! Everybody should be playing this song! We're such big believers in it that we added it five weeks early and it's one of our most-requested songs! Brad Paisley is the real deal! He's got a refreshing, more traditional sound and 'He Didn't Have To Be' is a phenomenal tune! We've got moms, dads, & kids calling in and saying it's exactly like their own situation...Country radio is really in need of a song like Aaron Tippin's 'What This Country Needs! We just recently added it. It even got me moving right here in the office! I can't remember a bigger reaction record for us than Ty Herndon's 'Steam!' Women from age 18-55 are calling in and loving it! We just had a new artist showcase on October 10th featuring Jerry Kilgore! 350 invitation-only guests and a few lucky listeners who got to see Jerry perform then got to rate multiple aspects of his performance! It was such a great way for the label to get priceless feedback on a new artist that other labels have expressed interest in doing the same thing!"

**Dave Tyler, MD, WFRG-Ocala, Fla.**

"Tim McGraw's 'Something Like That' is still our most-requested song, but Brad Paisley's 'He Didn't Have To Be' is coming on strong and looks like it'll be our most-requested song in the next week or so. When I first listened to Brad's album, I thought it could be a Greatest Hits! It's that good! We're sold on Brad...Yankee Grey's 'All Things Considered' is a strong song with good phone requests. Listeners have called and said the hook just stays in their head...Faith Hill's 'Breathe' has caught on immediately with our listeners...We originally added Clay Walker's 'Live, Laugh, Love' for tempo, but once we got it on the air, we got calls right away...Gary Allan's 'Smoke Rings In The Dark' is an up and coming song for us...We're also fans of Andy Griggs. He's another new artist who we feel is the real deal!"

**G2 Country**

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**Ty's new single is heatin' up the airwaves and radio's request lines. Top requests include KALF, WGRK, KBDE, WATZ, WNGC, WHXT, and WUSZ.**

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**Steve Holy**

"Don't Make Me Beg" (Curb)

Wow, what a song! Dynamite swing style and tempo, coupled with an awesome video that makes you want to grab a partner and dance!
### Northeast

**Most Spins:**
- Tim McGraw (1217)
- Martina McBride (1159)
- Dixie Chicks (1027)

**Spin Increase:**
- Clint Black +90
- Martina McBride +80
- Reba McEntire +78

"Since we started playing Brad Paisley's 'He Didn't Have To Be,' I am getting tons of faxes and phone calls and am learning more about our listeners' lives than I ever knew before!" —Chuck Collier, MD, WQAR-Cleveland

### Southeast

**Most Spins:**
- Tim McGraw (1610)
- Martina McBride (1570)
- Dixie Chicks (1467)

**Spin Increase:**
- Clint Black +95
- John M. Montgomery +94
- Martina McBride +82

― Jay Roberts, MD, WQYK-Tampa

### Midwest

**Most Spins:**
- Tim McGraw (811)
- Martina McBride (742)
- Dixie Chicks (674)

**Spin Increase:**
- Mark Wills +61
- Steve Wariner +49
- Martina McBride +45

― Tony Stevens, MD, KKF-F.Kansas City, Mo.

### Southwest

**Most Spins:**
- Martina McBride (874)
- Tim McGraw (780)
- Dixie Chicks (751)

**Spin Increase:**
- Clint Black +92
- Brad Paisley +80

― Jay Roberts, MD, KNIX-Phoenix

### West

**Most Spins:**
- Tim McGraw (1254)
- Martina McBride (1200)
- Dixie Chicks (1009)

**Spin Increase:**
- Reba McEntire +75
- Brad Paisley +74
- Randy Travis +69

― Tony Stevens, MD, KSCS-Fresno, Calif.
Increasing Core Loyalty and Funding

BY KENT ZIMMERMAN

When WXPN PD Bruce Warren "waved the wand," and put some dollars toward research and music testing, he found answers to some nagging questions. What about core listener preferences and music mix? What's more important—boosting cume or TSL? Where were the lost morning listeners going and why? In an effort to pass the word to other industrious broadcasters, Bruce agreed to tip his hand on some of the findings. Here's the first part of our conversation.

How common is it for non-commercial broadcasters to embark upon any major research project?

Most of the public radio musical research up til now has been done in classical and jazz. As a result, they've seen significant results in building their audiences. It all goes back to the overall mission of public radio, which is to best serve its audience. It all goes back to high

commercial broadcasters aren't geared toward research?

A lot of people, especially at record labels, are surprised that we're even mindful of ratings. Yet we get the same information that commercial stations do. Arbitron sells their public radio ratings findings to a group called the Radio Research Consortium, based out of Washington DC. They produce quarterly ratings called Autographics. So when I get my Book, I'm able to do an intense analysis of the entire market as well as the stations I share with.

According to Autographics data, how is WXPN doing?

It shows our cume is growing slightly. Right now, I'm not focused on cume as much as TSL and AQH and how that effects our core audience. Our AQH is increasing significantly by about 20-30 percent, especially during the midday. One year ago, I specifically wanted to take that on. We want to be number one, 35-54 in our market. Why not? Now, over the past three Books, our increase in TSL and AQH is showing in our fundraising. You've said you fear public radio becoming "producer-centric." The model for the average commercial public radio station is usually made up of passionate, diehard music people sitting around a room making decisions based on what they like versus what their listeners prefer. That's been the big challenge in public radio. Unfortunately, if you start with a group of passionate programmers who don't know that public broadcasters aren't geared toward research. That's been the big challenge in public radio. Unfortunately, if you start with a group of passionate programmers who don't know that much about their listeners, ultimately they're picking music for themselves and their friends. Maybe the Fatboy Slim is the coolest record in the world, but what if only one of every ten listeners actually like that song? Where are the other nine people going?

Part of the challenge is to move away from the musicologist style of programming, toward getting a better handle on what our listeners need, and then balancing that with our ability to be tastemakers. There are a handful of non-commercial radio stations that could grow significantly if they put their personal tastes off to the side. Is there much of a difference between core commercial and core non-commercial radio listeners?

Nationally, I don't know that there's much of a qualitative, quantitative, or psychographic difference. I would bet that if you were to cross-reference our core with KFOG's and WXRT's core, you'd find a lot of similarities. For instance, higher education and income levels as well as different cultural and social values. Again, it's back to the morning TSL. I'll bet there's a sharing going between the public stations in those markets with the commercial stations. I know for a fact that Joe Cohn at KPLU in Seattle shares a lot of audience with The Mountain. The biggest difference is that our core contributes money directly toward creating the programming.

When was this latest research project born?

When we started up the World Cafe ten years ago. Since, there's been three basic things going on in our market that I needed answers about. One, we were less competitive in the mornings with our primary listeners. I knew where they were going, but I needed to know why they were going. Two, can any station—commercial or non—play 20 different styles of music? Can you build a cume playing jazz, bluegrass, folk, singer/songwriters, heritage and modern rock?

It was my intuitive sense when I became the PD that WXPN was a little too all over the road for our own good. How was our core reacting to all those various styles? Granted, we weren't so much interested in familiarity as we were in which styles of music that our core preferred over others. But what styles were we playing that people didn't like hearing?

Third, our core has been growing slowly. Charting a five-year growth curve, it was actually kind of flat, so I wanted to look at that as well. Those are major issues, and I felt we needed to budget some money to do this research project. It's expensive to do research. Everybody knows that.

The new LP on your desk now

Former Atlantic Records artist 2NU delivers a stunning follow-up, to their critically acclaimed Billboard Top 100 Hit "This is Ponderous".

Recommended Tracks:
"ZeN'd Lullaby"
"Madman's Fit"
"The Submarine"

Radio Contact: Donny Walker
TRS Music Promotion 800-616-3270

Visit the site at www.2NU2.com

Impact Date October 25th

"I think I've made more wrong decisions in my life than right ones. I've been very selfish and I've hurt some really nice people because of it.

Sometimes, I wish I could go back and change a few things. But really, if someone actually could grant me a wish, I'd probably ask for money."
## GavinTripleA

**Triple A Most Added**

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### Barenaked Ladies
- "Get in Line" (Elektra/EEG)

### Fiona Apple
- "Fast As You Can" (Clean Slate/Epic)

### CSNY
- "No Tears Left" (Reprise)

### Buddy Miller
- "Cruel Home" (Hightone)

### Continental Drifters
- "Vermilion (Razor & Tie)"

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**October 18, 1999 Gavin**
TRIPLE A Boomer Grid

Editors: Kent & Keith Zimmerman

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**Reviews**

**Equation**

**Hazy Daze (Putumayo)**

Equation, from the Brit-bratpack clique, blend violin, voice, and guitar into splendidly crafted songs and stories. Kathryn Roberts sings with the same tender voice as Nanci Griffith, amidst rootsy acoustic arrangements. "Kissing Crime" is the standout, although "Myself" and "Sister" are sweet.

**Garbage**

"The World Is Not Enough" (MCA)

Whichever version of the theme from the latest James Bond flick you play is fine. Both will leave listeners more than shaken. More than stirring, Shirley Manson's voice is especially sultry on the original mix matched against a lavish orchestra and true to any femala fatale pitted against Bond. Quite appropriate, indeed.

**Sting**

**Brand New Day** (A&M)

Sting has never hesitated in enlistng bandleader's outside the pop realm, and Brand New Day is no exception. That's Steve's unmistakable harp on the title track. James Taylor, Chris Botti, Branford Marsalis, and Manu Katche are all on board this album and the list goes on. It really is refreshing to hear an entire album from a perennial favorite.
songsmith hardly ever missing the mark. Some more. They sound like a 17-piece band, but it's just the fearsome duo of Kootch and Karp layin' it down. Every bit Cab Calloway, Howlin' Wolf, and Tom Waits. Stl Leak has made a funkified, morose, byou-splashed album like black gold. Producer/guitarist Danny Kortchner and R&B singer/guitarist Charlie Karp, that is. Get hump to the whole thang, but dig on "Why," asking the age-old question, and "I Wanna Do It," with an easy answer.

Kenny Wayne Sheppard
Live On
(Giant)

"In 2 Deep," the first single from Live On, is a scorcher testimony. Could be he landed at the same crossroads so many other guitar slickers passed before, among them. Jimi Hendrix, who is paid tribute on a stellar rendition of "Them Changes." Gotta give up props to his bandmates and guest musicians including Dr. John, Warren Haynes, and James Cotton, for keeping the solid grooves on a monster album.

Los Straitjackets
The Velvet Touch of... (Yep Roc)

It's hard to take a quartet of Mexican wrestlers playing surf music seriously, but listen to The Velvet Touch of... the thrill will tell you they are not joking around. Mostly originals, there are a few covers of note: "Sing, Sing, Sing," rocks! Oh, and "My Heart Will Go On" (love theme from The Titanic), complete with fog horns. Do you want some spice for your Halloween playlists? Play "Rockula." —Jon Fojik
STATION NEWS

- Brian Holsten of WHZR-Logansport, Ind. is moving on October 22 to resurface at WDZO-Decatur, Ill. After settling in, he hopes that Americana will become a part of his new landscape. WHZR will cease reporting Americana with Brian's departure.

- Egon Barthels, KTXN-Victoria, Tex. invites you to listen to Texas Radio 98.7 live on the Web at: http://www.TXCR.NET/texasradio.

- Bruce Kidder and KHYI-Plano/Dallas announce the addition of a Texas on-air institution, as Abby Goldstein joins the staff after 2 1/2 years with 93.3FM (the former Zone). During her time there, Abby hosted mornings and mid-days, as well as Lonestar Radio on Sunday nights, making her new home a comfortable fit. Abby Goldstein has also been heard on KERA-Dallas and WXPN-Philadelphia.

- KERA-Dallas/Ft. Worth has adjusted its music schedule with a A3/Americana mix on weekends from 8-11 p.m. Jeff Hansen has taken over music duties from Gabrielle West.

- Also in need of service is WXJM-Harrisonburg, Va., a college station playing predominantly Americana currents. Nicole Haber is the Americana director. Mail to: MSC 680, Harrisonburg, VA 22807. Phone: (540) 568-6878 or fax (540) 568-7907.

- Congrats to Nancy Johnson, WMLB-Cumming, Ga. on attaining PD stripes.

MUSIC NOTES

- All I want for Christmas is that incredible, classy new box set from Rhino, Respect: A Century of Women in Music. From the packaging to the inclusion of the sweeping spectrum of popular music, this one is a must have!

- "I'm a Lucky Dog, or at least I wanna be, as the Lucky Dog "Unleashed" tour rolls through the Southeast until October 21st. The lineup totally rocks with Bruce Robison, Charlie Robison and Jack Ingram jamming out.

- Dave Moore is on a roll. His latest, Breaking Down to #26 on Amazon.com sales list after a feature on NPR's All Things Considered. He also taped a World Cafe for WXPN and guested on nationally syndicated Mountain Stage.

- Linda Ronstadt and Emmylou Harris have wowed crowds everywhere they've played. Look for them on an upcoming Austin City Limits. In November, Elektra will release the definitive Linda Ronstadt box set with hits, rarities, and unreleased tracks. P.S. Trio's "Feels Like Home" from // will be coming your way for holiday play.

NEWGRANGE

"(A) roster from modern string band heaven." -Chicago Tribune

PHILIP AABERG, DAROL ANGER, ALISON BROWN, MIKE MARSHALL, TIM O'BRIEN AND TODD PHILLIPS.

"A spectacular ride through new acoustic music led by a truly awesome combination of musicians." -Dave Higgs, Bluegrass Breakdown

"Take five of the best bluegrass players, add a great keyboardist and what do you get... a new super group and an incredible album, both named NewGrange!" -Doug Young, KRCI

Distributed by Koch International
ROBERT EARL KEEN
Walking Distance
#1 Americana for 7 weeks

BR5-49
Big Backyard Beat Show
#1 Americana

THE TRACTORS
Farmers In A Changing World
#2 Americana

RADNEY FOSTER
See What You Want To See
Top 5

TOWNES VAN ZANDT
A Far Cry From Dead
Top 10

HAPPY, TEXAS
Out Now!

we believe in americana
... and the americana format believes in us:

as the format grows, we're growing with it.
our thanks to the entire panel for a terrific year!

ARISTA AUSTIN ARISTA NASHVILLE
© 1998 Arista Records, Inc., a unit of BMG Entertainment
PROJECT PROFILE  

Happy, Texas Soundtrack

PRODUCER: Fletcher Foster  
LABEL: Arista Nashville

In conjunction with a fun new movie with a great buzz called Happy, Texas, Arista Nashville has released its first soundtrack. The movie came out originally as an independent that premiered at the 1999 Sundance Film Festival to raves.

When the film was picked up by Miramax, the label stripped the soundtrack except for the BR5-49, and had some people go in and record some songs specifically for the movie. Folks like Lee Roy Parnell and Keb’Mo’, who have an easy feel together on “Are You Happy, Baby,” which functions as an unofficial title track. Also new were sweet things from Emmylou Harris, Pam Tillis and Flaco Jimenez.

This is one of those movies to which the soundtrack is married; it is a superbly eclectic collection with a wonderful flow. Fletcher Foster says he had a vision of what the music should be after seeing a screening. He met with director Mark Illsley, who has a keen sense of tunes, and wanted the music to play a key role in the film. The Randy Scruggs/Joan Osborne collaboration on “Passin’ Through” kicks some serious butt. Kim Richey is like “butta” with “Good at Secrets, which was co-written by Maia Sharp. Of course, Robert Earl Keen, and Abra Moore are here as well.

The movie hit theaters on October 15. Expect some serious word of mouth not only on this film, but also its accompanying soundtrack.

—Jessie Scott

ARTIST PROFILE  

Alison Krauss

ALBUM: Forget About It  
LABEL: Rounder

Alison is refreshingly centered, especially for someone who’s been in the limelight since she was a teenager. Vocally and with fiddle in hand, she is the consummate professional, and has earned the right to follow her heart. The new album, Forget About It, breaks the musical mold—somewhat expanding her horizons.

“Fappy, that’s how I look at it,” says Alison about the choice of material on Forget About It. “Whatever songs that come up when it’s time to make a record, dictate what kind of instrumentation there will be. It was time to make a solo record. To me, doing a band record is always much more challenging, getting everybody’s tunes to fit together.”

She says it was a thrill to be CMA Female Vocalist of the Year in 1995. “I’m sure something went wrong, missed information somewhere. I was sure that the compilation album was not going to be received well. It’s not like we’ve had HITS.”

Maybe not, but Alison’s music simply connects, which we predict will be bringing a wider audience to her door with this album. “I didn’t think about marketing when I was making Forget About It.” Even so, the track “Stay” is going to seek light of day at A/C radio.

No one works a mic better. She knows exactly where she must be to make the most of her voice’s dynamic range. In her self-effacing way, she says, “I kind of bow out of it when I think I’m getting ready to suck.” No way, ever Alison!

—Jessie Scott

The leader in AMERICANA promotion

Gavin Americana


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PASSION

Commitment

Integrity

Results

October 18, 1999
ROUNDER RECORDS = AMERICANA

ALISON KRAUSS
Forget About It

JOHN HARTFORD
'tad the Hartford Stringhni

RAY WYLIE HUBBARD
Crusades of the Restless Knights

JOHN HARTFORD AND THE HARTFORD STRINGBAND
Good Old Boys

RICE, RICE, HILLMAN & PEDERSEN
Rice, Rice, Hillman & Pedersen

IIlrd TYME OUT
John and Mary

Contact Brad San Martin 617-218-4466
**Continental Drifters**

Mark Walton  Vicki Peterson  Susan Cowsill
Russ Broussard  Peter Hobapple  Robert Mache

**Vermilion**

**Impacting Americana & A3 Now!**

**Vermilion in Stores October 12, 1999**

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**GavinAMERICANA**

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<td>78 1</td>
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<td>JON RANDALL - Willin' (Eminent)</td>
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<td>-407</td>
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**SnapShot**

"Jim Lauderdale is in heavy rotation in at WKNU. Onward Through it is a bit another testement to the man's consistently great songwriting. I saw him in concert last weekend and he is just entertaining. The songs, the voice, the charisma; Jim Lauderdale should be #1 on the chart! Kate Campbell was on the same bill that night. She is the Southern experience personified. Her performance was heartfelt and deeply moving. She is another favorite songwriter who transcends formats." —Stacy Owen, WKNU-Cincinnati
**Review**

**Dolly Parton**

The Grass Is Blue (Sugar Hill)

When Dolly makes the scene it's a dang event. She brings exuberance and integrity to everything she touches. When you think about it, it's about time she turned her attention to doing a bluegrass record. It's a natural fit, and a spectacular showcase for Dolly's impeccable artistry! The liner notes dutifully contain a record of what model instruments are favored by this all-star band. Through the years Dolly's music has often had bluegrass hues. The Grass Is Blue makes a joyful noise.

—Jessie Scott

**Artist Profile**

**Tom Rush**

ALBUM: Very Best Of: No Regrets
LABEL: Legacy

I'll admit, I squealed when I opened the package. Rush's music has been part of my life since the '60s; 30 years later, I still know all the words.

With a bohemian sensibility, an understated elegance and a creamy voice, Tom embodies so much of the Americana experience. It's no surprise that he's been doing voice-overs lately. (You've heard him on PBS, Bell South, and Tylenol ads).

Rush now makes his home in Wyoming, where the sheer accumulation of snow could act as good soundproofing for his home studio. "Unless the bison are in love outside the window, you can't shoo them away..." he jokes.

"Tim Flanagan at VH1 asked Legacy's Steve Berkowitz, 'How come you haven't done a Tom Rush, yet?"' reports Rush. "We decided to do a single album, but I'm secretly thinking of this as Volume 1."

Tom has been doing Club 47 (named for the '60s Cambridge coffee house) packages for years, in which he showcases newcomers, and so he'd worked with Shawn Colvin before. She sings back-up here on "River Song," which was produced by Colvin producer John Leventhal. "He was a treat. He touched all these bases from my past," says Rush. "Yet it's a very modern sounding arrangement.

Rush is picking up some solo dates this fall to promote the new project. Look for Club 47 dates, too, with Janis Ian, Richie Havens and Vance Gilbert. Check tomrush.com for the appearance nearest you.

—Jessie Scott

**Email Comments to Jessie@mail.gavin.com**

Gavin is Online www.gavin.com
The Grand Ole

Approaching 75 Years,
What's Old is What's New

—By Jessie Scott

To sit in the audience in Nashville’s Grand Ole Opry House, one feels the reverence and hears the echoes of country music history. And the Grand Ole Opry, nearing its 75th anniversary in 2000, is adding some new faces to its mix. These days, it’s not uncommon to see the likes of Billy Joe Shaver, Kelly Willis, Jim Lauderdale, and Don Walser share the stage with longtime Opry members and present-day mainstream country stars. For the venerable Opry, this neo-traditional movement shows that everything old is apparently new again.

It all started with WSM-Nashville, a 100,000-watt clear channel AM station that signed on in 1925. Six weeks later George D. Hay debuted the show that would become known as the Grand Ole Opry. Hay had come from Chicago as an award-winning radio personality, with an understanding of WLS’s Barn Dance country program, and a great love for country music. The show brought traditional Americana and the pioneers of country to hundreds and thousands of listeners from some 35 states.

Pete Fisher took over as GM of the Grand Ole Opry about four months ago. He says, “Back then, major companies like National Life and Accident Insurance Company and Sears had radio stations to advertise their companies: National Life’s WSM stood for “We Shield Millions,” Sears’ WLS was “World’s Largest Store.” The radio station was the advertising vehicle for the company that owned it.

WSM/AM was the base of a growing empire that eventually included an FM, a large tract of land, a theme park, a grand hotel, and television networks.

At the time of the Grand Ole Opry’s inception, the Jazz Age of the ’20s was in full roar. It was a time of unprecedented sophistication and affluence. As a reaction to the urbanization of America and the fast times of the new social culture, there was a “backlash” interest in and yearning for the simplicity and honesty of rural music. The burgeoning sounds of “country” were also seen by the nascent recording industry as an art form for which rural America would spend its hard-earned money.

Radio programming in the ’20s consisted mostly of lectures, opera singers, sermons, and readings. The Opry was started to fill a void. Some local artists had already been asked to perform on the air, but there had been nothing organized about it.

“After an airing of a Grand Opera program one evening, Hay brought Uncle Jimmy Thompson into the studio to play some down-home traditional fiddle. The phones lit up, and the response was tremendous. That’s when the string bands came into being,” says Fisher. “Nashville fancied itself a high society, classical, Athens-of-the-South type of place. Initially the players came dressed up in suits. Hay told them to play the part, get country. So they started wearing overalls and started playing to this real honest, rural aspect of life.”

“WSM’s first studio was a rather large room on the fifth floor of the National Life building in downtown Nashville,” says Kyle Cantrell, WSM radio’s current operations manager.

WSM, its parent company, demanding excellence, insisted on having the finest talent, announcers, vocalists and musicians. The technical aspect was always handled the same way; it was to be first rate, with cutting edge equipment and the best engineers.

WSM recording engineers used their radio studio to found the Castle Recording Laboratory, to record country artists. In December of 1944 they recorded Eddy Arnold’s first records. “They were so successful, that finally National Life said the recording studio was taking up too much space and time, so they moved to a hotel across the street, allowing continued access to the artists,” says Cantrell.

And so, country was born, as was Nashville as a music center. Because of the Grand Ole Opry’s demand that its talent return to “Mecca” to perform once a week, it kept a large base of artists in Nashville. “It made sense that when industries developed, publishing companies, record-

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The growth and popularity of the Grand Ole Opry continually outpaced its confines, necessitating its move to Ryman Auditorium in 1943.

"Typically, they relied on the room's acoustics, and the ability of the musicians to balance their instruments. There wasn't a whole lot of mixing. The Grand Ole Opry was fairly simply done with a minimum of mics and direct inputs, even to the time when it left the Ryman, there was only one audio mix provided," Cantrell comments.

Of course, another move was made in 1974 into Nashville's Grand Ole Opry House, which houses the Opry to this day.

"Any time you do a live show, a lot more goes into it than you think," says Cantrell. "We have preserved an art form that is largely lost: large production radio. For 30 or 40 years it was the norm. It's all done for the ear. At times we play to the visual, but the basic premise is that it is a radio show. It's one thing to stick a microphone in front of an event that's going on already, and say we're bringing you this event. It's another thing to produce an event for radio."

Fisher adds, "We're preserving the legacy of country music, as well as presenting where it is today and where it's going tomorrow. I see the Opry's role as being a reflection of what country music is, spanning the generations and all the musical styles."

With the inclusion of bluegrass, contemporary country, Western Swing, rockabilly, and Zydeco, among others, the Opry's mix most closely reflects the GAVIN Americana chart, as a home for legends as well as a launching ground for newcomers. "In the last few months, we've taken a more inclusive approach. Maybe you'll discover the roots when you come to see a contemporary artist," Fisher surmises. "In the country genre, there's a true growth and evolution that can be traced, and you can follow its cycles. I think right now, we're on the verge of another commercial cycle with the new traditionalists—young new artists, who will become part of the Opry family."

**GRAND OLE OPRY**

**Facts**

**OCTOBER 5, 1925**

WSM broadcasts its first program.

**NOVEMBER 28, 1925**

The radio program that would become known as the Grand Ole Opry begins as The WSM Barn Dance.

**OCTOBER 24, 1925**

The Pessum Hunters, headed by harmonica player, Dr. Humphrey Bate (a graduate of Vanderbilt University Medical School), is the first country band to appear.

**MAY, 1927**

The title Grand Ole Opry actually comes into existence two years after the program's start. The program originated from WSM's studios on the 5th floor of the National Life and Accident Insurance Company Building at the corner of 7th Avenue North and Union Street in downtown Nashville, where fans eventually clogged the corridors.

**1928**

Program moves to Studio B in the same building, which accommodates 200.

**FEBRUARY, 1934**

The Opry moves to Studio C, an acoustically designed auditorium with a capacity of 500, so that the audience's response could be part of the show.

**OCTOBER, 1934**

The Opry moves from the National Life Building to the Hillsboro Theater, a former movie house, in what was then the southwest part of Nashville.

**JUNE, 1936**

Moves across the Cumberland River in east Nashville to the Dixie Tabernacle on Fatherland St.

**1939**

The Grand Ole Opry is carried on the NBC network for the first time.

**JULY, 1939**

Moves to the new War Memorial Auditorium in downtown Nashville, and an entrance fee of 25 cents is introduced, as weekly crowds exceed 3,000.

**JUNE, 1943**

Moves to the Ryman Auditorium, a building that had been erected in 1891 by riverboat

**RADIO AIRPLAY**

**Americana At Its BEST:**

Amazing Rhythm Aces
Jerry Jeff Walker
Bobby Bare
Nancy Moore
Old Dogs
Tom T. Hall
Mary Gauthier
Rob McNurlin

**GTO PROMOTION**

**AMERICANA RADIO**

Getting the best music to the right ears with passion and commitment.

October 18, 1999 gavin • 49
People like Gillian Welch, David Rawlings, Heather Myles, and Mandy Barnett, who have already made recent appearances. "One of the best responses we’ve had in the past few months is Ray Benson, especially with the Bob Wills tribute album." Fisher proclaims. "Asleep at the Wheel shows that if you focus on building the foundation, it will never erode. If you jump out of that plane at 50,000 feet, with a big Number One hit your first record out, it’s no replacement. We’re really in a musical sound bite society, where artistry is only about 3 minutes long. That’s not always conducive for the birthing process of great careers. The Opry wants to play a role in breaking artists today, just as it did way back when."

The Grand Ole Opry has only one affiliate, 650 WSM, which can be heard in 35 states, depending on atmospherics. "We are looking at alternative forms of distribution in addition to radio and television," says Fisher. "Webcasting and satellite radio are things we’re serious about."

"Next year is the Opry’s 75th anniversary, and we’ll be rolling out 14 months of activities. It will be the biggest year the Opry’s ever had. With the addition of Opry Mills (the shopping mall/entertainment complex that will replace Opryland Theme Park slated to open in the spring of 2000), this whole place is going to become a destination once again," says Fisher.

Not that they’ve done badly. "The show is formatted in five 30-minute segments," says Fisher. "We do three shows a week, two-and-a-half hours each. We sell 9,000-11,000 tickets a weekend."

Anyone who is in the business of selling live entertainment will tell you it’s not the same business it was 10 or 15 years ago. Half a million people see the Opry a year. "It’s about providing an environment, as the world changes and becomes more ‘virtual,’ any entertainment venue must think about the kind of experience its patrons will continue to want to support," Fisher acknowledges. "It is exciting to be able to work with a brand that everyone knows. The challenge that we have is to reposition the brand, and be proactive in going after talent."

Change and diversity breed controversy, and the Opry has always had its fair share, but that’s what happens when you put together passionate people who come from different backgrounds and musical genres. But it’s also the magic of the Opry. It’s a melting pot of perspectives in musical preferences as well as variances in ages. "If we were setting up to launch the Opry today, we probably wouldn’t. It is a massive operation," says Cantrell.
You can almost feel the music business shifting under your feet. In a world where the circles seem to be getting tighter all the time, it's a hard time to grow. The Americana format is challenged with creating a sales story under these most difficult of circumstances. Like for any niche format, it takes time to sow the seeds of commerce into the art, but time is a commodity especially hard to come by these days.

We asked promotion and marketing consultant Brad Hunt to pull some SoundScan numbers on Americana albums for the year 1999 to date. The news is heartening. In the days before Garth, country record sales with the folks come by these days. It takes time to sow the seeds of commerce into the art, but time is a commodity especially hard to come by these days.

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1999'S TOP-SELLING AMERICANA ALBUMS TO DATE:

1. TRIO/or (Emmylou Harris, Dolly Parton, Linda Ronstadt) (Asylum)
2. GEORGE JONES Cold Hard Truth (Asylum)
3. LUCINDA WILLIAMS Car Wheels on a Gravel Road (Mercury)
4. LYLE LOVETT Like in Texas (RCA/Curt)
5. ALISON KRAUSS Forget About It (Rounder)
6. STEVE EARLE & DEL McCOURY The Mountain (E-Squared)
7. KELLY WILLIS What I Deserve (FykoDisc)
8. LINDA RONSTADT & EMMYLOU HARRIS Western Wall: The Tucson Sessions (Asylum)
9. A TRIBUTE TO GRAM PARSONS: "RETURN OF THE GRIEVOUS ANGEL" (ALMO Sounds)
10. RICKY SKAGGS Ancient Tones (Skaggs Family)

The only place most of the core artists are getting airplay is Americana radio. You have to put the records where the radio is, and where your press is. It comes down to making phone calls to the Coalition members and individual stores in individual marketplaces, which is great if you have the time. Concentrate first on the indies—where you have a shot at a one-on-one basis, where they can order it from the distributor or a one-stop. And know the base that you're dealing with musically. At Best Buy for instance, you go to the main office or the regionals and try to make it happen there. Some people make it at its Gauntly task; it is time-consuming, but how else is it going to happen?

Here's something else: the amount of product these artists are selling on the road. A lot of the audience has to go to a show to even find the record. When rap started, you bought your music off the street corner. Uniquely enough, the tables have turned, and that's become the major corporate entity that drives the ship. With The Mountain we're approaching the 80,000 scan mark in the U.S., which was the expectation.

Including Canada and Europe, it has fallen in line favorably with the two Warner Bros. albums El Corazon and I Feel Alright. We got it into Walmart and K-Mart, so when people saw the press and heard the record, they could find it. We made sure the bluegrass markets were covered. Americana radio was our outlet. We did some station flyers at retail that tied the call letters back in. And remember, 40 percent of the records sold in this country get sold between Thanksgiving and Christmas.
were bubbling under 100,000. So when Lucinda signed with Mercury, it was with high expectations. Because of their distribution, and the fact that this was such an amazing record, our goal was to go gold, at least. The transition with Seagram's was a rough period for everybody, but we've achieved our goal. We've at 600,000-plus right now. Lucinda's been touring. She did 30 dates with Petty, 15 with the Allman Brothers, and 30 of her own. Hopefully by the end of the year we might be at 750,000. It's selling at a very steady pace, it's doing incredibly well and the fact that this was such an absolute hit. It's her art, ultimately.

What Lucinda does is blues- and roots-based, real country, R&B. We've taken advantage of the record and all of Alison's catalog. We have a large database of Lyle fans, and we did both an email campaign and postcard hard mailing. We try to saturate his fan base. We put together a lot of TV appearances—network late night talk shows, Austin City Limits, etcetera.

We have a large database of Lucinda fans, and we did both an email campaign and postcard hard mailing. We try to saturate her fan base. We put together a lot of TV appearances—network late night talk shows, Austin City Limits, etcetera.

We have an extensive retail campaign for Alison. We actually made a floor bin that holds the new record and all of Alison's catalog. With this record being as strong as it is, we knew it would bring some new fans. It's worked well. On the song "Stay", we're going to Triple A and A/C, and I believe that will put this record over the top. She's been doing online interviews. As far as Americana airplay, we chase it aggressively, we go right back to retail with the chart every week, so her records shouldn't be buried in insipidness. When you hit Alison's charts, between the 10 Grammys and the CMA awards, it's amazing that Country radio could still choose not to embrace her. We did a download promotion with Amazon right before the release, and Amazon would have been the number one retailer in country that week.

We've had a big media push, and the audience really identifies with the album. The audience really identifies with it, which says a lot for Americana in general.
There's nothing quite like a rainy day in Great Britain with the occasional "cuppa" (tea), some beans on toast, and a sizzling episode of the BBC One hit soap opera, EastEnders, on the telly.

As long as my wife Gladys (a dyed-in-the-tartan Scot) still clutches her British passport close to her heart, the United Kingdom will always be my second home. During a holiday swing through the U.K. a couple weeks ago, I'm happy to report that there's still a resonance for Jazz and Smooth Jazz—slight as it sometimes is—in cool Britannia.

The world is changing dramatically in the U.K. just as it is here.

Having returned to the U.K. after three years, the most shocking revelation is how "Euro" it's become and how less "stiff-upper-lip" the Brits are in London. Prime Minister Tony Blair's vision of melding Britain with the European Union is inevitable. Pretty soon the famous British Pound will succumb to the Euro Dollar as the official currency and, for better or worse, Britain will become another piece of the European conglomeration of nations.

Gavin's British partners—Steve Redmond, editor-in-chief of Music Week and Doug Shuard, managing director of Miller Freeman Entertainment—both commented that today's British pop charts are filled with European crossover pop acts.

Even beloved soccer teams like Arsenal, Manchester United, and the Glasgow Rangers have far fewer actual British footballers in their lineups. Glasgow Rangers, for instance, now have only three Scotsmen on the team. The other members come from Germany, Holland, Australia, Italy, and even one from the States. Currently, select Brit teams are competing in the Championship League, an international arena where British teams compete World Cup-style alongside Euro championship teams from Marseilles, Munich and Eindhoven. It's weird. The average British football yobbo hooligan is now cheering in his local pub for a striker from Italy or Croatia.

The first thing I did when we landed in London was to turn on the radio and check out Jazz FM, 92.2 on the dial. Everytime I tuned in, they played a walk-to-wall menu of Smooth Jazz currents. Aside from a nightly dinner jazz show featuring soft, melodic tunes by players like Oscar Peterson, Stan Getz, and Ben Webster, Jazz FM was Smooth Jazz all the way.

Gone are the days when they mixed the hour with Count Basie and Bob James. I perceived the voice of the station as a seasoned-sounding black man who croons, "This is Jazz FM. You're listening in color."

In the major dayparts, the stationarity of Jazz FM is very much like typical major market Smooth Jazz stations in the United States, except they still feature traditional top-of-the-hour five minute news breaks. Then it's back to more music, and the deejays (or "pre-senters") are as breezy, pleasant and verbally economic as their American counterparts.

Smooth Jazz now has a toehold in London and Manchester where Jazz FM simulcasts, apart from morning and afternoon drive. One insider's take on Jazz FM is that they've changed their music mix so often over the years that it's going to take time for Londoners to trust the latest Jazz FM brand. Still, the station aired "co-presen-ters" spots for a live concert at Shepherd's Bush Empire on November 13 featuring Dave Koz, Peter White, Marc Antoine and Steve Cole.

Here's a sample of the tunes and artists I heard on Jazz FM.


Every hour featured a "Smooth Soul Classic" like Bill Withers' "Lovely Day" and "Summer Breeze" by the Isley Brothers.

On the traditional jazz side, Ronnie Scott's and the Jazz Cafe are still London's top club venues. Probably the coolest live jazz spot in London is now a place called the Pizza Factory. The Pizza Factory's Soho/West End location hosts jazz in an adjoining downstairs jazz nightclub where Brad Mehldau was playing a four-day solo piano engagement.

A big highlight of my visit was journeying to outlying Essex where we met up with Les Cutmore, manager for keyboardist Paul Hardcastle. Les drove us out to Stapleford Abbotts where Paul lives. Make no mistake, life is sweet for Hardcastle. He has a lovely wife, three nice kids, and a Ferrari and a Jaguar in the garage. His backyard resembles a trimmed, green soccer pitch. In the back is a detached square building which houses the state-of-the-art recording studio where the Hardcastle JH1 and Jazzmasters projects were born.

According to Les and Paul, there's a hefty backlog of Jazzmasters/Hardcastle music in the can ready for release.

While Hardcastle's Smooth Jazz career is low key in the U.K., he makes a grand living in Britain doing film and television scores. In his typical ebullient fashion, Hardcastle smiled mischievously as we watched dramatic wide screen footage of a great white shark devouring a poor sea mammal—all to the powerful strains of a soundtrack freshly composed a few days prior by monsieur Hardcastle.

Just as in America, the serious topic of discussion veered toward the survival of the format and how many stations are dropping Smooth Jazz. As we spoke, both WHRL-Albany and WJZT-Tallahassee were preparing to flip to more mass appeal pop formats. "Our only hope," reminded Les and Paul as we grabbed our coats and umbrellas, "is for Smooth Jazz radio to play the music that truly reflects the tastes of their listeners. American programmers should be playing the music that actually sells, and they should always keep the listener's tastes ahead of their own personal preferences."

Sometimes the further away you journey, the closer the truth hits home.
JOEY DeFRANCESCO's GOOD FELLAS (13) Goodfellas (Concord Jazz)

BENNIE WALLACE (13) Someone To Watch Over Me (Enja)

ARTURO SANDOVAL (13) Americana (N-Coded Music)

JOEY DeFRANCESCO consistently provides the freshest Hammond jazz to the Gavin Jazz chart every year. But nothing quite approaches the fun and humor behind his latest Concord effort, playfully titled, Goodfellas. Joining Joey D is guitarist Frank Vignola and drummer Joe Ascione, along with some of the finest players available today, including Ben Street, Anthony Wilson, Bill Heid, Rodney Jones, and Cyrus Chestnut.

That's part of the tradition. And while DeFrancesco and company risk making an album too much fun, they've come up with a winner. Goodfellas isn't about the mafia or anything, it's about having a good time with a bit of fun.
This San Francisco guitarist continues steady SPINcrease momentum on the House-influenced track, "Callie."

With Keeping Cool, Joyce Cooling’s official sequel to her Heads Up debut, Playing It Cool, the tunes grow more pop and Smooth, but her original love for Brazilian music lingers. Joyce remembers the salid days over a decade ago.

“When [keyboardist/producer] Jay Wagner and I were just playing Brazilian music,” Cooling told Gavin, “we couldn’t get arrested. We finally folded the Brazilian influences into a conglomerate to make it more radio-friendly.”

Radio is currently jumping all over the opening track, which emits slight traces of Sambas. “I definitely feel a Brazilian vibe on “Callie.” The little melody is Brazilian influence with wordless, sync melody and the syllables which come natural to us. The main groove, with the organ thing Jay is playing, is in four-on-the-floor House beats, but there’s a very slight Brazilian feeling there, too.”

“Coasting,” at first, was a happy, effortless tune, and a synth buried in the back. “‘Coasting,’ at first, was a happy, effortless tune, and a synth buried in the back. “‘Coasting,’ at first, was a happy, effortless tune, and a synth buried in the back. “‘Coasting,’ at first, was a happy, effortless tune, and a synth buried in the back. “‘Coasting,’ at first, was a happy, effortless tune, and a synth buried in the back. “‘Coasting,’ at first, was a happy, effortless tune, and a synth buried in the back.
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