SPECIAL INSIDE
Urban: No Static

MUSIC
------------------
TOP 40
Backstreet Boys Eye #1

HOT A/C
“Austin” Powers
Madonna

A/C
Britney’s Sometime
Is Now

ALTERNATIVE
Blink 182 Act Their Age

COUNTRY
Jo Dee Learns Her Lesson

NEWS
------------------
AMFM, Clear Channel
Lead Webcasting
Phil Costello Joins Reprise
Mancow Slapped With Libel Suit

Shamari, Natina and Brandi present their acclaimed self-titled debut, packed with hits including 808, I Do and Roll With Me.
Features songs produced by R. Kelly, Track Masters, Ric Wake and Mariah Carey.

Executive Producers: Steve Slouts, Lisa “Left Eye” Lopez and Poke & Tone for Track Masters Entertainment.

Blaque is exclusively managed by Johnny Wright and Dee Brown for Wright Entertainment Group.

www.blaquelp.net
www.columbia records.com

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“Everytime you go away, you take a piece of me with you…”

“Hit the road Jack and don’t you come back no more…”

Just add music and perceptions are altered. Emotions are heightened. And, most importantly, your revenues are boosted. That’s because nothing else has music’s power to make your promos hit home, enhance your station’s identity and increase your market share. Put the power of music to work for your business, and you’ll see the picture change in the best possible way.

BMI® For the power of music.™

BMI operates as a non-profit-making organization of songwriters, composers and music publishers that licenses songs for public use. Your BMI license fees are distributed to songwriters, composers and music publishers to support the craft of songwriting.

“Everytime You Go Away” Writer: Daryl F. Hall. Publishers: Hot Cha Music Co., Unichappell Music Inc. “Hit The Road Jack” Writer: Percy Mayfield Publisher: Tangerine Music Corp. Used by permission. All rights reserved.
Open Mouth, Insert Foot...Pay Bucks

“I’m just trying to protect my good name for my kids.” — JANET DAHL, WIFE OF WCW/WM-CHICAGO AIR PERSONALITY STEVE DAHL, COMMENTING ON HER $100 MILLION LAWSUIT AGAINST WQNR/WM JOCK MANSOW MILLER. THE SUIT ALLEGES MILLER FALSELY REFERRED TO MS. DAHL AS ENGAGING IN ADULTERY, FORNICATION, AND SEXUAL PROMISCUITY.

Walking the Walk

“No one wants to suck their last breath and not feel they left this place better than when they got here. While you are still breathing I think it’s important to act. Especially if you have kids of your own. The only crisis would be to do nothing.” — KYSL-BROSSO, COLORADO PRODUCTION DIRECTOR DON JAMES, WHO, IN THE WAKE OF THE SHOOTINGS AT COLUMBINE HIGH SCHOOL, HAS DECIDED TO LEAVE RADIO AND PURSUE A CAREER WORKING WITH AT-RISK YOUTH.

Understatement of the Week

“So in a nutshell, my son was molested by a schoolteacher, I was accused of child molestation, then I was accused of making pornography. I’ve got two lawsuits filed and it’s kinda been a living hell for a couple of years.” — SYNDICATED RADIO HOST ART BELL, EXCERPTED FROM TAKEAKS MAGAZINE, DISCUSING THE RECENTLY REVEALED REASONS FOR HIS ABRUPT DEPARTURE FROM THE AIR LAST FALL.

Lizard Takes Radio-Mercury Prize

Goodby, Silverstein & Partners received the $100,000 Grand Prize for the Best Radio Commercial at the 8th Annual Radio-Mercury Awards on June 10.

The winning spot, “Selling Out,” was created for Anheuser-Busch as part of the Louie the Lizard campaign by writer Steve Dildarian, producer Cindy Epis, and Creative Directors Jeffrey Goodby and Rich Silverstein.

Also at the awards ceremony, CBS Radio and Television news anchor Charles Osgood received the 1999 Lifetime Achievement Award, presented by last year’s recipient, DDH’s Worldwide’s Keith Reinhard.

Top 10 Downloaded Singles

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<td>TLC/&quot;No Scrubs&quot;</td>
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<td>Sugar Ray/&quot;Every Morning&quot;</td>
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<td>Eminem/&quot;Guilty Conscience&quot;</td>
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<td>Jennifer Lopez/&quot;If You Had...&quot;</td>
<td>103</td>
<td>131,943</td>
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This graph denotes one week’s estimated activity in MP3 downloads as calculated by MP3 INFRAT, a weekly newsletter covering MP3 audio applications on the Internet. The data covers one seven-day period ending in June 1999 (later unprocessed) and is presented to indicate the potential impact on the recording industry of MP3 digital downloads.

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June 21, 1999 gavin • 3
Susquehanna Radio, which has about a dozen stations simulcasting online. The Journal Broadcast Group has about a dozen stations online, too. Several other groups, including Cox Radio, Cumulus, Bonneville, and Emmis, have about half a dozen or more of their stations streaming audio.

One of the most intriguing aspects of Clear Channel's and AMFM's push onto the 'Net is that most other radio groups don't own as many stations. Clear Channel and AMFM have well over 400 stations apiece, so only about one-quarter of their total portfolio is online right now.

GAVIN expects to hear a major announcement from AMFM about a new push onto the 'Net sometime soon. And, of course, we haven't heard anything about live streaming from CBS Radio yet. Stay tuned.
BREE SHARP

"David Duchovny"

Produced by Roger Greenawalt and David Bianco
Pop edit mixed by Holman & Palmer
Rock edit mixed by Mike Rogers

From Bree Sharp's debut album
A Cheap and Evil Girl (78864-74012-2/4)

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Promotions With a Bang

BY PAIGE NIENABER

The Fourth of July can be much more than just a 22-minute barrage of shells at dusk. The 4th is about family, fun, food, and fireworks.

Countless suburbs and communities in your market will be having festivals and civic events. While it’s important to have a base camp established at whatever is the largest bash in your city, it’s also important to have “floater squads” out and hitting these other activities.

Balanced with call-ins from the parks, beaches, and pools, this will give your station an on-mine-present sound, and the listeners lounging on air mattresses and grilling hot dogs will be left thinking, “Damn, those guys are everywhere!”

The 4th is a holiday that should be x’ed out on the calendar so that no remotes are sold, if only because it will reflect poorly on your station when no one shows up. Where will your listeners be during the holiday weekend? Answer that and you’re halfway there.

Granted, fireworks are the focal point that the celebration revolves around, but few stations have the resources to pay for their own displays, which leaves only a few options: Rambo the biggest show in town and/or blitz all the various community pyrotechnics.

“Ramboing” is not all that difficult with the 4th. At a Clifton station in ’93, as the 10,000+ vehicles exited the stadium, we handed each car a sticker and thanked them for coming to “our” show. The crowds were enthusiastic and grateful, thanking us profusely for the great show. Obvious that the event had been sponsored by a four-station cluster. We were the last thing they saw when they left, so in their minds it was our gig.

“We took over a show done by the newspaper in another market and handed out fireworks viewing glasses to everyone,” says Wayne Guy, PD at KQKQ in Omaha, who adds, “Why write the check when you can get it for free?”

Another opportunity is to provide a quality vantage point for taking in the show. This adds a hook to your contesting that it’s hard to promote against. Several years back, KSFM in Sacramento took two pairs of listeners up in a blimp to have dinner and watch the Cal Expo fireworks from 1000 feet. Would you rather be dining with the best view in the state, or hunting your way to the porta potty and trying to remember where you left your family on the other blank?

Scooter Stevens, PD at K104.3 in Austin, will have a “room with a view” for the show this year. The station is hosting a party on the roof of a club: “We’ll have food and games...it will basically be an event, not just a hundred people standing around drinking beer, waiting for the show.”

PAIGE NIENABER IS VP/PROMO ‘N GAMES FOR JERRY CLIFTON’S NEW WORLD COMMUNICATIONS and is HEAD OF C.P.R., RADIO’S FIRST PROMOTIONAL CONSULTANCY. YOU CAN REACH PAIGE AT (651) 433-4554 OR VIA EMAIL AT mwepromo@earthlink.net

Beware of What You Ask For

Russ Martin and the Morning Show at KEGL (The Eagle)-Dallas put forth the question: “What would you do for Stanley Cup tickets?” And unfortunately, they found out the answer was just about anything. Trying to score tickets to Game Two on the air, one listener dovetailed a bowl of live crickets and cockroaches—good not enough. The second place winner had logos of the Dallas Stars hockey team and The Eagle tattooed on the side of his head. Neither holds a candle to what the first place winner did: this guy set off a rat trap on his penis. Remember, it was his idea. He was in too much pain to scream, only managing a whimper.

According to Promo Director Loren Condron, “I don’t think he could even enjoy the game because he had to ice himself for the next two weeks.” Does this mean he can’t contribute to the gene pool? We can only hope.

Station Stickers: As Good as Wax?

Speaking of hockey-related stunts at the Eagle, morning folks Russ Martin and Valerie De Ore managed to lose more than the shirts off their backs in a bet. On the air, they egged Craig Ludwig of the Dallas Stars about the team’s upcoming match with the Colorado Avalanche. The pair bet Ludwig the Stars would lose and that Ludwig would not punch anybody out during the game. They lost on both counts, and held up their end of the bet by running around reeked on the Dallas Tollway during the morning commute. About 1,000 listeners showed up on June 7 to watch the morning show’s limous slow down traffic, and to catch a glimpse of Russ and Valerie dancing in the street in the buff. Only Eagle stickers covered their unmentionables, rendering them unmistakable for the law.

Paradise Lost

David Lee Roth, whose latest single was 1986’s “Just Like Paradise,” recently left Europe in a huff for not being treated like the star he believes himself to be. In Stockholm to promote his appearance at the Swedish Rock Fest on June 12 and gigs in Amsterdam, Diamond Dave decided the hotel accommodations were less than “over the top.” He opted to flee the country when he could not find a hotel worthy of his presence, blowing off all planned media events. A press release states that Dave would be “training” (that’s “rehearsing”) to the rest of us prior to his June 9 show in Amsterdam.

Who’d Thunk He Was So Delicate?

Ozzy Osbourne was injured while receiving a bear hug from a fan that hopped upon the Ozzyfest stage on June 2 in Charlotte, N.C. The well-meaning fan bruised Ozzy’s ribs, prompting a doctor to prescribe rest for the Madman—but it doesn’t sound like he’s taking that advice to heart: “I said no ‘f*king way, man,” he told a Holmdel, N.J. crowd days later.

Good Day America!!!

Singer-songwriter CONSTANTINE has a new CD single entitled “It’s a Good Day! Live and Love and Have Some Fun!”

A great song with a strong hook and positive message in the vein of the hit “Don’t Worry Be Happy!” Enjoy!!!

To all Top 40 Program & Music Directors:

Thanks for playing,

“Have a Good Day! Live and Love and Have Some Fun!”

Constantine

National Promo Contacts: Bill Jerome/Jerome Promotions (770) 441-1740
Lynda Tice/TJ Promotion (818) 841-2253 Carl/Add Promotion (203) 438-9811
For more info contact: Dino Alexiou at Domestic Music Co. (718) 447-3735

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**Paul “Cubby” Bryant**  
Music Director  
Z100, WHTZ/New York, NY

“Use it, or stand the risk of having it used against you!”

**Domino**  
Program Director  
WFLZ/Tampa, FL

“I use Mediabase 24-7 every day of the week because of its constant flow of updated information.”

**Tony Mascaro**  
Music Director  
WPLJ/New York

“I switched because of the versatility it offers. Mediabase 24-7 is a tremendous tool I use every day.”

**Leighton Peck**  
Operations Manager  
KS95, KSTP/Minneapolis, MN

“Mediabase 24-7 provides me with great accuracy...I also use it to stay on top of other formats in my market, and for the prevalence of crossover music, like Shania.”

**Darrin Smith**  
Program Director  
WYNY/New York, NY

“Mediabase 24-7 helps me cover all the bases. It gives me a grandslam every time I log on.”

**Jay Philpot**  
APD/MD  
WROQ/Minneapolis, MN

“I’ve relied on Mediabase 24-7 not only for their unparalleled accuracy but also for their ease of use and wealth of information and data... anyone not utilizing this tremendous tool is doing themselves a HUGE disservice!”

**Frank Brinsley**  
MD  
WTJN/New York, NY
Neil Young Phones Willie

Neil Young’s long-awaited box set is finally on Reprise’s fall schedule, due out on October 26. With that behind him, the old Godfather of Grunge popped into Willie Nelson’s nephew’s Arlyn Studio in South Austin, Texas for three days to record some tracks “for an acoustic project,” according to Arlyn Studio Manager, Brandi Thomas. “It was a miracle they got the time, since we’re always booked way in advance,” Thomas said. “But Jerry Harrison canceled a week of his Kenny Wayne Shepherd sessions, because Kenny was taking a week off.” Young was in town for his solo acoustic shows at Bass Concert Hall on the University of Texas campus and spent three days in the studio with Ben Keith at the helm. In addition, he recruited famed keyboardist Spooner Oldham, and bassist Donald “Duck” Dunn from Booker T & The MGs to help out on the sessions, which look like they are destined for his long-delayed acoustic record for Repprise.

David Bowie: Cyber Lurker

No one ever accused David Bowie of playing himself when he starred with Catherine Deneuve in 1983’s trashy vampire flick The Hunger, but it appears that the musician-cum-Internet maven really doesn’t sleep. Recently he told San Francisco-based ZDTV that he and Iman were asymptomatic at the unrockably hour of 5 or 6 o’clock in the morning, and after abolitions, the Thin White Duke attends to his emails. When he’s not working on new songs for his Y2K show at New Zealand’s Gisborne 2000, he’s putting finishing touches on his forthcoming album (he confessed to Holmes TV he had “just finished it that very morning”). When he’s not working, he’s骷髅king around the site, and attending chats—but under various noms des internet. “I have got several aliases and names, which enable me to go in without other people knowing I’m there. At least three times a week I’ll go into the rooms on my site.” How does he manage? He claims he takes an “Internet nap every day at 4 p.m.—I used to take disco naps.”

Grateful Dead in a Box? Let ‘Em Out

Great news for Grateful Dead fans: their heroes will be releasing a box set before the end of the year. “As a present for Dead fans, the band will be putting out a box set, before the millennium,” said Dennis McNally, historian for the San Francisco icons of psychedelia. “We figured they needed it then, rather than later.” While McNally didn’t have an exact date, he did tell us it would be in the fall. No details are available currently of what the set will contain, and as far as we know it would not affect the status of Phil Lesh’s projected CD set of his Phil and Friends show with Phish. The box set will be released by Arista Records, and is expected to be mostly live stuff. There’s also talk of another Dead collection coming out on Rhino Records. A rap from the label revealed that they were taking with the band, but nothing had been confirmed yet.
Programming for Profit
Top 40 Spot Loads:
Its 12-17 in Morning Drive

BY TONY SANDERS

What's the greatest number of units the "average" (if there is such a thing) Top 40 station runs per hour during morning drive? According to a GAVIN analysis of Mediabase 24/7's "Tuned In" station reports, the answer is...12-15 units, divided between three to four separate stop-sets.

Of those stations surveyed by Mediabase, KPWR (Power 106) L.A. had the highest spot load with 17 units spread across three stop-sets in a single hour (on a randomly selected day). All three of those sets ran during the last 30 minutes of the hour: six units at 7:30, six units at 7:38, and five at 7:42. Next in line was KDND (the End)-Sacramento's 16-unit spot load, evenly divided into four sets of four, running at 7:06, 7:24, 7:36, and 7:58 a.m.

The two stations of those surveyed with the lowest number of units were WXXS-Milwaukee, which ran 11 units in five separate stop-sets, and WHYI (Y-100) Miami, which ran 11 units in four sets.

So what about afternoons? Only two stations of those surveyed ran just one stop-set in afternoon drive: WBHM (1060)-Chicago, which also ranked as the station with the lowest number of units (7) during the 5 p.m. hour. KKFR-Phoenix ran an eight-unit stop-set starting at 5:50 p.m.; the remaining 12 stations in our sample each ran two stop-sets an hour, for a total of anywhere from nine to 15 units. The two stations with the highest unit count during the 5 p.m. hour ran 14 units each, divided into two seven-unit sets: WPW-Miami and KPWR-L.A.

The 14 Top 40 stations GAVIN examined for this report are: WSTR-Atlanta, WBHM-FM-Chicago, KIIS-Los Angeles, KPWR-Los Angeles, WHYI-Miami, WPW-Miami, WXXS-Milwaukee, WIOQ-Philadelphia, KKFR-Phoenix, KZZP-Phoenix, KGGI-Riverside, KDND-Sacramento, KSFM-San Francisco, and KHTS-San Diego. Each station was monitored by Mediabase 24/7 during 1999.

Rock legend Elton John hangs back-stage with WXKS-Boston PD John Ivey during the station's recent Kiss Concert 20. He later presented a hefty charity check and performed an impromptu version of "Crocodile Rock."

G2 Update
In last week's Top 40 G2 panel listing, the following stations were inadvertently left off the list:
KFTZ-Idaho Falls, ID
KMXV-Grand Junction, CO
WDAY-Fargo, ND
Also: WBPM-Kingston, NY has changed format to Rhythmic Oldies; KGRS-Burlington, IA and WKLC-Waukegan, IL have changed format to Hot AC.

ALL 24/7 CHART RESEARCH IS CONDUCTED AND SUPPLIED BY MEDIABASE RESEARCH, A DIVISION OF PREMIERE RADIO NETWORK, INC.
**Gavin Top 40**

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

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

**ONLINE TRACKING SERVICES** now are available until 2 PM Wednesday Pacific Daylight Time.
essential for a healthy playlist.

vitamin c

smile

THE PREMIERE SINGLE AND VIDEO
FROM HER SELF-TITLED DEBUT ALBUM
### Gavin Top 40

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### Snap Shots

**Lopez Lovest:** Other than presenting a charity check to KISS-L.A.'s Wango Tongo (to thunderous applause and assorted screaming and whistling), actress Jennifer Lopez is earning high praise for her current work, single, "If You Had My Love." KKGO-Omaha PD Wayne Coy: "We put Jennifer Lopez in callout before we started playing it (it was the #2 selling single in the market) and it came back Top 5...guess we're playing that one a bit now..." WHHH-Indianapolis PD Scott Wheeler: "Jennifer Lopez is the #1 selling single in the market and a power for us.

**Will Smith just glad to help.** In celebration of the San Antonio Spurs making the NBA Finals, KBFM-McAllen/Brownsville's morning team, "Rio & Reyes and the MVPs" wrote and produced the "Wild West Spurs Rap," performed to the tune of "(take a "Wild Wild" guess.)" According to OM Billy Santiago, "it's already getting huge phones." Contact Sonny Rio or Hector Reyes at (956) 423-5068 for copies..."We also have ISDN capability," Santiago offers helpfully. Do we hear any Knick fans demanding equal time by commandeering their own song?

**Formatic False Alarm.** When the inclusion of several "Top 40" records by artists like Monica, Britney Spears, 98°, and Backstreet Boys set off industry alarm bells late last week, KGMB (Star 102.7)-Salt Lake City PD Mark Wald set the record straight regarding an alleged "format change": "We are still an Adult Top 40, leaning Modern," he says. "All we've done is isolate several undeniable hit records that are working well in this market with Top 40 and Hot AC...our research has shown that it's conceivable that our audience would most likely not only tolerate them, but, God forbid...even like them.

**Ahead of the Curve:**
- "Keep an ear out for "You're A Supersar" by Love Inc. (Logic/BMG)—could be a monster for stations with a rhythmic lean." —Rob Roberts, PD, Y-100-Miami
- "Check out "My Heart Belongs to Thee" by Michael Africk (Hollywood)—a straight-ahead, fun, summertime record." —Kristie McIntyre, OM, WXYV-Baltimore
- "Instant phones on 'Summer Girls' by LFO (Logic/Arista)—a no-brainer." —Diana Laird, PD, KHTS-San Diego
- "Already seeing Top 5 phones on "Smooth," the new one from Santana featuring Rob Thomas (Arista)—a fun spring/summer record." —Jon Zellner, OM/PO, KMXV-Kansas City

**Switched On:** Mediatecast reports the following radio stations are now up and monitored for your convenience:

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<th>Station</th>
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<td>WZQW</td>
<td>KQDR-Dallas</td>
<td>Dallas</td>
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<td>WPLX</td>
<td>WDGC-Atlanta</td>
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<td>WSNX</td>
<td>WSNX-Miami</td>
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<td>WQXW</td>
<td>WQXW-San Diego</td>
<td>San Diego</td>
<td>Contemporary</td>
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</table>

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

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**Panel Includes:**

- WHHT New York
- KUUS Los Angeles
- KHST Dallas
- WSTR Atlanta
- KRBE Houston
- WXKS Boston
- KXOB Minneapolis
- WIOQ Philadelphia
- KKRZ Portland
- WFLZ Tampa
- KZQV San Francisco
- KBKS Seattle
- WHYI Miami
- KHTS San Diego
- KZRP Phoenix
- WBZZ Pittsburgh
- KFMM McAllen/Brownsville
- WBLU Long Island
- KKXM San Antonio
- WDRQ Detroit
- WWZZ Washington, DC
- WNGL Columbus
- KSGL St. Louis
- WPDR Providence
- KMVX Kansas City
- WKRM Cincinnati
- KALC Denver
- WXYV Baltimore
- KJYQ Oklahoma City
- WDCG Raleigh
- WSKS/Hartford
- WFLY Allsny
- KWSK Buffalo
- WKRZ Wilkes-Barre
- WXSX Milwaukee
- KZZT Salt Lake City
- WAED Allentown
- WAPF Jacksonville

**www.americanradiohistory.com**
**Rhythm CROSSOVER**

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<td>112 - Anywhere (Bad Boy/Arista)</td>
<td>2297 2240 +57 42</td>
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<td>TGQ - Where My Girls At (Motown)</td>
<td>2353 2089 +264 42</td>
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<td>TLC - No Scrubs (LaFace/Arista)</td>
<td>1829 1927 -98 40</td>
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<td>RICKY MARTIN - Livin' La Vida Loca (C2/CRG)</td>
<td>1713 1603 +110 28</td>
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<td>K-Ci &amp; JOJO - Tell Me It's Real (MCA)</td>
<td>1482 1332 +150 37</td>
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<td>WILL SMITH - Wild, Wild West (Columbia/CRG)</td>
<td>1304 1291 +13 35</td>
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<td>JENNIFER LOPEZ - If You Had My Love (W-RK)</td>
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**R/C CHARTBOUND**

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<td>RICKY MARTIN - The Cup Of Life (C2/CRG)</td>
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<td>MADONNA - Beautiful Stranger (Maverick/ Warner Bros.)</td>
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<td>NASTYBOY KICK - Perfect Man (Upstairs)</td>
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<td>VEGA BOYS - Boom Boom Boom Boom (Strictly Rhythm)</td>
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<td>ENRIQUE IGLESIAS - Baiamos (Interscope)</td>
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<td>DRU HILL - Beauty (Island Def Jam Music Group)</td>
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<td>TATYANA ALI - Everytime (WOR/MJJ)</td>
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<td>DJ CLUE - It's On (Roc-A-Fella/DMG)</td>
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<td>SLICK RICK - Street Talking (Def Jam/Mercury)</td>
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**R/C20/20**

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G2 Rap

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**GavinRap**

**REVIEW**

**GROUP HOME**

**GROOVE IN LIFE**

“Stupid Muthaf**kas” (Replay)

Lil’ Dap and Malachi the Nutcracker have a new label and two new brands of jewels that will have all the real heads out there pumping their fists in the air. The first album, featuring a hot sound courtesy of Agallah, produced by the Alchemist, the second song is full of fire, directed towards those kids who have been knocking the Group Home. But love "em or hate ‘em, these two dead-mad-dog tracks confirm Lil’ Dap and Malachi are here to stay in the game of Rap! —JUSTIN TORRES

**ARTIST PROFILE**

**Afu-Ra**

Current Single: "Mic Stance"

Label: Gee Side/DTG

**HISTORY LESSON**

After making two strong appearances on each of the Jus’ Jam ESP’s albums, Afu-Ra hit us last year with "Whorlwind Thru Cities"/"Triology of Terror," his hot debut singles. Now, on the verge of releasing his debut album, Afu brings us "Mic Stance," produced by DJ Premier.

**ON THE NEW ALBUM**

"Afu Ra is going to bring everything and more. I think people are going to feel my style—plus I got some of the best producers in the world backing me up. The album is going to be nothing short of dopeissimousness.

**ON THE MARTIAL ARTS**

"By putting myself through rigorous training, I hope to get rid of some of the poisons in my body. The training is for better myself and that shows through on the album. It also gives me a clear state of mind when I create."

**SOMETHING TO PROVE:** "I want people to see that I’m a person the same as you are. I want to share my views about how I perceive Hip-Hop in life; it’s not just about making boot." —COMPILLED BY MATT SLYWKA

**ALL NON-MEDIABASE CHARTS**

Compiled from projected airplay data submitted by select non-monitored stations.

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**GZ**

"Breaker, Breaker 1,9" (MCA)

“I'm really, really, feeling this. Just a straight dope track.”

—Mr. Vine, WKRK, Poughkeepsie, NY
He likes to make the baddest girls wait. You don't have to.

The next runaway smash from his classic, double platinum album

"I AM"

Aaliyah appears courtesy of Blackground Entertainment
Produced by Timbaland for Timbaland Productions, Inc.

www.iamnas.com
www.columbiarecords.com

Kathy Brown: Play to Win

Kathy Brown, who was born in Maywood, a suburb of Chicago, clearly remembers the day the radio bug bit her. “When I was a high school senior, my class visited the Johnson Publication Building, and I saw a female engineer at WPIC cue the on-air jock,” remembers Brown. “At that moment, I knew I wanted to be in radio.

“I guess I dreamed of being on the air at some point,” she continues. “But once I got into it, I found programming much more interesting.”

Brown’s dream eventually came true; she worked at WPIC for 5 years, 3 of them as PD. Later in Milwaukee, she worked at WMCS as morning show co-host, Music Director, APD, then Program Director. Brown has developed into a well-seasoned programmer who now oversees three radio stations—WWM/FM-Baltimore and Talk outlet WOL/AM-Washington, which is simulcast on WOLJ-AM in Baltimore.

Q: A black female Program Director. Nationally, that’s a short list. How did you get on it?

KB: There wasn’t a particular formula, it was just my time. With Urban and especially Urban A/C, we have some stations playing 75 percent oldies and others 75 percent new music. I was able to get in on the bottom floor of this fragmented and diverse Urban A/C movement, and I just stuck with it.

What in your personality made you a program director?

I’m very competitive. I play to win. As a black woman in this business, I can’t play to tie; I have to win every time. I come at you with both guns blazing. I can’t afford to case up or be comfortable. I played four years of high school basketball and two years of softball; that competitive spirit helps me in the business.

How do you handle three stations?

My motto is: It’s the small things that make the difference. I write myself a daily list of things I need to do. With three stations, you have to prioritize your list throughout the day. As you know, in radio things change every five minutes, so you have to be able to juggle. You must be organized and be flexible enough to prioritize during the day.

As a woman manager, is it easier or harder handling male employees?

I don’t have a problem with it at all. I think I’m able to listen more, which is a female trait. And I think that makes a difference. They know they can call me—at home if they need to—about anything. They know that when the chips are down, I’m there for them. It think they really help that I’ve been a jock and have been on the air.
RAHZEL

"ALL I KNOW."
PRODUCED BY PETE ROCK

FROM THE NEW ALBUM
MAKE THE MUSIC 2000

STILL BLAZIN' AT THESE STATIONS:
WUSL-PHILADELPHIA
KKDA-DALLAS
KKBT-LOS ANGELES
WPHI-PHILADELPHIA
KPWR-LOS ANGELES
WHAT-ATLANTA
WOWI-NORFOLK
WAMO-PITTSBURGH
KVSP-OKLAHOMA VINA
WPEG-CHARLOTTE
AND MANY MORE...

IN STORES SUMMER 1999

THE ROOTS okay player. MCA THE NEXT MOVEMENT

SUMMER 1999

www.americanradiohistory.com
20 • Gavin June 1, 1999

**Urban**

**SPINS**

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**Urban Chartbound**

**SPINS**

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| LIL' CEASE - Play Anounc (Unertainment/Epic) | 232 |
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**FAITH EVANS - All Night Long (WTG/Epic)**

**JAY-Z - Jigg Womens (Roc-A-Fella/IDJMG)**

**R. KELLY - When A Woman's Fed Up (Jive)**

**W. HOUSTON/F. EVANS/K. PRICE - Heartbreak Hotel (Arista)**

**JAY-Z/AMILL - Can I Get A... (Roc-A-Fella/IDJMG)**

**RAFFEAH SAAIDIQ - Get Involved (Hollywood)**

**FAITH EVANS - Love Like This (Bad Boy/Arista)**

**NEXT - Too Close (Arista)**

**DRU HILL - These Are The Times (Island Def Jam Music Group)**

**SHANICE - When I Close My Eyes (LaFace/Arista)**

**THE ROOTS - You Got Me (MCA)**

**LAURYN HILL - Doc Wop (That Thing) (Ruffhouse/Columbia/CRG)**

**LAURYN HILL - To Zion (Ruffhouse/Columbia/CRG)**

**TRINA AND TAMARA - What'd You Come Here For (Columbia)**

**JUVENILE - Hu (Universal/MCA)**

**XSCAPE - Softest Place On Earth (Columbia)**

**JAGGED EDGE - Gotta Be (So Def/Columbia/CRG)**

**BRANDY - Angel In Disguise (Atlantic)**

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Pick 6

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TYRESE
CHEROKEE
CHANTAY SAVAGE
BEFORE DARK
COKO
KEVON

PICK ANY ONE AND YOU WIN!
Urban2020

TOP 20 HITS IN THE TOP 20 MARKETS

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<td>LA RULE - Holla, Holla (Def Jam/Mercury)</td>
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<td>TLC - I'm Good At Being Bad (LaFace/Arista)</td>
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<td>309</td>
<td>+17</td>
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ALL 247 CHART RESEARCH is conducted and supplied by Mediabase Research, a division of Premiere Radio Networks, Inc. ALL NON-MEDIABASE CHARTS are compiled by Gavin. The G2 designation refers to "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.

Urban2020

Black Music Month Profile

Jimi Hendrix (1942-1970)

After a brief stint in the Marine Corps, James Marshall "Jimi" Hendrix began his career as a studio musician and back-up player, ultimately recording sides with B.B. King, Ike and Tina Turner, Solomon Burke, Jackie Wilson, Little Richard, the Isley Brothers, Wilson Pickett, and King Curtis.

Hendrix formed his own band, Jimmy James and the Blue Flames, in New York, where he was discovered by Keith Richards of the Rolling Stones and ex-Animals bassist Chas Chandler. Hendrix then moved to England and put together the Jimi Hendrix Experience with Noel Redding on bass and Mitch Mitchell on drums.

The Experience's first single, "Hey Joe," was a hit in England in 1967. His first U.S. chart single, "Purple Haze," was released later the same year. Hendrix then had a series of best selling albums: Are You Experience (1967), Axis Bold as Love (1967), Smash Hits (1968) and Electric Ladyland (1968). Other hit singles included "Foxy Lady" (1967), "All Along the Watchtower" (1968), and "Crosstown Traffic" (1968).

In August 1969, Hendrix headlined the Woodstock music festival. In 1970, he played to over a quarter of a million people at the Isle of Wight Festival.

Hendrix was noted for his psychedelic blues style and for his on-stage instrumental theatrics, which included playing the guitar behind his neck, playing with his teeth, smashing his instrument into the stage, and—last but not least—setting it on fire. He pioneered the use of the guitar as an electronic sound source. He turned feedback and distortion into a part of the rock & roll vocabulary.

Jimi Hendrix died in 1970 at the age of 27.

SnapSHOTS

What's the date? Last week's urban profile of Gerod Stevens, PD of WQUE in New Orleans, produced a lot of calls and emails asking for the date for the Programmers United Retreat. The no-nonsense seminar will be held at the Wyndam Anatole Hotel in Dallas, Texas, August 26-28. Registration is $250 before August 1, $300 after the deadline. The registration hotline number is (903) 367-0861.

Female Gold. Monica's second album, The Boy Is Mine, has been certified double-platinum. The title track, the Grammy-award winning duet with Brandy, became a certified double platinum single last year. Mary J. Blige's 1997 Share My World is triple-platinum this month. It's her second album in a row to hit the three million mark.

Hip-Hop on TV. The Source, the industry's leading hip-hop magazine will co-present, along with UPN television, "The Source Hip-Hop Music Awards Show," on August 20. The show will take place at the Pantages Theater in Los Angeles and will feature performers and presenters from the world of hip-hop, film, and sports. Among the categories for awards will be Artist of the Year (group and solo), New Artists of the Year, album, single, and video of the year.

Platinum Entertainment rapper Nino Villanueva/The Union along with V-103 (WVEE): Atlanta's air personality Greg Street are offering deserving high school seniors the opportunity to win a $10,000 college scholarship.

Sade's picture spotted on milk carton. "First, Les Nubians sounded like Sade; now, they don't only sound like her, they're doing her song." That's the excited reaction of Sam Weaver, OM of KPRS-Kansas City, telling Gavin about the latest single from Les Nubians, "Sweetest Taboo" (Higher Octave/Virgin). It's been six years since Sade's had a hit, but Weaver thinks Les Nubians have more than filled that Sade gap. "It's a killer version of the original," he adds. "All I can say is, Sade, you better come home or else you won't have a home to come home to."

At the 92Q Mountain Dew Summer Jam, WERU:FM Program Director/Operation Manager Tom Calococci takes a minute to cool out with the beautiful songstress Chante Moore, one of the national artists that performed at the event.

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"If Sade were cloned twice and the resulting twin sisters were reared in France by members of the Fugees, the women might sound something like the French singing team Les Nubians." — Time Magazine

Coming soon Tabou featuring The Roots

Les Nubians

Tabou

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WBLZ-NEW YORK
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KCAQ-OXNARD/VENTURA
WJUC-TOLEDO
WKJS-RICHMOND
WDKX-ROCHESTER
WSOL-JACKSONVILLE

Promotion: Bruce Jones (323) 462-2114

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MD: Michelle Campbell
(212) 647-1000

**KKBT-Los Angeles**
PD: Harold Austin
MD: Donny Fields
(262) 634-1800

**WGCI-Chicago**
PD: Eroy Smith
MD: Jay Alan
(312) 754-3900

**WUSL-Philadelphia**
OM: Hettie Little
MD: Glen Cooper
(215) 683-8800

**WPHI-Philadelphia**
PD: Mctoa
(215) 8989-8900

**WDTJ-Detroit**
PD: Nate Bell
MD: Lance Partlow
(313) 871-0590

**WJLB-Detroit**
PD: Michael Saunders
MD: Kim Kelterby
(313) 995-2000

**WKDA-Dallas**
PD: Skip Drehahl
(972) 999-9991

**WKYS-Wash DC**
PD: Steve Hegwood
APD/MD: Los Las
301-311-1111

**WEDR-Miami**
PD: Cedric Holloway
(305) 632-7711

**WQOK - Nashville**
PD: Jim Kennedy
APD/MD/Music Director
615-352-0677

**WVEE-Atlanta**
PD: Tony Brown
MD: Ramesh Shablon
(401) 899-8800

---

"We’re not playing it yet, but I’m really looking forward to Whitney Houston’s next single, ‘My Love Is Your Love.’" — Harold Austin, PD, KKBT (The Beat)-Los Angeles

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**WWLS-Philadelphia**
OM: Hettie Little
MD: Glen Cooper
(215) 683-8800

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**gavin**

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**WQOK's 920 FM**

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**WWLS-Philadelphia**
OM: Hettie Little
MD: Glen Cooper
(215) 683-8800

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**gavin**
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<td>K-CI &amp; JOJO - Tell Me It's Real (MCA)</td>
<td>V793-Chicago</td>
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<td>23</td>
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<td>TLC - No Scrubs (LaFace/Arista)</td>
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<td>24</td>
<td>29</td>
<td>KIRK WHALUM - If I Do (Warner Bros.)</td>
<td>V793-Chicago</td>
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Kirk Whalum's soulful version of Stevie Wonder's "All I Do" with outstanding vocals by Wendy Moten is the gainer this week. Helping with the 30-24 move is KMJQ-Houston (35) WOL-T-Mobile (21), KJLH-Los Angeles (18).
Quincy McCoy is a creative anarchist. That doesn't mean that he overturns general managers' desks and torches radio stations, although he tells, in his new book, about a program director who regularly upended his sales manager's desk, and he recalls how, as a PD himself, he kept a firefighter's helmet in his office.

McCoy is a rambunctious, play-by-the-rules, paint-by-the-numbers radio. In his career as a DJ, program director, and, for the past four years as an editor at GAVIN, "Q" has made clear his passion for creativity in radio. He has also sought out fellow anarchists, including station owners, programmers, consultants, and air talent, to help him talk that talk and write that write.

Readers of McCoy, who began as editor of the Urban section of GAVIN, and now also serves as Senior Editor, have found inspiration and instruction in his annual "Q McCoy Workouts," aimed at Urban programmers facing ratings battles, but applicable to all formats, as well as his essays in his own department and in the feature "The Big Picture."

Now, in No Static, McCoy blends some of what he's offered in the pages of GAVIN with plenty of new material from such mentors and friends as Buzz Bennett, Paul Drew, and Bill Tanner. He looks hard at radio today and tomorrow with help from Jerry Clifton (the aforementioned desk-tosser) and Lee Abrams. From them, and many others, and from his own experiences, McCoy offers invaluable lessons on coaching, in inspiring talent and teamwork, on the nuts and bolts of programming and promotion, and on connecting stations with their listeners and their community.

Now, if you think No Static is another dry and starchy thesis on radio programming, you've got a bonus think coming. McCoy has been there, beginning in radio in 1968, and ranging from the glory days of Y-100 in Miami to the storied stars on WNEW/AM in New York City—and he takes you back. Back to his first romance with radio, his first glimpse of Manhattan, his most valuable mentor, and his own ups and downs in this industry that, for all the grief it can give us, we insist on loving.

It is a business that, while booming, faces tremendous challenges, as McCoy notes in "The Disconnect." But in the end, for McCoy and his fellow anarchists, it is best to think of radio as neither a business nor an industry. In the right hands, hearts, and minds, it is an art form, a creative craft, a form of communication that entertains, informs, and enlightens. Done right, and with a bit of luck (and killer marketing), it also makes money.

That's the kind of radio that gets Quincy McCoy fired up, and the kind of radio that he will help readers of No Static to achieve. The book will be published in August, by Miller Freeman Books in association with GAVIN Books. We are proud to present these excerpts.

—Ben Fong-Torres


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

Today's customers are media-savvy and expect more from radio than it's delivering. Times have changed, and it's time for radio to do the same. Some people would argue that radio has already changed. It has. There have been some amazing technical advances. But when it comes to human interaction, we've reversed directions. When it comes to dealing with customers (i.e., listeners), creative, flexible thinking has lost ground to rigid corporate thinking.

I believe the organizations that value suppleness remain vital and creative. Step back. Look, listen, and communicate directly with your customers. Passive research has made us passive and inclined to assume we know what the listeners want and don't want. The harder we hold on to specific assumptions, the more likely there's gold in letting them go.

In radio today, we have paperless studios. Computers program the music and hard drive systems have enhanced our stations' sound and eliminated the tedious work. These improvements should enable air talent more time to work on creative presentation and ways to relate to their listeners—that is, if creativity were truly part of our vision. But even with all our technological superiority, we're stuck in a groove. The old saying applies: "We have met the enemy and he is us."

Radio has become a second choice for young listeners. A second choice—and we're a free form of entertainment. Prerecorded cassettes, CDs, and video games are the Number One preference. This proves that we have become unresponsive to the reality of what our listeners want from us. The proliferation of tape and CD players in cars and the continuing attraction of Internet radio are becoming more attractive to listeners. Radio used to make a difference in people's lives.
How many times do you come across a remarkable voice like this one?

Once in a lifetime.

Nicole Renée

“How many times”
from her self-titled, self produced debut album

“A new voice that’s hard to forget.” - TIME

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www.americanradiohistory.com
Do you really believe playing 15-in-a-row makes for great radio? Too many of us have deeply held beliefs and strong emotional ties to antiquated formulas and theories, and more often than not, these assumptions act as filters to prevent us from seeing new opportunities and possibilities. This relates directly to radio’s lack of innovation and the unwillingness to take an active part in change; it also factors into radio’s failure to keep pace with our culture’s growing diversity and an inability to incorporate that vibrancy into our organizations. Creativity enables the transformation of one form of knowledge to the next. To me, there is no greater celebration of life than creativity—especially at work. Let’s face it: in this business, our work is our life. Isn’t it worth the investment of time and energy to create a vibrant product? Great radio stations succeed because they encourage a strong creative environment; it’s woven into the fabric of the station’s lifestyle and is essential to its overall vision. A creative climate—and team members who collaborate well—equals success.

I am a creative anarchist. I want to rejuvenate the creative spirit in radio. I’m an advocate for establishing a new playing field at work, one that allows people to freely tap into their creative spirit and apply it to their craft. For this to happen, the industry needs better coaches; great coaches who can combine their talent for listening—caring and staying in touch—with an ability to pass along knowledge to their players. If you want to stand out, prosper, improve your basic coaching skills, and help your radio station break through today’s conventional barriers, join my movement and become a creative anarchist. Work against the status quo and help restore creativity as a dominant fixture of radio’s culture.

Radio by the numbers is boring, predictable, and formula-driven. All events—music, news, information, and canned entertainment—are tightly scheduled and modulated. Creative stations, on the other hand, stretch the rules and encourage personnel to play and employ. Like good schools, creative radio stations employ innovative methods to reach listeners (students) and involve them in the process of listening (learning).

America’s growing dependence on research is disturbing. We now create by consensus; we’re afraid to allow room for what made us great—singular artistic visions.” —QM

“America’s growing dependence on research is disturbing. We now create by consensus; we’re afraid to allow room for what made us great—singular artistic visions.” —QM

Instead, from the political arena to the Broadway stage, consumer research founded on the old advertising adage—that the customer is always right (even if the customer has no experience, knowledge, or taste)—is a primary determining factor. Focus group results are replacing personal belief and creative vision. In Washington, politicians don’t make a decision without checking with their pollsters; they’re not leading, they’re just mirroring the general psyche of the country. Hollywood movie endings are reshoot until test audiences give a favorable test score; the result is the same repetitive storyline in movie after movie. In an effort to increase circulation, many newspapers across the country are using reader-preference surveys to determine what stories—even comic strips—should be priorities. Get your crimes and cartoons right here!

In 1986, Garth Drabinsky, a veteran movie producer, bragged in the New York Times about transferring Hollywood practices of research to the stage. He hired a polling firm to calibrate audience reactions to find out what “works” and what doesn’t. Drabinsky claimed to have altered one play’s script 20 times based on these polls. His hit Broadway show, Ragtime, has earned more than $20 million, leading other producers and theater owners to become assembly line manufacturers of art by using similar surveys and exit polls to attract repeat customers. If Broadway—the tightrope where humans step nightly without second chances—won’t take the dare on art anymore, where are we headed?

Of course, radio has been dependent on research for decades. And today with consolidation, we’re also answering the call of the sales imperative: be popular; be accessible; get more quarter hours than the other guys. We have market research companies that tell us what passive listeners want to hear. Every company has a simple process to ensure that your station is liked. They systematically exclude music that provokes the strongest reaction—positive or negative—resulting in a music mix that is predictable, homogenized, upbeat, and, most important, safe. When it comes to choosing new music, the rule has become: Stick with the tried and the true artists; always be skeptical of newcomers.

If all this research really works, why is radio constantly late in picking up on new musical trends? Rap, Alternative, dance or electronic music can dominate retail sales with little or no radio airplay. Underground artists sell out venue after venue without the aid of radio. How? They don’t need it. The energy of their creativity has an aura of excitement that doesn’t need “heavy rotations” to reach listeners; they’re already connecting with listeners on an emotional level. That’s what creative radio stations used to do.

If polling really worked, people wouldn’t distrust politicians and their motives. Hollywood wouldn’t fear independent filmmakers and their ability to incorporate reality into entertainment, there would be more hit shows on Broadway than off, and radio listening wouldn’t continue to decline year after year.

We need to end our heavy dependency on research. We should enter a creativity rehabilitation program, where we can be reminded every day—as I am whenever I look at my son, hear a great radio station, or see an inspiring film—of the richness of the particular, not the abstractions of the general.

The question is, how do we reconnect with our customers? How can radio reinvent itself as a vibrant entertainment alternative? I believe the answer is to engage listeners interactively. This means giving control to the listeners. Some programmers will say, “We play what the listeners want,” but the reality is, that’s just lip service.

Giving the listeners power—being instantly responsive to their changing needs and values—would promote active involvement. Interaction would give listeners a real sense of participation and proprietorship. Active involvement must be an essential element of radio’s relationship with its customers. Active participation could revolutionize this industry, which, of late, has been dominated by numbers, information, and analysis. The passive approach is dated. Being interactive means listening to your customers and tapping into their feelings. Together, you will be emotionally connected. Interaction with the customer would break us from the habit of assuming.

I’m not suggesting anyone should stop using research, because research is important, but let’s remove it from its pedestal. Research is just part of the puzzle in the creative process. Remember, radio is a live art form. All the statistics and information must be filtered through an emotional context. People come first, then the ideas, then capital, information, and technology. Once programmers realize you can’t grow and improve without being connected to your listeners, creativity will once again become a strong Ally.

The Reconnect: Touching the Customer

Forget jingles, voice-overs, lead-ins, and live remotes. Forget, for that matter, the music. The voice of the customer is the most important sound in radio today.

Radio business depends on getting and keeping customers. It is essential that you build an internal communications pipeline that helps create an intimate portrait of your customers, a pipeline that reports good and bad stories from customers every day. But how do you do it? How do you field complaints, solve problems, calm nerves, provide service, and still run a radio station?

When I was Operations Manager for KBXK (The Box) in Houston, we were competing against a station that was programmed very similarly to ours. The two stations had shared some of the same air talent, sponsored similar promotions, and were musically very close. Our goal was to differentiate ourselves from them and end the problem of listeners confusing us. Our daily research indicated that the stations shared listeners and that this would eventually take a toll with our PTAs. To avoid this erosion, our programming department began contacting members of our target audience and asking them questions that would help us stay a step ahead.
dj dmd

go back home

the follow-up to his smash hit
"25 Lighters"
from his Eastwest debut
Twenty-Two; P.A. World Wide

executive producers: DJ D.V.D., John Williams III and Chandrea Celestine
produced by DJ DMD for DJ DMD Productionz
consulted by Wendy Day from Rap Coalition

INNER SOUL
of our competitor.

We called listeners who had made critical as well as favorable comments about the station. This provided us with valuable insights about our strengths and weaknesses. It enabled us to develop intelligent plans for promotions and, more important, to design community activities that the listeners really wanted. It improved our knowledge of how the market felt about specific issues, music, and cultural events. All we had to do was pick up the phone and listen to the voice of our customers.

We can all get research reports filled with beautiful charts and tables, but the way something is said—what a single customer emphasizes or what is repeated by many listeners—is often most important. Learning from customers means more than just reacting to comments; it means developing the capacity to anticipate and prevent negative perceptions. This, in my mind, is better than research data. This is behavioral data.

Don’t be a slave to passive research. Don’t try to reach your listeners only through advertising on TV or outdoor marketing. Become interactive with your listeners on a daily basis. When you’re actually communicating with your customers, interpreting the slightest inflection in their voice can mean the difference between making the right or wrong decisions in the future. You can’t hear a change of intonation or feel the difference it makes in a response by reading research reports. You can’t answer their questions. The only thing better than listening to the voice of the people is getting out and touching them. If you have walls of insulation up between you and your customers, tear them down and reconnect.

In A Passion for Excellence, the best-selling business book that offers scores of practical insights, authors Tom Peters and Nance du Jardin discuss a concept they call the “Daily Dose of Reality.” What this means is finding ways to stay in touch with your customers every day. The objective is threefold: To let your customers know they are important to you; to uncover problems before they become major irritants; and to give yourself a daily reminder of what the real world is saying about you.

American newspapers and newspaper journalists are facing a huge credibility problem with their readers. A 1998 study commissioned by the American Society of Newspaper Editors, which is made up of 850 top-ranking news executives, has found that the public backlash against newspapers has reached an unprecedented level. “Scary,” says Peter Bhatia, Executive Director of the society. "In the last decade or two, society has become much more cynical about its institutions. And newspapers are institutions."

Radio is an institution, too. We need to be checking our performance level with our customers. There is a lot we can learn from examining the newspaper industry’s fall from grace. The newspaper business has struggled in the last few years with declining circulation and now faces serious competition from the Internet. Attempting to improve its financial health, many experts feel that editors—be they employees—are forced to write editors to be compelling—have forced their writers to overreach in their reporting. Recently, several big city newspapers, CNN, and Time magazine have all had to apologize publicly for incorrect and (in some cases) fabricated stories. In 1999, many readers, when asked, said they believed that many allegations reported about President Clinton’s affair with Monica Lewinsky were reckless, sensational, and occasionally trumped up to sell papers.

**Never Underestimate Your Customer**

In the search for higher profits, many newspapers have underestimated their readers’ intelligence and have made the mistake of thinking that playing up the trivial, perverse, and bizarre could be a winning formula. But instead of holding the readers’ attention, it has turned them off.

Trying to give the customer what they think they need—instead of what they want—is a losing proposition. This type of arrogance has led to a loss of credibility and loyalty. Don’t fall into this trap. Remember (newspapers have already found this out the hard way) that only through innovation can you continue to serve the needs of your customers.

**False Advertising**

In radio, our credibility has been in jeopardy since the first time someone said, “We play the most music.” Our positioning statements are misleading. Most music stations don’t play a large variety of music. They certainly don’t play fewer commercials. And they don’t offer tons of new music first. Any listener who commutes knows (whether consciously or unconsciously) that she will hear the same songs in the same hour as she did the day before. Radio has become too predictable. A pre-dictable station is a boring station. A boring station lacks credibility.

We should have honest branding statements that offer the listener a guarantee of services: music, news, traffic, and entertainment. After all, it is our job to give our customers a pay-off for listening.

**Bad Contesting**

Unfortunately, most radio stations overlook the fact that more than 70 percent of their listeners never even attempt to participate in contests. A good contest is designed to entertain the people who don’t play. Jeopardy is a great example. It’s interesting, simple to play, and delivers a payoff to viewers who are not going to win anything.

We should stop offending listeners with phrases like “easy to win” and “caller number nine.” The challenge is clear: either come up with new contests and alternative ways of winning or don’t do any contesting. Trying taking calls at random and really having instant winners. Many stations today take fax winners and others are beginning to use the Internet for contesting. It’s a start.

The staple of radio contests—the pumped-up winner screaming, “Oh my God, I can’t believe I won!”—is a cliché. The high energy winner promo should have been eliminated decades ago, because listeners are so bombarded with commercial hype that they have become cynical and weary of such advertising. It’s time to be real and take an honest approach to protect your station’s image. Try to incorporate more mystery, fun, and real excitement in your contest promos. To write a good contest promo, follow these three steps:

1. Tell the listeners in your first sentence what you’re giving away;
2. Explain to the listeners how this contest is different and how they will benefit from it; and
3. Explain how to win.

Three more simple concepts are necessary to add excitement to any promo: length, pacing, and effective production. Promos should be short and to the point. Anything longer than 30 seconds means you’re just repeating the message. The pacing or the rhythm of the promo is where the creativity really begins. Through editing and voice delivery, you can enhance or subdue your message to match your station’s image. Use cinematic sounds around colorful words to heighten the excitement and add creativity and style to your promo. Here’s an example:

**SFX:** The sound of a giant’s huge feet crashing onto the landscape, shaking the ground like an earthquake. In pace with every step, we hear the Giant’s heavy electronic voice say: Giant: Jam! Jam! January is here! (a woman’s voice screams in the background) It will be a monster! Music: Scary chase music from a horror film fills in the spaces.

Then we hear the friendly station announcer:

**VO:** To kick off the new year right, Q-FM is jamming monster music marathons, commercial free, and giving away Jeep Cherokees during the entire month of January. All you have to do is listen to the music marathons, count the songs, and when you hear January step across your dial.

**SFX:** January foot crash! (Then Giant says “I am January!”)

**VO:** ... call, fax, or email the correct number of songs in to Q-FM and qualify to win a Jeep Cherokee, all through the month of January. Only on your music marathon station, Q-FM.

Somewhere along the line, the responsibility of producing excitement got switched to the listeners. But in reality, it’s the PD’s job to produce promos with dynamic words and sound design; it’s the jocks who must be unpredictable, spontaneous, and execute contests in an entertaining and personal way.

**Paul Drew on the Bottom Line**

As a young man, Paul Drew spent a lot of time by himself, pretending to be on the radio. He began his radio career in earnest before he started high school, on a local station in his hometown of Detroit. By 1966 he’d programmed WXIX-Atlanta and KHJ in Los Angeles, and risen to Vice President of Programming for RKO Radio. He was called “the Fifth Beatle,” because his power to make or break records made him the only
programmer to travel with the Beatles on all their American tours. His stations always got early exclusives of all the Beatles' hits. Drew's imprint on Top 40 radio, programmers, and personalities is simply legendary. Today, Drew is the President of Paul Drew Enterprises, Inc. and USA Japan Company in Los Angeles.

Q: What kind of effect has deregulation, consolidation, and radio clustering had on our ability to program creative radio?

Paul Drew: Creativity is something that comes from within. I don't know if there's any less creativity today than there was 30 years ago, but there may be less of it getting used today. I think there is always a place for creativity in radio, regardless of whether someone owns 50 stations or 600.

But wouldn't you agree that there is a lot more pressure on stations to perform financially and reach bottom line goals? Has that shift made creative radio less of a priority?

There is a different model today—a different set of goals—because most stations are part of large groups. The groups have to service their debt and hit certain profit targets. Today's investors expect to get a better return on their money from radio than from IBM or government bonds. That's pressure.

You've said that the sound of a radio station is an extension of the program director's personality. Do you think, given today's economic pressure, that a PD can still get the sound from inside his head on to the air?

That comes under the heading of salesmanship. If you can convince the powers that be of what you can do, if you can gain their confidence in who you are, you will get the opportunity to pull it off or go down in flames. I still believe that the guys and gals who have great personalities generally have great radio stations—if allowed to do their thing. I hired Jerry Cagle to program WRKO in Boston, even though I'd never heard an aircheck of his radio station. We talked for several hours in Los Angeles and I liked what he said, so I sent him on to Boston.

He had as much at stake as I did. Now that the radio station buying frenzy is over and it's time for these corporations to operate all these stations, group philosophies have changed from "get the emotion out, it's a business" to "let's put some fun and creativity back in the business."

Why the turnaround?

In the case of any business, whether it's airlines or hotels or radio, the buying part is the easiest part. You get the financing, you buy it, now you own it. Then comes the real challenge: how do you manage it? This is a tough phase for these companies...and the longer they're in this phase, the tougher it gets. If these large companies don't have any transactions within a 12-month reporting period—sooner in some cases—they're going to have to stand on their record and match this year's results for each facility with the previous year's results. McDonald's does it all the time, but as these companies were growing, and as the gross sales figures were increasing, there wasn't much emphasis on how stations were really doing. But if you're not acquiring or trading anything, then the attention turns to the individual performance of each property. That's why people are singing a new tune.

When our industry adopted research as gospel in the late '70s and early '80s, and "more music less talk" took over, did that kill a generation of air personalities who had nowhere to blossom?

The only place for personalities to blossom today is college radio, where there's no pressure to raise ratings and make money. Because of satellite technology and the very nature of consolidation's long reach, even the smallest markets don't have the farm teams that existed 25-30 years ago. There are so few places to practice and shape your craft. The same thing holds true for program directors; there are not a lot of places where you're given the opportunity to make mistakes, learn from them, and get to make more mistakes.

So where are these new personalities and program directors going to come from?

They will probably come from outside of radio. I've never believed that someone has to be a disc jockey between the music in order to get people to listen. You just have to be an interesting person, and in my case, have an economy of words that fascinates the listeners.

Bill Tanner on Personality

What is the difference between a good jock and a great one? In 1975, when I worked with Bill Tanner at the legendary Y-100 in Miami, he gave me an answer that I've never forgotten. "A good jock is like a small steel ball rolling effortlessly through a shag carpet," Tanner said. "It speeds along, evenly, straight to the end. The shag carpet represents the listeners who fold over for a second as the steel ball passes by, then bounce back in place.

"A great jock," he continued, "is that same steel ball with a piece of gum on it. Now when you roll it on the shag carpet, its path is slower, rougher, uneven, and by the time it gets to the end, it's got pieces of the rug stuck all over it. The pieces of rug are listeners, clapping.

"The challenge today, like it was at Y-100 20 years ago, is to win," adds Tanner. "The answers still come from the artistic and creative side of programming, as much as from the computerized statistics. It is what you do with research that will make your station great."

Q: What do you look for in a radio personality?

BT: Originality. A lot of times I hired people right off the street or who didn't have a lot of previous experience. Jim Reihle (Tanner's former longtime sidekick), for example, had been a switchboard operator at WOPT/TV in Jackson, Mississippi. I think what you have to do is look for an original spark. Look for something that shows that they are interested in doing something other than playing a record and saying the time and temps. I knew that Reihle had this whole world of character voices in his head trying to get out—plus he was hilarious just standing around talking.

Why is there a lack of imagination in radio today?

Because everybody has decided that everything can be researched down to a fine point. They believe that as long as you say the positioning statement over and over and they will win. And it may win, until somebody comes along doing something better—and that's the problem. You need to have an imaginative approach to the things that you're going to sell. You have to use research wisely. You have to research your songs and have a limited playlist, particularly for hit-oriented radio.

I do think that anybody with imagination and brevity is going to win. A great example of that was the morning and afternoon guys on KJU and most recently K-EARTH, Robert W. Morgan and The Real Don Steele. God rest their souls. Those people really illustrated entertainment with brevity.

The people at Y-100 were another good example. We were doing Top 40 radio—just playing the hits—but with a little variation which made it sound fun; we detached from the boredom factor, which can be high in hit radio. I think people like Robert W. Walker could say more in the least amount of words than anyone. Robert brought the Drake format discipline. He had worked at two Drake stations and knew you had to get on and get off without a lot of bullshit. He taught us all by just doing.

Robert W. Walker (member of the

"Because of satellite technology and the very nature of consolidation's long reach, even the smallest markets don't have the farm teams that existed 25-30 years ago. There are so few places to practice and shape your craft." —Paul Drew

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South Florida Radio Hall of Fame):
It was Tanner who taught me how to do that. Drake taught me how to be brief and how to basically do liners, how to communicate with infliction instead of a quantity of words. Bobby Ocean had the quote of my life; he said: "It's not what you say, it's how you say it." That still gives me goose bumps. But it was Tanner, who came from MOR radio with a real show-bizzy, razzle-dazzle entertainment background, who added the final touches. When he put that high entertainment quality on top of the Drake brevity, that was it! That was Y-100.

Lee Abrams on the Future of Radio
"The similarities between radio in the '70s and what we're trying to do with satellite radio are unbelievable," says Abrams. "What was happening with AM versus FM back then—the migration of listeners from the AM dial to the FM dial—is exactly like what will happen in the year 2000. The headline will read, 'XM Does to FM What FM Did to AM.' I think that's a pretty powerful statement."

Q: You obviously feel that programmers today aren't passionate enough about music and are out of touch with listeners. LA: Again, it's back to 1970, when so many AM PD's were out of touch with the listeners. The same thing is happening now.

When the first Beatles Anthology album was released in 1995, ABC Television did a special that was top-rated five nights in a row. There were full-page ads in USA Today. There was tremendous awareness about that CD. At the time, I was working for a classic rock station that will remain nameless. I asked the PD what he was going to do, the Beatles being a big core artist. He said they were going to play only one cut, the designated "new" single, "Free as a Bird." He said that [the Beatles] were too unfamiliar.

"Research is cool, but it's only part of the answer. Today nobody's dealing with the second part of the formula: development. Research gives you a blueprint, but you have to build the house with other materials." —Buzz Bennett

I would have played nothing but that album for the entire five days! FM now is in the same situation AM was in. In doing research for our formats, I went back and listened to radio airchecks from 1964. Back then, when, say, Herman's Hermits came out with a new record, they treated it like Elvis. It was a major event.

In 1986, you wrote to your AOR Superstar stations: "More music, less talk, more variety...enough already. The same songs over and over again...enough already. I believe it is a strategic point to inject freshness into traditional radio."

One of our mission statements at XM is to be eccentric all the way to the bank. We believe that doctors and airline pilots can't be eccentric, but we're radio people—hey, let's get nuts! We are going to create a 24-hour morning show. People are always asking me, "You're national. How are you going to deal with mornings?" It's always going to be morning on XM. Other stations may believe that there is an FCC law that says radio must become boring at 10 a.m., but we're not willing to shut down creativity. We're going to be always on.

We will be cliche busters. We will actively look for cliches in radio and get rid of them. We think in stereo and will create cinematic radio—theater of the mind—with a real emphasis on amazing production. Great radio stations must always reinvent production, always sound different, fresher. That's very important.

If you're going to survive in the upcoming battle of the [radio] bands, you've got to do what I call "amazing radio." It's a way of thinking, an attitude and energy within the building. It's the magic between the records and out on the street.

Buzz Bennett on the Importance of the Street
Q: What's the difference between radio today and radio of the '60s and '70s?

BB: Everybody today is surviving on research. People aren't using their instincts. There's no instinctual movement; it's all rational movement, which is OK in a non-creative industry, but in radio, it takes people who want to drive themselves to create something new.

But in 1972 you used in-depth research at KGB in San Diego to beat Bill Drake's KGB. It was a useful tool then. Why not now? You just said it. It was just a tool. Research is cool, but it's only part of the answer. Today nobody's dealing with the second part of the formula: development. Research gives you a blueprint, but you have to build the house with other materials.

Remember, in-depth research means more than just waiting for some guys to send me their report. You've got to be in the streets with the people, finding out what's happening and creating that energy on the radio. I've been credited as the first guy to do call-outs and tabulate requests and record sales, but it is still just part of the blueprint. If you just follow the blueprint, you'll never find your listeners. I'm a street guy, and I've always believed that most of the answers are in the streets. You just have to go out and get them. When your challenge is to get people to listen to a radio station, the art of looking and listening to the street is essential. The language you find out there—the way the people really talk—is a key to separating your station from the rest.

Give me an example of language from the streets that worked for you. The expression "rip-off" came from the street. I did "The Great Rip-Off" contest on KBBQ and Charlie Van Dyke, who was my competitor at KGB, later confessed that listeners would constantly call his request lines asking, "Hey, when can I rip you off?" He said that [his] station was demoralized and never recovered.

What makes a creative radio station? A cause that requires a team of talented people to blend into a focused unit. Synergy. Everybody in the radio station must believe in the cause with their hearts and souls. The spirit produced by [this cause] is so strong that the listeners can feel it. They want to be a part of something like that.

I listen to stations today and the jocks sound like computers. They don't have a cause; there is no heart involved in it, no passion flowing through the airwaves. I have a hard time listening to radio today. I don't hear that spark of creative people who believe in what they're doing. A great jock projects from inside, to get inside the listener. That's when you'll hit a responsive chord with the audience.

The objective is to create an original radio station full of excitement, enthusiasm, and charisma. If the listeners feel that positive, good-time vibe, they are going to want to share that; they'll stay tuned longer and they won't even know why. It's contagious. People always want to be around upbeat, positive people. If your station is up, positive, and smoking, everybody wants to listen to it. If your station is bland, vanilla, and mediocre, nobody wants to listen to it.
ON THE STREET...

Timbaland & McGoo
"Can u Get Wit It"

Mercedes
"It's Your Thing"

Westside Connection
"Let It Reign"

Tru
"Hoody Hoo"
"Tru Homies"

ON THE AIR...
For KRTI WDMG
Most
www.hotac.com

Mike
gavin
Sample
in
Service
Top
June
21,
Added
etyUhl
song
in
any, subject
/MODERN
A
-1971.
the
outlet
immediately. It's
been alluded
will
hold
a
day-to-day
operations on
the
Radio family, but for
the
time
being he will continue to
consult
and work on various
projects for the
Cox
chain. Additionally, he plans
to
focus
on
his
radio
consultation
work.

Ebbott Named OM/ PD at WAKS-Tampa

Chris Ebbott, most recently the APD/ MD at KYSR (Star 98.7)-Los Angeles, has
been
named OM/ PD at Clear Channel's Hot A/C WAKS (100.7 KISS FM)-Tampa. WAKS
GM Dan DiLoreto says of Ebbott's appointment: "It's with a great deal of excite-
ment and expectation that we welcome Chris to Tampa Bay. In an ever-grow-
ing market like Tampa Bay, we feel an off-air Ops Manager/PD can better serve
the
station
and help KISS focus on
winning the Adult
Contemporary
radio race."
Ebbott
tells
Gavin,
"This
is
a
terrific
opportunity.
I'll
be
working for
a
good company
and
good management. I am especially excited to have the chance to
be
working
with
GM Dan DiLoreto and Clear Channel's Tom Owens and Randy James."
Ebbott's first
day
on
the
job
is
June
15. His predecessor, super radio
veteran
Mason
Dixon,
will
continue
as
part of the KISS team
with his legendary
morning show.

Impact \dates
(as always, subject to change):
JUNE 21 & 22:
HOT/ MODERN A/C:
Angrylala "The Milkshake Song" (Blackbird/Atlantic)
Lenny Kravitz "American Woman" (Virgin)
LEN "Steal My Sunshine" (WOR)
Martin's Dam "Glad..." (from Election (Hybrid)
Shawn Mullins "What Is Life?" (from Big Daddy) (Columbia/CBG)
Red Hot Chili Peppers "Scar Tissue" (Warner Bros.)
Martin Sexton "Love Keep Us Together" (Atlantic)
Donna Summer "I Will Go With You (Can'T Be Parting)" (Epic)

Radney Foster

LABEL: Aristox Austin
PROMOTION CONTACT: Clay Neuman
(615) 846-9186
CURRENT SINGLE: "Godspeed (Sweet Dreams)"
HOMETOWN & BIRTHDAY: DelRio, Texas;
July 20, 1959
MAJOR MUSICAL INFLUENCES: "The
Beatles, Waylon Jennings, Ray Charles,
Buck Owens, and Neil Young."
WHAT RADIO STATIONS DID YOU GROW UP LISTENING TO?"KDLK-Del Rio
and
WERF-Azona, Mexico, the 500,000-watt
pirate station across the border—home of Wolfman
Jack and renegade
Country and rock in the
'70s. (As in ZZ Top's "I Heard It on the X")"
WHAT'S IN YOUR CD PLAYER AT HOME?
"Bruce Robinson, Van Morrison, Sarah
McLaclhan, Ben Folds Five."
WHAT INSPIRES YOUR SONGWRITING?
"The highs and lows of life."
THE LATEST FAO YOU ADMIT TO TRYING
"My wife got me hooked on Felicity."
IF YOU COULD TRADE PLACES WITH
ANYONE FOR A DAY, WHO WOULD IT BE
AND WHY? "I'm the seven-year old, so I could
remember what it was like to see the world
through the eyes of a kid."
SOMETHING PEOPLE WOULD BE
SURPRISED TO KNOW ABOUT YOU: "I'm the
illegitimate love child of Shirley Jones and
Isaac Hayes."
QUOTE ABOUT "GODSPEED": "I wrote
this song as a lullaby for my son, I hope it
reminds people of the precious things in life."

New Ventures for KOST's
Jhani Kaye

Cox mainstream A/C outlet KOST-Los Angeles Station Manager, Program
Director, and radio leg-
end Jhani Kaye has announced
he'll be stepping down from his
day-to-day PD duties, effective
immediately. It's been alluded
to that Kaye (who's programmed
KOST for 17 1/2 years) will hold
a corporate post within the Cox
Radio family, but for the time
being he will continue to consult
and KOST and work on various
projects for the Cox
chain. Additionally, he plans
to
focus
on
his
radio
consultation
work.

Television production company
Los Feliz Post and is also available
as a radio consultant. Station
APD/MD and five-year KOST vet-
eran Johnny Chiang has been
named Interim PD.

As far as finding Kaye's replace-
ment, KOST's VP/ GM Howard
Neal tells GAVIN, "Johnny
Chiang has
understudied with Jhani and
will be handling the day-to-day
day
operations on an intern
basis. Additionally, we'll be
following the corporate
corporate
process of speaking
with individuals within the
company
before making a final
decision on Jhani's
replacement."

Friends or potential clients may
now reach Kaye at: Los Feliz Post,
Hollywood-Los Feliz, 6146 Sunset
Blvd., Suite 810. (323) 462-EDIT;
Fax: (323) 663-1971.

www.americanradiohistory.com
A Love Song For All Time.

Barbra Streisand

I've Dreamed Of You

The first single from the album
“A LOVE LIKE OURS.”

“I hope this song inspires your own loving spirit.
Love is what life is all about.”
—Barbra

The new album from
BARBRA STREISAND.
In stores Tuesday, October 5.
Single in stores Tuesday, June 22.
GavinAC

Adult CONTEMPORARY

<table>
<thead>
<tr>
<th>SPINS</th>
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<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>PHIL COLLINS - &quot;You'll Be in My Heart&quot; (Warner Bros.)</td>
<td>1084 1018 +46 86</td>
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<tr>
<td>2</td>
<td>2</td>
<td>SIXPENCE NONE THE RICHER - &quot;Kiss Me&quot; (Sound/Columbia)</td>
<td>1572 1598 -26 82</td>
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<tr>
<td>3</td>
<td>3</td>
<td>N' SYNC - &quot;God Must Have Spent A Little&quot; (RCA)</td>
<td>1348 1404 -55 84</td>
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<tr>
<td>4</td>
<td>4</td>
<td>BACKSTREET BOYS - &quot;I Want It That Way&quot; (Jive)</td>
<td>1402 1396 +36 83</td>
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<tr>
<td>5</td>
<td>5</td>
<td>SARAH McLACHLAN - &quot;Angels&quot; (Nettwerk/Arista)</td>
<td>1122 1288 -166 85</td>
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<td>6</td>
<td>6</td>
<td>CHER - &quot;Believe&quot; (Warner Bros.)</td>
<td>1103 1255 -152 79</td>
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<tr>
<td>7</td>
<td>7</td>
<td>SARAH McLACHLAN - &quot;I Will Remember You&quot; (Arista)</td>
<td>1246 1130 +116 82</td>
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<tr>
<td>8</td>
<td>8</td>
<td>SHANIA TWAIN - &quot;From This Moment On&quot; (C/TM)/EMI</td>
<td>1183 1105 +78 86</td>
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<tr>
<td>9</td>
<td>9</td>
<td>98° - &quot;The Hardest Thing&quot; (Universal/UMG)</td>
<td>1184 999 +185 78</td>
</tr>
<tr>
<td>10</td>
<td>10</td>
<td>MONICA - &quot;Angel Of Mine&quot; (Arista)</td>
<td>952 992 -40 81</td>
</tr>
<tr>
<td>11</td>
<td>11</td>
<td>FAITH HILL - &quot;Let Me Go&quot; (MCA/Curb)</td>
<td>882 896 -14 75</td>
</tr>
<tr>
<td>12</td>
<td>12</td>
<td>SHANIA TWAIN - &quot;That Don't Impress Me Much&quot; (C/TM)/EMI</td>
<td>788 825 -37 69</td>
</tr>
<tr>
<td>13</td>
<td>13</td>
<td>EDWIN MCCAIN - &quot;I'll Be&quot; (Lava/Atlantic)</td>
<td>668 674 -6 78</td>
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<tr>
<td>14</td>
<td>14</td>
<td>R. KELLY &amp; CELYNE DION - &quot;I'm Your Angel&quot; (Jive)</td>
<td>555 667 -112 81</td>
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<tr>
<td>15</td>
<td>15</td>
<td>PHIL COLLINS - &quot;True Colors&quot; (Atlantic)</td>
<td>592 597 -5 78</td>
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<tr>
<td>16</td>
<td>16</td>
<td>ELTON JOHN &amp; LEANN RIMES - &quot;Written In The Stars&quot; (Curb/Rocket/DJ/C)</td>
<td>452 597 -145 70</td>
</tr>
<tr>
<td>17</td>
<td>17</td>
<td>ELTON JOHN/HEADLEY/SCOTT - &quot;A Step Too Far&quot; (Rocket/DJ/C)</td>
<td>661 530 +131 73</td>
</tr>
<tr>
<td>18</td>
<td>18</td>
<td>JIM BROWNE feat. MICHAEL W. SMITH - &quot;Love Of My Life&quot; (Windham Hill)</td>
<td>432 445 -13 66</td>
</tr>
<tr>
<td>19</td>
<td>19</td>
<td>RICKY MARTIN - &quot;Livin' La Vida Loca&quot; (C/CRG)</td>
<td>544 427 +117 41</td>
</tr>
</tbody>
</table>

One of the week's biggest chart jumpers—Martin is the #1 most spun song at WRMF West Palm Beach and KBIG Los Angeles.

20   | 20 | ROB STEWART - "Faith Of The Heart" (Universal/UMG) | 418 424 -6 65 |
21   | 21 | JIM BROWNE - "Destiny" (Windham Hill) | 358 396 -38 45 |
22   | 22 | VONDA SHEPARD - "Baby, Don't You Break My... (Jacket) | 351 390 -39 58 |
23   | 23 | JOHN MELLENCAMP - "I'm Not Running Anymore" (Columbia/Cr) | 327 380 -53 44 |
24   | 24 | ALL-4-ONE - "I Will Be Right Here" (Atlantic/555) | 345 355 -10 41 |
25   | 25 | NOLBERT LANE - "Harmless" (Reggae/C) | 302 323 -21 49 |
26   | 26 | EDWIN MCCAIN - "I Could Not Ask For More" (Lava/Atlantic) | 345 284 +61 28 |
27   | 27 | NA LEO - "Poetry Man" (MPL) | 163 245 -82 50 |
28   | 28 | JOHN TESH with JAMES INGRAM - "Forever More... (CSTP/Mercury) | 172 235 -63 36 |
29   | 29 | QUNCY JONES - "I'm Yours" (Glee) | 223 233 -10 42 |
30   | 30 | SUGAR RAY - "Every Morning" (Lava/Atlantic) | 243 224 +19 11 |
31   | 31 | SOPHIE R HAWKINS - "Lose Your Way" (Columbia/CRG) | 232 196 +36 31 |
32   | 32 | BOYZONE - "No Matter What" (Ireland) | 213 193 +20 31 |
33   | 33 | BRITNEY SPEARS - "Sometimes" (Jive) | 211 143 +68 18 |
34   | 34 | NATALIE COLE - "Snow On The Sahara" (Elektra/EMI) | 233 226 +9 21 |

Ms. Cole scores the week's debut honors with early significant airplay at WTPR, KEZ, K103, WTCB, and WDEE.

35   | 35 | CHE - "Strong Enough" (Warner Bros.) | 159 132 +26 14 |
36   | 36 | JIMMY BUFFETT - "Peaches On The Edge" (MCA/CUR/JOHNS) | 161 190 +29 20 |
37   | 37 | THE CORRS - "So Young" (Atlantic/Lava) | 112 108 +4 17 |
38   | 38 | SKY - "Love Song" (Atlantic) | 117 97 +20 18 |
39   | 39 | GRANDY - "Have You Ever" (Atlantic) | 81 88 -7 10 |
40   | 40 | GLO GO DOLLS - "Slide" (Warner Bros.) | 89 84 +5 5 |

All 24/7 chart research is conducted and supplied by mediumbase research. A division of Premier Radio Networks, Inc.

All non-mediumbase 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 G2 tracking services are available until 12:00 noon Wednesday Pacific Daylight Time.

A/C CHARTBOUND

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<tr>
<th>A/C CHARTBOUND</th>
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<tbody>
<tr>
<td>MADONNA - &quot;Beautiful Stranger&quot; (Maverick/Warner Bros.)</td>
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<tr>
<td>SARAH BRIGHTMAN - &quot;Deliver Me&quot; (Angel)</td>
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<tr>
<td>JAMES INGRAM - &quot;I Believe In Those Love Songs&quot; (Private Music/Windham Hill)</td>
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<tr>
<td>BRANDY - &quot;Almost Doesn't Count&quot; (Atlantic)</td>
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<tr>
<td>PAUL ANKA &amp; ANTHEA ANKA - &quot;Do I Love You&quot; (EPIC)</td>
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<tr>
<td>SHERYL CROW - &quot;Anything But Down&quot; (A&amp;M/Interscope)</td>
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<tr>
<td>KENNY ROGERS - &quot;The Greatest&quot; (Dreamcatcher)</td>
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<tr>
<td>K-CI &amp; JOJO - &quot;Tell Me It's Real&quot; (MCA)</td>
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<tr>
<td>MARY GRIFFIN - &quot;We Can Get There&quot; (Curb)</td>
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A/C RECURRENTS

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<th>A/C RECURRENTS</th>
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<tr>
<td>SAVAGE GARDEN - &quot;Truly Madly Deeply&quot; (Columbia/CRG)</td>
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<tr>
<td>SHANIA TWAIN - &quot;You're Still The One&quot; (Island Def Jam Music Group)</td>
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<tr>
<td>FAITH HILL - &quot;This Kiss&quot; (Warner Bros.)</td>
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<td>BACKSTREET BOYS - &quot;I Will Remember You&quot; (Atlantic)</td>
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<td>LeANN RIMES - &quot;How Do I Live&quot; (MC/CRG)</td>
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<tr>
<td>NATALIE IMBRUGLIA - &quot;Torn&quot; (RCA)</td>
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<tr>
<td>CELINE DION - &quot;My Heart Will Go On&quot; (EMI)</td>
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<tr>
<td>BACKSTREET BOYS - &quot;I'll Never Break Your Heart&quot; (Jive)</td>
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<tr>
<td>BACKSTREET BOYS - &quot;As Long As You Love Me&quot; (Jive)</td>
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<tr>
<td>MARIAH CAREY - &quot;I Still Believe&quot; (Columbia/CRG)</td>
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SpinCREECE

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<td>MADONNA - &quot;Beautiful Stranger&quot; (Maverick/Warner Bros.)</td>
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<tr>
<td>EDWIN MCCAIN - &quot;I Could Not Ask For More&quot; (Lava/Atlantic)</td>
</tr>
<tr>
<td>SARAH McLACHLAN - &quot;I Will Remember You&quot; (Atlantic)</td>
</tr>
<tr>
<td>MADONNA - &quot;Beautiful Stranger&quot; (Maverick/Warner Bros.)</td>
</tr>
<tr>
<td>TAL BACHMAN - &quot;She's So High&quot; (Columbia/CRG)</td>
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Reporting deadlines for G2 (Gavin Secondary) Hot AC and Mainstream AC stations stay the same:

Hot AC: Please report by 5 p.m. (PDT) on Mondays.
Mainstream AC: Please report by 2 p.m. (PDT) on Tuesdays.

You may call in (415) 495-1990 or fax (415) 495-2580 your report. Thank you very much.

www.americanradiohistory.com
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.
Our congratulations and best wishes go out to KYSR (Star 98.7)-Los Angeles PD Angie Perelli and newly-named WAKS-Tampa OM/PO Chris Ebott on their recent engagement.

Effective June 28, Chancellor mainstream A/C WLTW New York has a new address. Please direct all correspondence to WLTW/FM, 1133 Avenue of the Americas, 34th Floor, New York City, NY 10036. New main phone number: (212) 600-4000.

RCA Senior Director of Adult Radio Promotion Cheryl Khaner has relocated to the West Coast effective immediately. Reach her now at (310) 358-4013.

KXKR-Yakima/Tri-Cities, Wash. has gone satellite and will no longer be a Gavin G2 Hot A/C reporter. PD/M and 10-year programming veteran Brian Tucker is actively looking for his next challenge. Email him at briansien@hotmail.com
Boyzone "No Matter What" (Island Def Jam Music Group)

"I think it's one of the best sounding records of the year so far." —David Joy, MD, WPCH-Atlanta
STATION NEWS

- RATINGS ROUND-UP: "It's not me, maybe it just that everyone else sucks," guffaws Jeff Sanders, PD of WXNR-Greenfield, after the station bolted up yet again, from a 5.4 to a 6.4 in the latest trend. "Actually, we have 'rocked it up' a bit, with Pearl Jam, Live, Fuel, Nirvana, and that kind of sound," he reveals, before adding, "We keep the Korns and Marilyn Manson at night"..."I can attribute four things to our ratings rise at the X at 103.9," says WXEG-Dayton PD Jeff Stevens, which trended up, 3.3 to 3.6. "Lots of exciting trips, the morning show is continuing to grow, hit records, and finally, APD Rantz. Well, that's what Rantz wanted me to say, anyway," joshes Stevens...WBZ-West Palm Beach also went up 2.8 to 3.0. "16-34 was stellar for the Buzz," says PD John O'Connell. "Monthly we went from a 5.6 to a 10.4 in-demos. We attribute it to our 'work force' promotion)..." ...Chick-in-charge Susan Groves, PD for WARQ-Columbia, is excited about their 5.0 to 5.1 trend. "We're overachieving our sales budget each month, which really helps us stay true to our uniqueness," she says...KMYZ-Tulsa is up nicely from a 3.8 to 4.5. PD Lynn Barstow says, "We still feel like we're in the tenement, but we have decided to play the stuff the format listeners are most passionate about: Beasties, Korn, Hotyy Groove, Freestylers, Limp Bizkit."

- The KROG-Los Angeles Weenie Roast is on June 19th, but the station waited until just one week prior to put tickets on sale. "They sold out in about 8 minutes," says APD Gene Sandbloom, adding, "Which is just about as fast as the Ticketmaster machines can spit them out."

- WXRX-New York's "Dysfunctional Family Picnic" was June 11th, and although Hole was a no-show, the concert was a tremendous success with Limp Bizkit, Live, Kid Rock, Blink 182, and Rob Zombie, who performed a duet of "Dragula" with Howard Stern! According to station insiders, Rage Against the Machine kicked major booty.

PROFILE

The Freestylers Rock Hard!

BY KATIE ZARLING

"I find I just can't put it all into one style," confesses Aston Harvey, co-founder of England's Freestylers. "I have to use a lot of styles and fuse a lot of ideas together."

In 1992, Harvey got together with friend Matt Cantor, initially just to talk about music they were into—breakbeats, electronic, old funk and old school hip-hop. Bonded with house projects, the two teamed up to explore a more inspiring avenue of making music. "Originally it was just me and Matt on a couple of samplers," Harvey explains. "...a couple of breakers, DJ Jay Rock, and that was it. It was a bit unprofessional, but it kind of rocked out and we were really into it."

Harvey and Cantor borrow from many styles of music but, says Harvey, "Hip-hop inspired me to become a DJ, really."

While old school hip-hop never really surfaced beyond the underground in England, Harvey says the sound nevertheless influenced many artists, who added it to—with bits of reggae, dub, and jungle—to create their own vibe. "The groups that did well here fused reggae and hip-hop together," Harvey says. "They gave it more of a British identity than an English guy rapping like an American."

The Freestylers' own sound is a serious trip back to the '90s, complete with electronic voice layoffs and breakdancers. But don't let the retro trip fool you—their get-up-and-dance energy (probably left over from various house projects) encapsulates an altogether bigger beat, giving the group a hybrid-hot party sound. Now a ten-member scene on stage, the Freestylers have exploded into something more like a collective than a band. "It's like a mad party on stage," says Harvey. "We Rock Hard is the Freestylers' first statewide release; the single, "Here We Go," is already making big phat radio waves at WBCN-Boston, KFMA-Tucson, and KXNN-New Orleans."

ALL 24/7 CHART RESEARCH IS Conducted AND Supplied BY MediaBase Research, a DIVISION OF PREMIERE RADI0 NETWORKS, INC.

A Night at the Playboy Mansion

What's the saving? "Tough job, but someone's gotta do it." Here's some snapshots I took at Hollywood Record's industry party last week at the Playboy Mansion.

MTV's Matt Pinfield locks arms with CD Radio's Jerry Rubino at Hef's pad, near the pool and the world-famous "groote."

What would a trip to the Mansion be without the obligatory photo of a Playmate. Not just any old playmate, mind you, but the Playmate of the Year. Her name? Dunno. Her "month"? Who cares. That's me to her left, and Top 40 Editor Kevin Carter on her right.

This was one happy party. Free booze from three bars. All-you-can-eat steak dinners. Desert station. What more do you want? Here's Chris Ripley of KXTE-Las Vegas, Jamie Cooley and Mark Hamilton of KNKX-Portland, and Chris Muckley, of 91X-San Diego living la vida loca.

Whipping Boy spanks Monkey could be the cheap caption on this one, but that would only mislead. Brad "Whipping Boy" Hastings from KROX-Austin gives Hef's monkey a taste of his drink.

Upon debarking from the shuttle bus, there was the Hollywood staff to hand out the complimentary souvenir Hef Smoking Jacket/Robe. And there to receive the love was Jim McGuinn of Y-100 with old what'shisname.
This Buffalo band's hooks and melodies grab audiences with yet another mesmerizing single. Hot at KZNN-Minneapolis, WEDGE Buffalo, WZAZ-Columbus.

**Alternative CHARTBOUND**

**SPINS**

- FREESTYLERS "Here We Go" (Mammooth) 220
- BEN LEE “Nothing Much Happens” (Grand Royal/Capricorn) 205
- MOBY "Ivy Grey" (Reprise) 194
- COLLECTIVE SOUL “No More, No Less” (Atlantic) 194
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- STAIND "Just Go" (Flux/Elektra) 166
- THE CARDIGANS "Erase/Reprise" (Island/DefJamMusicGroup) 161
- DAVE MATTHEWS BAND “Crush” (RCA) 157
- OLD 97'S "Murder (Or a Heart Attack)" (Elektra/EGG) 50
- MARVELOUS 3 "Every Monday" (Hill/EGG) 129

**SPINS**

- ORGY - Blue Monday (Elementree/Reprise) 806
- DAVE MATTHEWS BAND - Crush (RCA) 532
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- FUEL - Shimmer (DGC) 498
- THE FLYS - Got You (Where I Want You) (Trauma/Delicious Vinyl) 497
- LENNY KRAVITZ - Fly Away (Virgin) 486
- EVE 6 - Inside Out (RCA) 408
- KORN - Got The Life (Epix) 381
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**ALL 24-7 CHART RESEARCH IS CONDUCTED AND SUPPLIED BY MEDIABASE RESEARCH, A DIVISION OF PREMIERE RADIO NETWORKS, INC.**

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

Yeah Baby, Yeah. **"There were 60,000 people there, and it was pretty amazing," says Aaron Axelsen, LIVE 105-San Francisco MD, who is just back from the Homeland Festival.**

"It's held in a town called Winchester, about an hour south of London, and they have live, ten tents, an amusement park with a roller coaster, and a lot more," he reports. Axelsen broadcast his late night specialty show, Subconic, live from the fest. "I also visited a lot of UK radio stations, record companies, and indie stores." He's most excited about one record: "The gem I found was the Fatboy Slim remix of EMINEM's 'My Name Is' — it's called 'Slim Shady Skank' — Amazing!"

**Lonest Title Award.** "If You Tolerate Tha Then Your Children Will Be Next" is starting to take off in Boston. Laurie Gail, MD at WFNX says, "Manic Street Preachers is working really well here. It's really different; it jumps out of the radio."

**Y-100? Why Not.** "Dave Matthews is an extremely big artist in this area, he's the king around here," reports Doug Kubinski, MD at WPLY - Philadelphia. "'Crush' is still in heavy and we wanted to go ahead and get started with 'Rapunzel' — it's an up-tempo spring song."

Moby's Da Man. WXRX- New York MD Mike Peer says "Moby's broken a lot of boundaries. Even the Korn/Metallica/Tool kids embrace this kind of music at K-Rock. 'Body Rock' is a great image record — it's good to associate with the electronic alternative."

"Powerman 5000 is hokey, but not scary," says WARQ-Columbia PD Susan Groves. "We just dip our toe into the hard stuff, but we're digging 'When Worlds Collide.' Groves is also high on Jump Little Children. "Cathedral is a beautiful song. We're noticing that people really stop and listen. It's generating a lot of phone calls with people asking what it is, and where they can buy it!" Finally, Train is picking up steam in the Southeast. Says Groves, "'Meet Virginia' is generating huge requests, huge sales, and they played here to a packed house."

Beyond the Media Base: Don Kelly, KHLR-Bryan PD says "'Ali's Song' by Silverchair is a great song. Seems like a lot of people in the industry are more jaded, but the fans love them. We got a lot of phones on the first one, and I think this will do even better."

"Joydrop's 'Beautiful' has been number one phones for us for 8 weeks," says WXSR-Tallahassee PD Scott Pettibone. "We really love this song, and have already spun it about 800 times," he adds. "And another winner is Train's 'Meet Virginia.' We originally put it out because it was working so well at WRAX-Birmingham, and now it's really kicking in — number two phones," says Pettibone.

Ben Belton MD at WPGU-Champaign says, "We've been getting top 5 phones for Joydrop ever since we started playing it. We've been playing it for two months and it's still going strong. It's got incredible draw — women, men, every age group, every background. There aren't a lot of female songs that rock, but this song rocks.

**TUNED IN**

This week we make a stop in the Twin Cities to listen to KZNA-Minneapolis, ABC/Disney's 'Zone 105.' This is how a great album review in our report..."


**Music: Depewie Mode - 'Enjoy the Silence.' [Female artist] on Zone 105. [Time check/ current temp], good morning I'm [lock name], that's [lock name]."

Morning crew banter: 'VI-1's special programming, Behind the Music and Before They Were Rock Stars. 7:1-1 has decided to air Behind the Music five nights a week at 8 p.m. Morning crew also talked about upcoming Behind the Music features."

...right here we've got some more new music. Undoubtedly, one 'Behind The Music' of his own. Here is Groves artist and title on Zone 105."

**Music: Everlast - 'Ends.' [Voice-over/sfx] 'Zone 105 flash-back.'

**Music: The Fixx - 'One Thing Leads to Another.' [Voice-over/sfx] 'Zone. [Female V/ol Zone 105.]

**Music: Everclear - 'Everything to Everyone.' 1-705, [backlash artist/jock talk]. Time check/jock names...

**NEWS SPORTS quick, TRAFFIC, WEATHER. '

'Zone 105 presents the Barenaked Ladies and Eagle-Eye Cherry at [venue], coming up Friday, August 27th...and we'd like you to go! Simply email, fax, or send a postcard. We randomly draw winners and you're off to [venue] to see the Barenaked Ladies and Eagle-Eye Cherry live from Zone 105. Coming up, still ahead this morning, it's a New Release Tuesday, plus we take a look at how movies did...all still on the way on Zone 105.'

**STOPSET. 6 X 60 SPOTS, PLUS 1 X 30 SPOT. WEATHER. :

'I'm [lock name], that's [lock name]. It's time for us to move on. You ready to go Steve...? [Voice-over] What you got there? [Voice-over] Brian Oakie! Steve Nelson! More music than any other morning show. [Clip] Good lord! laughtler when did this start?...It happens all the time. [Voice-over Zone 105].

**Music: Talking Heads - 'Once in a Lifetime.'

'Blacksell artist on Zone 105. It's [time check] right now. Good morning, jocks name. It's a New Release Tuesday today. There are some new records out in stores — not many, but a couple worth mentioning [mention new releases]. We'll take a look at how movies are doing...coming up in just a little bit. Right now it's more new music. This is the latest from front artist and title. Maybe Eddie could sing a few bars...Thank you very much, on Zone 105."

**Music: Pearl Jam - 'Last Kiss.' [Voice-over/sfx] 'Zone...1...0...5.'

**Music: Duran Duran - 'The Reflex.'

'That's [backslash artist] on Zone 105. [Time check], seems like a good way to wrap up the morning show, as we shake the dust off of a three-day weekend. Edgefest 6 now behind us, a good time had by all...Morning show banter: Edgefest 6, the recent holiday weekend: popular movies over the weekend[...Wendy's on the way though. She's got a 105 minutes of commercial-free Zone music, as life slowly resumes its normalcy. That's coming up next on Zone 105.'

**STOPSET. 5 X 60 SPOTS, PLUS 1 X 30 SPOT. WEATHER. :

'...I'm [lock name], that's [lock name], and it's time for us to move on. You ready to go Steve...? See ya! Alright, we'll be back bright and early tomorrow morning. You'll wanna join us then. Right now it's [front artist and title] on Zone 105.'

**Music: Collective Soul - 'Run.'

'Song clip. Big Audio Dynamite, 'Zone 105. Playing the music that made Alternative Radio.

**Music: Nirvana - 'The Man Who Sold the World.'

**EDITED FROM MATERIAL REPORTED BY MEDIASEARCH 24-7.
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SPLENDOR,
MY FRIEND STEVE.
CITIZEN KING.
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PD: Jim Truss
MD: Steve Robson
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Kool & The Gang
Shooby 
Big Time
Sugarhill Gang
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"Silverchair's 'Ana's Song' has the potential to transcend the band to a whole new plateau. I think it's a smash." —Aaron Axelson, LIVE 105-San Francisco
SUGAR

ALICE IN

AVE

BECK.

Electric Music

MOBY,

GARBAGE.

When Grow Up

F

JIDO.

Here

J

FFSPRING.

Why Don't

JSCIOUS JACKSON.

Lady Fingers

HE

MP BIZKIT.

6.

FLYS.

WAITS,

MATTHEWS BAND, Crush

MATTHEWS BANL.

Crust-

182.

Body Rock

RAY.

What's Thu

New

FIVE.

Worst Enemy

It's

Favourite Game

Iris

Like

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You Get

21, 1999

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KPNT

MD:

Seth

(626)

Big City Radio

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8900

-Indianapolis

www.americanradiohistory.com

“...we played Insane Clown Posse ‘Another Love Song’ one time, and the phones went through the roof.” —John O’Connell, WPBZ-West Palm Beach
### Active Rock CHARTBOUND

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<td>SMASHMOUTH “All Star”</td>
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<td>CITIZEN KING “Better Days”</td>
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<td>BLACK SABBATH “Psycho Man”</td>
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### Active Rock RECURRENCE

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<tr>
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<td>KORN “Got The Life”</td>
<td>Epic</td>
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<td>5</td>
<td>LENNY KRAVITZ “Fly Away”</td>
<td>Virgin</td>
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<td>6</td>
<td>CREED “My Own Prison”</td>
<td>Wind-Up</td>
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<td>7</td>
<td>METALLICA “Turn The Page”</td>
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### Fax Your Metal Specialist Show Playlists to Laura

Fax your metal specialist show playlists to Laura at (415) 495-2580

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**Active Rock**

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<td>82</td>
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<td>Univation/Universal</td>
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<td>55</td>
<td>ROB ZOMBIE -Living Dead Girl</td>
<td>Geffen</td>
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<td>153</td>
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<td>Columbia/CRG</td>
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<td>Atlantic</td>
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<td>7</td>
<td>Offspring - The Kids Ain't Alright</td>
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<td>Deftones - My Own Summer (Shove It)</td>
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**Active Rock Charting**

-During the week 9-15 May, 1999-

**Active Rock SIC**

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

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

**ONLINE TRACKING SERVICES** now are available until 12 noon Wednesday Pacific Daylight Time.
The Music Meeting

Stephanie Crist, KMDL-Lafayette, La.

Background: Seven years at KMDL, Music Director for the past two. Also handles middays.

What is your definition of a music director? A music director is someone who listens to all the available music and decides what can fit into the 60 minutes we have each hour.

How much research is involved in your job? We use BP as our consultant, and I do a lot personal research through trade magazines and by simply paying attention.

When should you trust your instincts more than you trust your consultant (or research)? We have a lot of great Country artists from Louisiana, so it depends whether or not the groups are local or regional.

Who (besides you) is involved in the music decisions? The program director and my assistant music director help with our music decisions.

How much of your time do you actually devote to listening to new music? A lot!

Mainly in my car or at home, so I will not be distracted by other station business.

What songs are making a big impact on your station right now? Lonestar’s “The Greatest” is a favorite.

For anyone who’s new to the business, what would you recommend they do to successfully navigate and continually find their way through radio? Always trust your instincts and know your audience.

My personal favorite right now is: Martina McBride’s “Whatever You Say”

Discovery

Mel McKenzie

MD WWQM-Madison, Wis.

Tim McGraw

A Place in the Sun

Current Single: “Please Remember Me”

Teaming up with two of Nashville’s best producers, Byron Gallimore and James Stroud, McGraw once again proves that he deserves all the recent accolades and credit he’s been given by his peers and fans.

My choice for the next single: “Something Like That”

My personal favorite song on the album: “Something Like That”

In a word: A Place in the Sun is destined to bring many great radio singles and make a great addition to any Country music lover’s collection.

Star Rating: ★ ★ ★ ★ ★

The Move

Rick Stephenson

New Gig: PD, KRMD-AM/FM, Shreveport, La. (FM Country, AM All Sports)

Start Date: June 21

Previous Gigs Include: OM, KISO-Phoenix, OM, KRMD-Shreveport, PD, KOLT-Albuquerque.

First Order of Business: Finding a good cigar store.

What about returning to Shreveport and KRMD excites you? Being reunited with my daughter Megan, and no traffic! I also look forward to working with many of the same people I did before, as well as those I haven’t yet met.

What will you miss most about Phoenix? Shopping, restaurants and the Phoenix International Raceway.

The Worst Part of Moving: My wife’s philosophy, “No man has ever been shot while packing!”

Fun Fair! Enjoying pre-Fair festivities are (l-r): WRBO’s Nancy Knight, Ronnie Lane and Gavin’s Paula Erickson.

Fun Fair-Est! Staying up (and out) way too late (l-r): DreamWork’s Jimmy Harnen, Mercury’s Chad Schultz, DreamWork’s George Briner, MCA’s Enzo DiVincenzo, Gavin’s Jamie Matteson and DreamWork’s Scott Borchetta.

Programming to Sales; Is There Ever a “NO”?

By Eric Logan

The only time a program director should say “no” to the sales department is when the promotion or commercial would severely compromise the integrity and value structure of the station. For example, WQYK’s structure is based upon family values and if someone wanted to put together promotion with an adult bookstore or adult nightclub, it would certainly raise questions with our audience.

That is however, the only reason to say no, 99.9% of the time. The music director must continually find and create ways to successfully navigate and promote the sales department, the client, and the advertisers in a forum that is entertaining and compelling. In today’s environment, if you constantly find ways to say “no,” you’re not going to succeed to the degree that you want to. So, if the answer almost always needs to be “yes,” it makes sense to be proactive and to make sure the sales department knows exactly what they’re selling.

Create programs and opportunities for the sales staff. Empowering them with knowledge of what’s happening at the station will enable them to not only better satisfy the current client, but to also target potential new business that fits in with upcoming station events and promotions.

For program directors to succeed in today’s radio environment, it is important to work as closely with your sales department as possible. Today’s program directors are, in reality, a service department for sales.

If you’re a PD and you’re not intimate with your sales department—if you don’t understand what they’re saying, selling, or presenting on your radio station—you’re going to have a hard time, because your sales staff will not know what are the limits and boundaries of the station.

Eric Logan is OM for WQYK-Tampa. He can be reached at ericloga@msn.com.
• The mid-year country radio retreat is the Gulf Coast Country Radio Seminar
• Top Sessions from the top learning conference of the summer.
  Management, programming, sales, and music.
• Your $125 registration includes all sessions, a reception aboard the USS Alabama, dinner at the Wartime Aircraft Museum, breakfast, and lunch.

TO REGISTER,
call 615-327-4487
or visit www.crb.org.

This regional event is presented by Country Radio Broadcasters.
GavinCountry

Country

Country CHARTBOUND

Country RECURRENTS

Country SPINS

Country SPINS

Country SPINS

Country SPINS

Country SPINS

Country SPINS

This is George’s second week at the top of the chart. George also snagged “Top Album of the Year” at last week’s TNN/Music City News Country Awards.

Following a rousing performance at Curb’s Fan Fair show, Jo Dee continues her march toward the top of the chart earning this week’s Top Spincrease honors.

LEE ANN WOMACK - I’ll Tell You Of A Reason Later (MCA) 1840
DIXIE CHICKS - You Were Mine (Monument) 1563
TY HERNANDO - Hands Of A Working Man (Epic) 1518
DIAMOND RIO - Unbelievable (Arista) 1420
JO DEE MESSINA - Stand Beside Me (Curb) 1395
CHAD BROCK - Ordinary Life (Warner Bros.) 1384
BILLY RAY CYRUS - Busy Man (Mercury) 1367
MARK CHESNUTT - I Don’t Want To Miss A Thing (MCA) 1353
ALAN JACKSON - Gone Crazy (Arista) 1153
SAWYER BROWN - Drive Me Wild (Curb) 1014
SARA EVANS - No Place That Far (RCA) 960
BLACKHAWK - There You Have It (Arista) 905
TIM MCGRAW - Where The Green Grass Grows (Curb) 792
DIXIE CHICKS - Wide Open Spaces (Monument) 774
JO DEE MESSINA - I’m Alright (Curb) 772
FAITH HILL - This Kiss (Warner Bros.) 722
JOHN MICHAEL MONTGOMERY - Hold On To Me (Atlantic) 699
BROOKS & DUNN - How Long Gone (Arista) 677
TY HERNANDO - It Must Be Love (Epic) 633
AARON TIPPIN - For You I Will (Lynx Street) 613

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

Effective with this week’s Gavin MediaBase Country Chart, the removal of recurrent songs from the chart will be as follows:

• Once a song has attained it’s peak chart position and the bullet is removed (loss of spins), that song will be allowed three weeks of downward movement and upon the fourth week will be removed from the chart. Please note that songs in the Top Ten are exempt from song removal.

www.americanradiohistory.com
**Gavin Country**

**Hot Line**

**BRIAN CLEARY, JD, WMTZ-JOHNSTOWN, PENN.**

“We’re getting tons of calls for George Jones ‘Choices.’ Listeners are saying it sounds like the George of old...Lonestar’s ‘Amazed’ is our hottest song and has been #1 on our Hot 9 countdown for the past several weeks. This song has really hit with people and they’re very passionate about it. They must need love...I just attended the final George Strait Country Music Festival tour and it was great! He pulled out some of the old stuff including some Haggard and Twitty covers. The crowd really dug the Dixie Chicks’ performance. They even got the wave going during their set. That whole ‘chick’s rule’ is definitely true!...Hey, don’t anyone forget about me when I begin my new gig as PD at WFBE-Flint, Mich. I’m still trying to convince my wife that the winters there aren’t so bad!”

**KELLY THOMPSON, MD, KXKZ-LAFAYETTE, LA.**

‘Lonestar’s ‘Amazed’ has been our #1 requested song for last two months. People are calling us and asking ‘Who is that’?, ‘Where can I buy it?’ and ‘I’m getting married in June and this song is perfect.’...After just two weeks of airplay, we’re already getting tons of requests for Montgomery Gentry’s ‘Lonely and Gone.’ We also recently held a free show with these guys!...We just kicked off our ‘15 in a row Hot Country’ campaign. We’re giving away $100 per song in the sweep if a listener keeps track of all 15 songs, and when prompted, is the correct number caller and can name, in order, each of the songs.”

**DENNIS HUGHES, PD, WAZZ-HAGERSTOWN, MD.**

‘No surprise here, but Lonestar’s ‘Amazed’ is blowing out the phones. Without a doubt, our most requested song. Whether or not radio desired the return of Kenny Rogers, ‘The Greatest’ is a hit with listeners. They love it! Chely Wright’s ‘Single White Female’ is getting good phones just about equal with males and females. Alan Jackson is completely in touch with the Country audience with ‘Little Man.’ It’s classic AJ. Montgomery Gentry’s ‘Lonely and Gone’ should be a huge hit. It’s about time we get an act from Nashville that has a style so outside of the box, and then we, as programmers, have the open mind to play it. They’re providing an edge that has been missing for so long. Plus, they just sound great on the radio!”

**JOHN PAUL, APD/MD, WYRK-BUFFALO, NEW YORK**

‘Kenny Rogers ‘The Greatest’ is one of the biggest surprises of the year. He’s #4 in sales in Buffalo and higher in callout than George Strait, Steve Wariner, Lila McCann, and Lonestar...Tim McGraw ‘Please Remember Me’ is our #1 callout record. Everything he releases does well here...Lonestar’s ‘Amazed’ has big sales and big phones here and I anticipate big callout...The phones and listener reaction to Joe Diffie’s ‘A Night to Remember’ is also huge. SheDaisy is selling well...Some songs that we’re not playing yet that I like are Doug Stone, Shana Petrone, and Mark Wills...Hey, we just added one song to our playlist (the Joe Diffie song) which was a big deal for us!”

**Email Comments to GavinGirl@EarthLink.net or Call 615-255-5010**

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**Gavin Country**

**Country Top Tip**

**Neal McCoy**

“The Girls of Summer” (Atlantic)

Leave it to Neal to turn up the summer heat for radio with this high energy tune! Fresh from his second consecutive win as the TNN/Music City News ‘Entertainer of the Year,’ Neal is definitely a fan favorite!

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**G2 Country**

**Breakthrough**

**Artists With No More Than 3 Top Singles**

**EW TDWR**

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**June 21, 1999 Gavin • 49**
**GavinCountry**

**NORTHEAST**

**MOST SPINS:**
- George Strait (1020)
- Tim McGraw (984)
- Steve Wariner (913)

**SPINCREASE:***
- Martina McBride +175
- Alabama +141
- Jo Dee Messina +136

**SOUTHEAST**

**MOST SPINS:**
- George Strait (1445)
- Tim McGraw (1424)
- Martina McBride (1340)

**SPINCREASE:**
- Jo Dee Messina +271
- Lonestar +209
- Martina McBride +169

**MIDWEST**

**MOST SPINS:**
- George Strait (673)
- Martina McBride (670)
- Tim McGraw (645)

**SPINCREASE:**
- Lonestar +175
- Martina McBride +146
- Jo Dee Messina +137

**SOUTHWEST**

**MOST SPINS:**
- George Strait (653)
- Lonestar (590)
- Dixie Chicks (583)

**SPINCREASE:**
- Shania Twain +78
- Faith Hill +67

**WEST**

**MOST SPINS:**
- George Strait (1111)
- Martina McBride (992)
- Tim McGraw (989)

**SPINCREASE:**
- Jo Dee Messina +100
- Martina McBride +94
- Dwight Yoakam +83

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*Sara Evans*  
"I'm A Woman"  
*sounds so good on the air—it wakes you up!"  
—Suzanne Alexander, WMJQ-Long Island, NY

---

"Shane Minor is so hot you can fry an egg on his...guitar!"  
—Linda O'Brien, KCSQ-Dallas, Texas

---

"Sawyer Brown's 'I'm in Love' is steeper hit!  
This song has relatable lyrics and is capable of being a Top 5 record."  
—Ted Cramer, WDAF-Kansas City, Mo

---

"Kenny Rogers' 'The Greatest' is almost Top 5 in our callout. I hope this opens the door for some of our traditional older artists."  
—Rick Taylor, MD, KUPI-Portland, Ore

---

*www.americanradiohistory.com*
It's called the Waste Isolation Pilot Plan, or WIPP, a dumping ground for nuclear waste in and around the Taos, New Mexico area. And the local radio station is mad as hell about it. "We've got these 18-wheelers driving on our highways and back roads with nuclear waste," rants KTAO owner/PM Brad Hockmeyer. "How did this happen?"

As a result of the site's opening, Hockmeyer and KTAO have become "committed to making as much noise as possible about alternative energy."

And noise there will be, on June 26 and 27, when a boatload of big name bands play the 1999 Taos Solar Music Festival, Hockmeyer's second such festival since KTAO became the world's first most famous solar-powered radio station. Dawn Richardson, who is part of the annual Telluride Festival, has been quarterbacking the event as tickets are being sold and bands are being paid.

Saturday will feature a rich mix of Latin and Anglo music, courtesy Steve Earle, Leftover Salmon, Laura Love Band, and more, while Sunday's line-up includes Bill Miller, Patty Griffin, Robert Mirabel, Harry Belafonte, and Big Head Todd and the Monsters.

The next day will take place right in the middle of downtown Taos, at Kit Carson Municipal Park. The Solar Fest is getting help from as far away as Albuquerque, with support spots and ticket giveaways presented on several neighboring stations.

"There's a buzz all over. It's our music festival, but it's not really a 'radio KTAO festival,'" says Hockmeyer. "Two years ago, the governor and the mayor proclaimed Taos 'The Solar Capitol of the World,' and we still are. We're still building."

In addition to the main stage, there will be a solar-powered stage and an information fair. "All kinds of environmentalists are traveling long distances to come here to display and demonstrate alternative energy," says Hockmeyer.

"We want to make this an annual event, where environmentalists from all around can come and escape the worldwide politics of the movement—where they can come together on a grass roots level and show each other what they're doing."

**DAVE SCHOOLS & JOHN BELL OF Widespread Panic**

**ARTIST PROFILE**

**ALBUM:** ‘Til the Medicine Takes  
**SINGLE:** ‘Dyin’ Man’  
**LABEL:** Capricorn  
**ON THE RECORDING PROCESS:** ‘For the most part, we run into two situations when arranging songs. One is the case where we have been playing a song live for so long that we are, in a sense, “married” to it’s arrangement. It can be difficult to change something that we are so accustomed to and we usually wind up abandoning any ideas along those lines. The other instance is when we are actually composing a new song in the studio. In this case it’s easy to work out new ideas because, in addition to the song being fresh, there is a shared feeling of excitement.’ —DAVE SCHOOLS

**ON INFLUENCES:** ‘Music is a combination of vibrations, sounds, movements, and musical shapes. They effect the ear and body and emotions. The way we are doing it, with volume, some of those feelings are pretty magnified. Everyone in the band is part of putting those feelings together, part of the creative process. We’ve been together so long, it’s impossible to say your inspiration is personal and apart from anything the other guys have to offer. We are our own biggest influences.’ —JOHN BELL

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

**Widespread’s “Medicine”: Five Minutes and Under**

Vocalist John Bell first hooked up with guitarist Mike Houser in 1982 in Athens, Georgia. Think of the year—U2, Haircut 100, Flock of Seagulls and hometown heroes R.E.M.—when a jamming ensemble in the tradition of the Allmans or the Dead was as far off the commercial radar screen as mood rings and pet rocks.

Despite this, the pair persisted in mixing their Southern background with a stubborn, outdate sense of musical specialty. With the addition of bassist Dave Schools the following year, Widespread Panic was born. Membership—percussionist Domingo Ortiz and keyboardist Jojo Hermann—grew as Panic spread over the following four years. The portrait was complete with the addition of drummer Todd Nance in 1986. "Most drummers thought we were crazy," remembers Bell, "because we kept changing tempos, going with the flow."

"Jamming, that's all we knew how to do," Bell explains. "Mike and I were playing off each other, and Dave understood it through his experience following the Grateful Dead. We'd work with two chords, improvising, bending and moving, trying to make those two chords last, keeping them interesting."

WSP's constant gigging soon attracted attention of the legendary Phil Walden, who at the time was resurrecting the Capricorn label through the PolysGram machinery. Walden had been a fan of the group ever since his son had managed them (around the time of the group's first album release on the landslide label).

"We knew Phil about five years before Capricorn regrouped," says Bell. "He'd had us in mind while still dreaming of getting the label back together."

The group inked with Capricorn in 1988, and quickly learned the difference between recording and live performance. For Widespread, the two experiences remain chalk and cheese.

"They're two different challenges, and you've got to separate them," emphasizes Bell. "Hearing your song on the radio or hanging a gold record on the wall, those are dreams you have when you're young. What we experience on stage is more adventure and exploration. Both obviously feed each other."

Almost from the beginning, the band has recorded every single performance with digital precision. Somewhere in Georgia is a warehouse of master tapes, the same tapes used to cul Panic's 1998 live album, Light Fuse, Get Array.
PUT THE JOY BACK IN SUMMER WITH LUCINDA WILLIAMS

ON TOUR THIS SUMMER WITH TOM PETTY

6/14 Van Andel Arena Grand Rapids, MI
6/16 Gund Arena Cleveland, OH
6/18-19 Pine Knob Detroit, MI
6/22 Darien Lake Buffalo, NY
6/23 Starlake Amph. Pittsburgh, PA
6/25 Nissan Pavilion Washington, DC
6/26 Blockbuster Ent Ctr. Camden, NJ
6/29 Meadows Music Theater Hartford, CT
6/30 PNC Bank Arts Center Holmdel, NJ
7/2-3 Jones Beach New York, NY
7/5 Hershey Park Hershey, PA
7/6 Molson Amph. Toronto, CAN
7/9-10 Tweeter Amph. Mansfield, MA
7/23 Deer Creek Indianapolis, IN
7/24 Riverport Amph. St. Louis, MO
7/27 Riverbend Amph. Cincinnati, OH
7/28 Polaris Amph. Columbus, OH
7/30 Marcus Milwaukee, WI
7/31 The World Music Theater Chicago, IL
8/3 Target Center Minneapolis, MN
8/4 Sandstone Kansas City, MO
8/6 First American Music Ctr. Nashville, TN
8/7 Pyramid Memphis, TN

www.lucindawilliams.net
Editors: Kent & Keith Zimmerman

**Spin's Boomer Grid**

**Reviews**

**SANTANA**

Supernatural (Arista)

You'll get the full scoop in next week's Gavin on the brains and brawn behind this album, a concentrated effort to get Carlos Santana back on the radio. It's no accident that Supernatural is so radio-driven, and while we don't really need an Everlast or Matchbox 20 to educate us about Santana's abundant legacy, this is a contemporary rebirth and a reunion with Clay Davis, who first signed the original Santana Blues Band. I'd rank the opening "(Da Le) Yaley" as the hottest ensemble moment, while Dave Matthews' vocal at times reminds me of Sting. As for "Smooth," it legitimates Rob Thomas as a writer as much as it commemorizes Santana for a young pop audience. While the contributions by Lauryn Hill and Wyclef Jean aren't my stylistic cup of tea, I did find myself attracted to Supernatural's more cerebral moments (i.e., "Eli Fark"). Certainly from a Triple A standpoint, this album is shaping up to be one of this year's biggest and best hit albums.

**WIDESPREAD PANIC**

"Dyin' Man" (Capricorn)

Hard, funky, yet compact, when the Panic settled down in hometown Athens to record, they brought along producer John Keane and their scalps, cutting the jams into an album of studio essences, the longest being 5:38. "Dyin' Man" brings this point home beautifully.

**RANDY NEWMAN**

Bad Love (DreamWorks)

If the opening "My Country" brings "Sail Away" to mind, you're not alone. Randy Newman's signature as an arranger has caught up with his talents as a song-writer, something Triple A radio obviously hasn't forgotten. "I'm Dead (But I Don't Know It)" is Randy a little off the piano man path,
Kendall Payne

"Closer To Myself"

First Week Adds:
WRLT
KFXJ
KRSH
WRNX
KPCC
KBHR
WMWV
WEBK
KSPN
WAPS
KNBA
KTAO

Fair dates:
7/28 Columbia, MD
7/30 Philadelphia
7/31 Hershey, PA
8/1 Canandaigua, NY
8/2 Mansfield, MA

the first single from her debut album,
JORDAN'S SISTER

Produced and Arranged by Ron Aniello
Mixed by Tom Lord-Alge
Management: Peter Leak for
The New York End Ltd.

"A more nuanced Alanis, with Jewel’s flair!" — USA TODAY
"...A sweet voiced singer/songwriter." — ROLLING STONE
"Kendall’s lyrics are very powerful and wise beyond her years." — BILLBOARD
stalking in Warren Zevon territory. But he’s back soon enough with “Every Time It Rains.” What’s amazing throughout Bad Love is how he’s appropriated chord changes that have that irresistible Stephen Foster, American ring.

**RON SEXSMITH**

*Whereabouts (Interscope)*

Lately we’ve been pondering Gordon Lightfoot’s latest box set, leading us to ask rhetorically: could Ron Sexsmith be one of the most essential performers in the idiom since old Gord? On Whereabouts, Sexsmith maintains a high-tech gleam on his production, courtesy Mitchell Froom and Tchad Blake. While a consensus seems to be leaning toward the poppy “Feel For You,” the opening “Still Time” is a pretty moment.

**SARAH McLACHLAN**

*Mirroball (Arista)*

Jammin’ oldies and chock full of live options, Mirroball tends to favor Sarah’s more recent gems and her mainstream favorites. The mix highlights her live band as much as SAt’s wavering vibrato. I was especially happy she included “I Will Remember You” from Ed Burns’ Brothers McMullen soundtrack. Explicit lyric alert on the opening “Building a Mystery” and a few other tunes—or does anyone care about that anymore?

**TANGLETOWN**

*“See Right Through” (Zinc)*

Minneapolis has been a magnet for Triple A music for the last few years, rivaling any music scene in America. Seth Zimmerman fronts the local Tangletown following a stint swinging golf clubs on the minor league touring circuit. After handing a former Prince manager some golf tips and a tape, former Prince drummer Bobby Z enlisted his brother, producer David Z, to cut an album, Ordinary Freaks, for his Zinc label in eleven day flat. FYI: Seth is Jakob’s cousin, the son of Bob’s brother, who shepherds the family music publishing business.

**TOWNES VAN ZANDT**

*“Ain’t Leavin’ Your Love” (Arista Austin)*

Texas legend Townes Van Zandt, who died unexpectedly in 1997, left behind a number of demo recordings, which have been spruced up posthumously. Sanctioned by Townes’ wife Jeanene, the backing tracks are restrained and tasteful. The upcoming album is suitably titled A Far Cry From Dead.
The first single from the new album GLIMMER

Impacts Radio: 6/29
Featured in the forthcoming Universal Pictures release For The Love Of The Game starring Kevin Costner

Produced by Hugh Padgham
MUSIC NEWS

- Mac McAnally will be opening some summer dates for Jimmy Buffett, and taking part in Buffett's set by singing "The Ass and the Hole." You'll find that ditto on McAnally's new album, Word of Mouth (DreamWorks), which comes out July 27; we'll see a sampler sooner.

- Mark Erelli (Signature Sounds) was the winner of the prestigious Kerrville Folk Festival New Folk Contest for 1999. Mark is in good company, as this competition helped launch the careers of Nanci Griffith, Lyle Lovett, John Gorka, and Robert Earl Keen.

- The Ryman Auditorium recently witnessed an Outlaws reunion when Willie Nelson and Waylon Jennings taped a Country Homecoming hosted by Ralph Emery and Bobby Bare. Expect three TNN specials from this two-day shoot to air this fall.

- Speaking of Willie, he's "web-ing" Night and Day, his first-ever instrumental package. It's available for preview and/or purchase only at: www.broadcast.com/jukebox/listening-party/willienelson and willienelson.com

- Rodney Foster appeared on Donnie & Marie recently, after promoting the spot during an interactive chat on TV Guide's Web site the night before.

- Ruthie & the Wranglers did their thing on Crook & Chase when that TNN show was on location in Myrtle Beach.

- That was Kelly Willis on the other side of the mic, as she signed on with Rolling Stone magazine to interview the stars of Country at Fan Fair in Nashville.

Impact DATES

JUNE 22

Kevin Welch: Beneath My Wheels (Curb/Wea)
Blueridge: Common Ground (Sugar Hill)
Lee Rocker Live (J-Bird)
Bob Amos: wherever I go (Hardy's Ferry)
Lyle Lovett: Live in Texas (Curb/MCA)
Max Stalling: Contend in the Corns (Bird Nole)
Jay Dee Graham: Summertime (New West)
Nancy Moore: Local Flowers (Pinecastle)
Texas Tornadoes: Live from the Limo (Bar/Wea/Virgin)

JUNE 29

Ronnie Dunn: Nothing Ever Changes (MCA)
Clarence Gatemouth Brown American Music: Texas Style (Blue Thumb)
Kim Richey: Diner (Mercury Nashville)
Willie Nelson: Night and Day (Freestyle)

TOWNES VAN ZANDT
A FAR CRY FROM DEAD

"I think of Townes Van Zandt as being the greatest songwriter that my native state of Texas ever gave birth to." –Nanci Griffith

ON YOUR DESK NOW!

ARISTA
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Americana Rolls Towards Boulder!

Invitations went out last week for the 1999 GAVIN Summit, to which the Americana panel has been invited for the first time. I have long considered this event to be "rarefied straits," combining great music and terrific people in a beautiful setting. In addition, this year offers an opportunity for the sharing of information, as the A3 format has experienced many of the same growing pains that Americana is now encountering.

As always, Boulder will play host to a magnificent musical smorgasbord! We will have two nights of Americana performances—one Friday at Club Tulagi, located next door to the Fox, and on Saturday night at the Fox—and there are also daytime panel and showcase opportunities. We are hearing from lots of labels and managers, but as yet, have not made decisions as to the final lineup (meaning there's still time to throw your artist's hat in the ring).

Attendance to the GAVIN Summit is by invitation only. If you haven't received your registration form, please contact me immediately by phone or email.

STATION NEWS

- Fred Jordan at WICS-Ithaca, a predominantly Modern Rock station, has an Alternative Country specialty show on Saturday mornings from 6-10 a.m. Make sure his name appears on the package, and send it to Ithaca College, 326 Roy H. Park Hall Rm. 116, Ithaca, NY 14850-7255. (607) 272-1959.

- Congrats to Chad Williams, who is now GM at WCBN-Ann Arbor, Mich. His show Bill Monroe for Breakfast has gone to 2 hours, and he and Jamie De Polo are starting to make plans for this year's Torch n Twang Fest. Call (734) 763-3501 to find out more.

- Did somebody say twang? Mike Hayes reports that TwangCast has a new fax number, (940) 672-1893.

- Leanne Flak from WXIX is the contact for their new channel "Rock n' Country," which will be up on July 1. Leanne is a senior music director who oversees 5 of the over 100 channels that DMG programs. Music to 11400 W. Olympic Blvd., Ste. 1100, Los Angeles, CA 90064. Call her at (310) 444-1744.

- Vicki Millican from WYSO-Yellow Springs, Ohio, needs service. They are an AAA/Americana blend programming over 40 hours a week. The address is Antioch College 795 Livemore, Yellow Springs, OH 45388. Phone (937) 767-6420.

NELSON SAILS INTO NEW YORK, ADMIRABLY


#2 Most Added

Out of the Box...

KAZU, KCTI, KGLP, KLOA, KOPN, KPFF, KRJO, KSUT, KUT, KVLR, KXCI, WCBE, WCBN, WERU, WETS, WFMH, WPFI, WHAY, WKBZ, WMIB, WHMT, WNOW, WPRD, WRSL, WRGB, KPFT

www.americanradiohistory.com
GAVIN AMERICANA

V/A (55) Tribute to Gram Parsons (Almo Sounds)
TOWNES VAN ZANDT (28) A Far Cry From Dead (Arista Austin)
LYLE LOVETT (25) Live in Texas (Curb/MCA)
MARTY STUART (13) The Pilgrim (MCA)
JESSE WINCHESTER (12) Gentleman of Leisure (Sugar Hill)
MARY CHAPIN CARPENTER (12) Party Doll (Columbia)

Americana Most Added

Hot Picks

MARTY STUART
TANYA SAVORY
FLYING BURRITO BROTHERS
SHAEVER

HAL KETCHUM

A Tribute to Gram Parsons:
The Return of the Gregarious Angel (Almo Sounds)

Emmylou Harris, always a champion of integrity in music, joined with Paul
Kriemen, GM of Almo, in order to bring Gram Parsons’ music to a wider
arena. The songs are bright, bouncy, and lovingly produced and performed by a
stellar line-up. Outstanding are the Cowboy Junkies’ “Oh Las Vegas,” Beck and Em-Mylou’s duet on “Sin City,” “Hot Burrito #1” from the Mavericks, and
Gillian Welch’s delicate treatment of “Micky Wind.” Twenty-six years later only
it makes more obvious how seminal Gram’s music was.

ARTIST PROFILE

Townes Van Zandt

Project: A Far Cry From Dead
Label: Arista Austin

Though Townes Van Zandt died on New Year’s Day in 1997, his legacy continues
on through the artists whom he influenced; Lyle Lovett’s Step Inside This House,
almost the latest of a long line of important releases to include his material. Now comes A Far Cry From Dead,
a collection of previously unheard Van Zandt compositions that have been
fleshed out thanks to a number of famous fans.

The beginning: Townes’ wife Jeanene Van Zandt was the family archivist,
cataloguing 15 years of stuff in a big credenza. “Somewhere around ’88, ’90, ’91, Townes had taken
to going next door to a neighbor who had a demo studio. He was in a really happy place
in his life,” Jeanene recalls. “Eventually, he came home with a little stack of DATS and said,”Here baby, hang on to these, I think there’s some good stuff on here.”

Jeanene put them away and forgot about them. When they “turned up” after Townes’
death, she called friend Eric Paul to listen to them and ask if they could make records from
the tapes, to which he replied, “Oh, yeah!” Getting it done: Almost by divine

Last the piece of the puzzle was the label, which fell into place when Marty
Craghead called to say that Arista Austin would be a good
home. “They heard the record and flipped,” recalls Jeanene. “This is the first time we’ve had anybody like that behind us.”

The legacy: Jeanene just wants everyone to hear his music; “Townes always wanted
to write a song that would save a life. He wanted to save the world with a song.”

“Marty Stuart’s “The Pilgrim is the concept album I didn’t think
could be pulled off in today’s environment. It surpasses my highest
expectations! It is a simple story, elegantly told and beautifully delivered.
Marty takes the lead vocal on many songs, plus there are
brilliant vocal vignettes by Johnny Cash, Ralph Stanley, and
Emmylou Harris, as well as superb backing vocals by Pam Tills.
The raw energy of Marty’s own Rock & Roll Cowboys and a Nashville A+ studio team
fill this project with powerful emotion.” — Mike Hays, PD, TwangCast.
Steve Wiersman has been appointed Program Director at KCIY in Kansas City. Steve was formerly APD/MD of WVAE-Cincinnati, the station which recently flipped to a Mojo R&B Oldies format. Wiersman replaces former PD Tom Land, who has already exited the station. Michelle Chase remains as Music Director at KCIY, 106.5 The City.

In an unrelated move, KCIY owner Sinclair is poised to sell off its radio properties—including outlets in markets like New Orleans, Milwaukee, and St. Louis—to help slim down a $2.3 billion debt. Otherwise, Sinclair may create a stand-alone division for their radio holdings, via an IPO.

WQJZ-Ocean City, Maryland's Smooth Jazz format has been sacked; no news as to what format the station will now institute. station PD/MD Derek Alan has exited the station, citing a management change, and is looking to stay in the Smooth Jazz format. "This has been coming for a while," said Alan. "I'll officially be gone from the station effective this week." If anybody is interested in contacting Derek for possible opportunities, phone him at (410) 208-2920.

No '99 JazzTimes Convention; Gavin Seminar Returns to SF

JazzTimes magazine's yearly confab, usually held in New York City, has been put on hold. "There will not be a 1999 JazzTimes Convention," said JazzTimes VP Lee Mergner, who oversaw the magazine's annual gatherings. "Instead, we have decided to re-focus our energy and resources towards a major consumer event in New York City. In addition, we plan to concentrate on the development of various projects and programs for the year 2000, which will be our thirtieth anniversary."

With the JazzTimes convention being put on hold, jazz radio programmers who regularly budget for that particular convention should seriously consider joining our large jazz radio/music industry contingent at next February's Gavin Seminar. Due to popular demand, the traveling Seminar tent show returns to San Francisco February 16-19, 2000. Mark your calendars and watch for a low early bird registration rate in the early fall. Former JazzTimes are welcome.

Gary Walker To Leave WBGO!

Gary Walker has decided to leave his post as morning drive personality and Music Director for jazz giant WBGO-Newark. Walker, who has been with the station for 16 years, gave notice last week and will remain with the station until July 1. "It's the hardest decision I ever had to make," Walker told Gavin, "but it's certainly the right one." Walker will relocate just outside the Cleveland area to Bath, Ohio and plans to work for a video production company. Gary's move was prompted by his desire to be closer to his nine-year old son, who lives in the area. More information next week.

WQJZ Drops the Smooth Format

WQJZ-Ocean City, Maryland's Smooth Jazz format has been sacked; no news as to what format the station will now institute. station PD/MD Derek Alan has exited the station, citing a management change, and is looking to stay in the Smooth Jazz format. "This has been coming for a while," said Alan. "I'll officially be gone from the station effective this week." If anybody is interested in contacting Derek for possible opportunities, phone him at (410) 208-2920.

from the debut album SOMEWHERE IN THE NIGHT
Going for adds 6/28

60 • gavin June 1, 1999

could've been

MERCEDES HALL
Josh Redman's pianist has a breakthrough week. Lots of heavy call letters on it—WGHS, KSJM, KFPL, KLON, KUSC, etc. The rest...get on board!

1 1 IRENE RED - I Ain't Doing So Bad (Savant)
1 2 STICK TURPE - Lotus Flower (Verve Music Group)
1 3 JASON MORAN - Soundtrack To Human Motion (Blue Note)
1 4 LEW SOLOFF - Song In My Heart (Milestone)
1 5 AVISHAI COHEN - Devotion (Stretch/Concord)
1 6 RICHARD GALLIANO - La Bamba (Hot House)
1 7 DAVE SCOTT - The Art Of Swing (Blue Note)
1 8 JAMES HISTON - Bites (Savant)
1 9 JUAN PIZZARELLI - John Pizzarelli Meets The Beatles (Verve)
1 10 RICHARD DREYFUSS - Meets The Beatles (RCA Victor)
1 11 PATRICK JUDGE - The Beatles (RCA Victor)
1 12 GEORGE KANIA - Nothing's Gonna Stop Us Now (Savant)
1 13 ANTHONY BURGESS - I Love Lucy (Savant)
1 14 RICHARD DREYFUSS - I Love Lucy (Savant)
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**SmoothJazz & Vocals**

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<td>BONY JAMES - Body Language (Warner Bros.)</td>
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<td>DAVID BENEDICT - Professional Dreamer (GRP)</td>
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Benett goes it twice in a row of massive SPINCREESE injections. Has airplay base to stay parked in the Top Five, and enough great tunes to stay awhile.

**SpinCREESE**

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<td>1. NATAELLE COLE</td>
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<td>2. CHRIS BOTTI</td>
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<td>4. JAZZMASTERS</td>
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<td>5. JEFF GOLUB</td>
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**ChartBOUND**

1. *RICHARD ELLIOTT* (Blue Note)
2. *LEE RITENOUTER* (e.m. music)
3. *STEVE REND* (Tono)
4. *MARION MEADOWS* (Head Up)
5. *HERB ALPERT & COLORS* (Armo Sounds)

**Review**

**RICHARD ELLIOTT** *(Blue Note)*

CRAIG CHAQUICO *(Higher Octave)*

Rich Elliott has a new CD coming soon, and the title cut, "Chill Factor" is a sexy duet vehicle with trumpet player Rick Braun. Elliott does some interesting double tracking on the tale end of one of his solos. Like Boney James' releases, the artwork—and therefore the marketing thrust (parody the pun)—is all sex, sex, sex. Craig Chaquico's "Forbidden Love" has a mysterious sensual feel as well, but with more of a tropical island feel. William Aura's razor blade edit created this timely 3:35 edit.

**ARTIST PROFILE** Craig Chaquico

**TOURING THE FOUR CORNERS**

I'm out on a 50-city tour with the Rippingtons. Russ Freeman and I recorded From the Redwoods to the Rockies, so we decided to go out on tour together now that both of our records are out.

I'd been working on the record for six months and we used more outside production than before. On my last record, I got to play with a lot of musicians I had met. With this record, I got to work with a lot of producers I know. Russ played guitar on the opening cut of my new record (Four Corners on Higher Octave), a tune called "The Drifter." He wrote it and co-produced it for me and we mixed it up in the mountains of Colorado.

William Aura produced the remake to "Somebody to Love." 3rd Force played all the tracks, and I added guitar. It's a little psychedelic, jazzy, and trippy with organic guitar. You don't recognize it until halfway through as being the Jefferson Airplane song. I double-tracked the guitars a la Cream and Dillahua Gears.

Paul Brown produced "Haight Ashbury," which was written by myself, Paul, and Boney James. Rick Braun produced a song called "Borders," and the rest of the record was done at my studio in Mill Valley.

California. All the guitars on the record were cut at my studio. Ozy Ahlers' played a lot of the keyboards at his studio a few minutes away.

My last big tour was with Guitars and Saxes last year, and I did a show last month in Sedona with Rick Braun, Richard Elliott, and Peter White.

The Rippingtons tour is the longest stretch I've been out on the road for a while. While I'll enjoy it musically and artistically, this time I have to balance being away from my seven-year-old kid. We're going out with full production and I get to sit in with the Rips, as well as tour with my own band.
The world’s #1 party shows

**CROSSOVER**

**MAINSTREAM**

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