SPECIAL INSIDE
Alternative:
The Young Turks

MUSIC
TOP 40
Lopez Cracks Top 10

HOT A/C
Goo Goo Dolls’ Balloon Flies High

MAINSTREAM A/C
Backstreet Boys Want It Their Way

COUNTRY
George Strait Holding Steady

NEWS
Jones Buys BP
Women Broadcasters Honored
ASCAP, MP3 Join Forces

JEWEL
JUPITER
(SWALLOW THE MOON)
from the quadruple-platinum album
Spirit
IMPACTING JUNE 28th

From the Publishers of Music Week, MBI and Iono
A Miller Freeman Publication
"STEAL MY SUNSHINE"

BDS Monitor: 29*-23*
796 Spins +128
Audience: 5.6 Million

"Our most requested song, and it sounds like nothing else on the radio. It has quickly become my favorite song."
— Chris Muckley, 91X-San Diego

Appearing on Late Night With David Letterman - August 6

Spin Leaders:
KROQ 32X
WHFS 18X
89X 38X
X96 29X
KITS 20X
KAEP 27X

Billboard Top
Musicland Sales Up 60%
Transworld Sales Up 68%
Best Buy Sales Up 51%
Target Sales Up 89%
Hastings Sales Up 58%

FROM THE DEBUT ALBUM "YOU CAN'T STOP THE BUM RUSH"
PRODUCED BY: MUMBLE C
MIXED BY: JOHN KING (DUST BROTHERS)
MANAGEMENT: GRAEUME LOWE/JON LESHAY FOR STOREFRONT ENTERTAINMENT

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www.americanradiohistory.com
FIRST PERSON

As Told to Reed Bunzel

Rich Meyer

On Mediabase Versus BDS

Rich Meyer’s move to develop Mediabase 24/7 came out of his own programming background and from an urge to satisfy his own need for more exact airplay information. What he describes as a “labor of love” began in 1986 and now, 13 years later, forms one of the cornerstones for Gavin’s new airplay charts.

Mediabase is similar to BDS in that we monitor music on hundreds of radio stations, but we are significantly more comprehensive than our competitor because of our ability to discern out-of-the-ordinary programming, such as mix shows, in-studio performances, album cuts; any of the many anomalies that can occur during a broadcast day.

Regardless of what anyone else tells you, human intervention is the only way to reach 100 percent comprehension on a number of stations that we monitor every day. It’s impossible to achieve fully-comprehensive data by computer alone.

Our data is a lot more than just statistics. It’s all about programming. From a radio perspective, Mediabase differs significantly from BDS because our data is laid out so that program and music directors can easily assimilate it. In addition to national callout research, affiliates can tap into literally thousands of comprehensive monitors that include promotions, positioning statements, contesting, morning show elements, spot counts, and a host of other essential components.

We’re currently looking at new ways to present information so label executives can use it to its fullest potential. We want to provide data and information that allows the radio and the record communities to communicate with one another, using a common source of information.

The Mediabase system is what I consider a perfect blend of technology and people. We use state-of-the-art hardware, software, and communications networks, and we employ the brightest musicologists in the industry to identify the programming elements.

Mediabase is all about putting a better product on the air. PDs and MDs aren’t stupid. If we give them the information they need, they’ll make the right decisions.

Rock ‘n’ Roll the Vote

“I think it would be wonderful if music stations could do something around election time that’s both informative and engaging. It would be great, particularly if you’re talking about music stations oriented toward youth, because they’re the ones who are never getting into the tent to begin with and aren’t getting told that voting and the political process is important.” —PAUL TAYLOR, EXECUTIVE DIRECTOR, ALLIANCE FOR BETTER CAMPAIGNS, AT MONDAY’S SERVICE TO AMERICA SYMPOSIUM, PRESENTED BY THE NATIONAL ASSOCIATION OF BROADCASTERS’ EDUCATION FOUNDATION.

Jimmy Tweaks Mel

“Mel has yet to show us where owning both media will actually work. We’ve been on the cutting edge of delivering top, top numbers in radio and feel that if we continue to do that, along with our partners at Lamar outdoor advertising, we’ll have the ability to forge relationships—be it in television, be it on the Internet, be it in outdoor—and you don’t necessarily need to have an ownership position to have the benefit of tying together with those companies.” —AMFM’s JIMMY DE CASTRO, RESPONDING TO A CNBC REPORTER’S COMMENT THAT CBS CHIEF MEL KARLIN VISE SAYS THERE’S A BENEFIT TO OWNING BOTH RADIO AND OUTDOOR MEDIA.

Double Take

On the Media’s Role in Teen Violence

“Our culture today is dominated by the media, and our children are vulnerable to the images of violence. Now more than ever, we must help parents better determine the violent content of entertainment products by giving them the information they need. As we enter the digital age, where products will increasingly be advertised and distributed over the Internet, we need to provide a standardized, information-based labeling system that will be a useful tool for parents.” —U.S. SENATOR JOHN MCCAIN (R-ARIZ.), CHAIRMAN OF THE COMMITTEE ON COMMERCE, SCIENCE, AND TRANSPORTATION, ANNOUNCING A BILL HE INTRODUCED TO CREATE A UNIFORM LABELING SYSTEM ON ALL MOVIES, VIDEO GAMES, VIDEO PROGRAMS, AND MUSIC PRODUCTS IN WAKE OF THE TRAGEDY IN LITTLETON, COLO.

“So is entertainment to blame? I’d like media commentators to ask themselves, because their coverage of the event was some of the most gruesome entertainment any of us have seen. I think that the National Rifle Association is far too powerful to take on, so most people choose Doom, The Basketball Diaries, or yours truly. This kind of controversy does not help me sell records or tickets, and I wouldn’t want to.” —Marilyn Manson’s Thoughts on America’s Reaction to the Columbine Shootings, in Rolling Stone, June 24, 1999.
Jones Radio Beefs Up With BP Buy

BY TONY SANDERS

The 10-year old Jones Radio Network has bought a bit of radio history—and picked up a bit of its own past history in the process. Jones Radio is buying Broadcast Programming, which, at nearly 50 years old, is one of the oldest producers of customized programming for radio.

"It's kind of come full circle for me," says Jones Radio Network VP/GM Phil Barry. As he explained it, Jones’ first foray into radio programming was as a partner in Drake-Chenault-Jones Satellite Services. That firm dissolved around 1991 when Broadcast Programming bought all of Drake-Chenault (except for the satellite operations). Now, with Jones buying BP, the rest of the original Drake-Chenault operations becomes, indirectly, part of the Jones family of companies.

"There's not much of an overlap in terms of our station affiliates," Barry told GAVIN. "BP provides more customized programming and we offer 1,100 stations a selection of 24-hour formats." The only direct overlap, Barry said, is in BP's country-formatted Neon Nights and Jones' Nashville Nights. The Jones-BP deal is expected to close sometime this summer, with BP continuing as a separate operation based in its hometown of Seattle.

ASCAP Joins MP3 Revolution

ASCAP has entered into a unique strategic agreement with MP3.com. MP3 will take a comprehensive ASCAP music performance license that will allow the unlimited interactive performances on the MP3.com site of more than four million copyrighted works from ASCAP's 85,000 members.

MP3 will also provide prominent exposure of the benefits of ASCAP membership to all unaffiliated writers, publishers, artist/writers, and composers, using the MP3.com site, in addition to help facilitate the processing of membership applications. An interactive ASCAP "radio channel" will appear on the MP3.com Web site, which will feature the musical works of ASCAP writers and artist/writers. ASCAP and MP3.com will nationally co-host music showcases and educational workshops both on and off line.

ASCAP Chief Executive Officer John LoFurmento commented, "Today we take a big step forward in the proper use of protected intellectual property. All ASCAP members can take pride in this groundbreaking agreement with MP3.com."

ASCAP, 3300 Wilshire Blvd., Los Angeles, CA 90010; (213) 664-1551; fax (213) 664-1223; E-mail ASCAP@ascap.com; ASCAP Internet site: www.ascap.com.

Women Broadcasters Honored

American Women in Radio and Television (AWRT) will honor the contributions of individuals and companies to broadcasting and the electronic media at the 51st Annual Silver Satellite Gala on August 19 at the Drake Hotel in Chicago.

The Star Awards are bestowed upon individuals and companies in radio, television, and cable for demonstrating a commitment to issues and concerns of women. This year's recipients include: sportscaster Suzy Waldman of WFAN-New York for radio; Tribune Broadcasting Company in the television category for evolving senior management positions in the company in the past few years to include women. Also in the television category, Murray Green, Vice President of Station Development of Raycom Media for his support of women in management and female talent. For cable, to the team of Dawn Tamolosky-Ostroff, Senior Vice President, Programming and Production, and Meredith Wagner, Senior Vice President, Public Affairs of Lifetime Television, and to ESPN for extensive cable coverage of women's sports.
"And I-I-I will always love you-u-u."

"Nowhere to run to, nowhere to hide..."

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 reach your target audience, enhance your station's identity and boost your ratings. Put the power of music to work for your business, and you'll see the picture change in the best possible way.

BMI operates as a not for profit organization of songwriters 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.

"I Will Always Love You." Writer: Dolly Parton. Publisher: Velvet Apple Music. "Nowhere to Run" by Eddie Holland, Lamont Dozier and Brian Holland, Stone Agate Music / EMI Music Publishing. Used by permission. All rights reserved.

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Making the Connection

BY PAIGE NIENABER

A legendary Twin Cities morning announcer was doing AM radio in 1979 and got roped into broadcasting from my class all-night graduation party. Let's just say that he didn't leave the most stellar of impressions. Four years later I was the Promotion Assistant at a station where he was doing mornings. He was a great guy—gracious, courteous, cordial—the exact opposite of the way he was that muggy June night.

Unfortunately the other 549 members of my class will never have the opportunity to have their image of him re-shaped. Whenever they scan past his program on the radio or see him at events like the State Fair, their first immediate thought will be of that surly young man 20 years ago. ...And until you've filled out a diary, you can never imagine how much of an impact these impressions have.

When I coach PDs and Promotion Directors on the key elements that make up a great contest or promotion, I always include "quality time," which invariably elicits various stories. If you can create an opportunity with a promotion that allows your airstaff the chance to spend "quality time" with listeners, you've got a hit. Getting up in front of a theater and introducing a film is not quality time, riding on a bus with 48 listeners to go skiing or visiting an office with lunch is.

I've always wanted to hire a successful political campaign manager to do marketing for a station. Why? They're the bonafide experts behind orchestrating quality time—or at least the illusion of quality time.

Watch Al Gore work the fence at the airport on a campaign swing. He knows that every hand he touches is a hand less likely to vote against him. Radio announcers "run for election" four times a year. They should be out there touching hands like a mad man.

Monchai Pungawat, the Marketing Manager for PartyRadio® 103.9 in Phoenix, has some thoughts on relating to listeners outside the confines of the station walls. "Promotion Assistants and jocks alike must remember the importance of continuity in listener relations," says Monchai. "The 'personality' that's perceived on-air and through the phone lines should be very consistent with the public reality. On the streets the jock doesn't have the advantage of an editing machine. Their energy switch should be 'ON' at all times when they're out in public."

Pungawat continues, "The core listeners' intent is to fully connect with the station—its music, its personalities, its image. It's our job to fulfill that perception. Remember that if a listener were motivated enough to search out a jock at a remote, they'll also be motivated to report the station to Arbitron."

So remember the first time you ever met a disc jockey and teach the positives. What was it about that connection that causes you to remember it as if it was yesterday? Sometimes it's as simple as a handshake and a smile.

---

PAIGE NIENABER is VP/FUN 'N GAME for JERRY CLIFTON'S NEW WORLD COMMUNICATIONS and C.P.R.: Radio's FIRST PROMOTIONAL CONSULTY. You can reach him at (651) 533-4554 or via email at pnieman@earthlink.net

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Gone to the Dogs

By Laura Swezey

To raise bucks for the Kennebec Valley Humane Society Shelter's much-needed renovation, WMME "Moose 92-Augusta, Me. morning guy Roadhouse Lou lived in the kernel with the hounds for four days and broadcast every hour from his pin. Lou alerted listeners to the plight of the shelter and its occupants—and related some heartbreaking stories of animal abuse—during his 78-hour stay. To date, the station's efforts have raised $8,000 for the shelter. Lou was also instrumental in the adoption of lots of cats and dogs, including that of his cellmate. They got off to a rough start, but Lou does miss the Malamute/German Shepherd mix he called Gentle Ben. It seems the pooch at first took to napping on Lou's sleeping bag, but as Lou observed, "You don't wrestle something with bigger teeth than yours." He also had to adjust to the sounds (and smells) of dogs howling, whimpering, urinating, and looks from his companions hinting that they expected him to free them all.

Keeping America Safe...

Jerry Falwell, who recently saved the world by outing a dangerous gay Teletubby, is at it again. An editorial entitled "Secrets of the Lilith Fair" in his National Liberty Journal urges parents to think twice before allowing their children to attend the summer festival, branding the Lilith Fair namesake a "picture of promiscuity and disobedience." The article suggests that Lilith Fair celebrates a pagan legend and misrepresents Biblical teachings. Uh... last time we checked, Lilith Fair was a concert tour spotlighting female artists, not a traveling heathen orgy. Citing reaction to the Tiny Tom Winky incident, Falwell and Co. are aware of the possible controversy over their position, stating in part, "...we are willing to take the heat in order to document the truth behind the benign appearance of this music festival." Thank God someone has the guts to expose the evilness represented by the likes of Sarah McLachlan and the Dixie Chicks.

WDST-woodstock, N.Y. PD/a.m. gay Jimmy Buffet bet newsmans Franz Kaisik that the New York Knicks wouldn't make it to the NBA finals. Buff lost, so off came about 3 inches of his wavy brown locks in an on-air shaving. The good news is that the new "do may trim a few seconds off Buff's time when he competes in the Hudson Valley Triathlon next month.

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A while back, we told you about KKMG "96.9 Magic" Colorado Springs' big ol' margarita, quite possibly the largest ever. Here's what it looked like—all 4,766.5 gallons of it.

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SIX TOP MORNING PERSONALITIES AGREE ON JUST ONE THING...

The Shipper Report

“Mark has been our #1 writer at PLJ for the past nine years, and there’s only one reason for that; he’s the best there is.”

Scott Shannon & Todd Pettengill
WPLJ-FM/New York

“It’s the first thing I read in the morning. I won’t start my show without it. We love the way it’s written.”

Rick Dees
KIIS-FM/Los Angeles

“Finally, a service that writes the way disc jockeys would like to talk. With hilarious punchlines and concise material - The Shipper Report is just plain great!”

Gary Bryan
KJR/Seattle

“When it comes to radio show prep, Mark Shipper is the beginning, the end, and everything in between.”

Bruce Kelly
KZZP/Phoenix

“The Shipper Report’s juicy little tidbits really spice up my entertainment report.”

Tina Malave
Footy and the Chix at Six Y100/Miami

For a FREE sample week of The Shipper Report call (818) 377-5300

www.americanradiohistory.com
Larry Kravitz Fur-ever

Larry Kravitz is cleaning up. Not only has he cut his unruly locks for a more upmarket look, but his psychedelic rendition of "American Woman" has proved so popular that his label has released copies of his last album, 5, and included the track he purloined from the Guess Who. But his housecleaning didn’t stop there. The rocker recently sold his three-story townhouse in Manhattan for $1.75 million. You’d think that was a good thing, but Kravitz had to knock $500,000 off the asking price to sell the digs. Why? Two words: interior decoration. The entire ground floor had been turned into a recording studio and wallpapered with flat black soundproofing fabric. Plus, Kravitz decided that he didn’t need the entire two-car garage to park his vehicle, so he turned the other half into a disco, complete with mirrored ball. While that didn’t bother the businessman who bought the house, he was a little unnerved that all the walls on the main floor—including the windows—were covered in black fur. Andrea Lucas, who represented Kravitz, did not seem to think the place was unusual, admitting only that “it’s a one-of-a-kind house.” Meanwhile, Kravitz isn’t exactly homeless. He’s on tour until mid-August, and recently he’s been hanging his hat in Miami, just a stone’s throw from Madonna’s South Beach digs.

Third Eye Malignant

Just a month after Third Eye Blind guitarist Kevin Cadogan made up with Green Day bassist Mike Dirnt following a year of silence—following a conflagration between the two bands that started at last year’s Weenie Roast—TEB lead singer Stephan Jenkins has found himself the target of a smear campaign by Smash Mouth.

The two bands toured together for four months last year, and while SM vocalist Steve Harwell and guitarist Greg Camp swear that they love the rest of Third Eye Blind, they’re a little less loving when it comes to Jenkins. “One time on tour he invited me to come onstage and play guitar on ‘Graduate,’ Camp recently told BAM magazine. “So I’m up there playing the song, and he’s walking by me and saying, ‘Stay out of my way,’ and ‘don’t stand there!’ He was pushing me, too, so I just said, ‘Alright, I’m gonna F$k up your song, dude,’ and I just started playing all the wrong chords. He’s a venus flytrap; this beautiful, charming thing, but once you get close to him, he just tells you, ‘I don’t know one person who likes him.’ So far Jenkins has remained mum on the subject, but that could be because he’s too engrossed with the recording of his band’s follow-up to Semi-Charmed Life.

Bridges to Sussex

There are some perks to being Keith Richards. Like being able to take home the stage props after the tour is over. The Rolling Stones guitarist told British reporters that he plans to have the 170-foot bridge used during the Bridges to Babylon tour shipped to his UK home following the end of the tour. The metal structure will be dismantled and shipped to Richard’s 15th Century mansion in West Sussex, where it will sit right next to the 100-foot inflatable breasts from the Voodoo Lounge tour.
“Mediabase’s accuracy is light years ahead... Z100 relies on Mediabase 24-7 every week.”

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
WRQC/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
WTJZ/New York, NY

Call Gregg Miller @ 212 445-3936 to sign up now for 24-7 access to the most accurate monitoring service available.
Michelle Stevens, Sr. VP/Programming, Nassau Broadcasting: Consider the similarities we have to television, then look at what cable did to television. Internet and satellite technology may become to radio what cable was to television. Cable and marketing strategies have conditioned the public to expect and accept niched products and formats. As companies look to grow their overall clustered market share, niche formats will most likely continue to grow.

Al Ries’ “Law of Division” says that, over time, a category becomes two or more. Cumulatively over time, various formats have evolved and subdivided due to more styles of music, generations shifting through demographic cells with changing tastes and backgrounds, and most importantly—like cable TV—technology is creating more outlets, which accelerates the need for new and niche formats to generate audience. This concept is not new to the retail landscape, which narrowly targets specific needs and life TAGS with franchises like Staples, Home Depot, and Blockbuster. Prepare for the floodgates to open with FM Hot Talk and Jammin’ Oldies, among others.

There is, however, a downside to formats that focus too narrowly, which would be a reduced listener base. In this age of consolidation, we need to examine what the largest potential of audience share is for a particular format and whether or not that is large enough to sustain an audience and meet revenue goals.

Tom Calococci, East Coast Director of Programming, Radio One: I believe programming will become more niched. If you had asked me this question five years ago, I would have said the same thing—and I would have been right, so I’m taking a shot again and saying yes. Radio is always evolving; just when you think things have settled down, somebody signs a Jammin’ Oldies station on across the street. Five years ago it was Modern AC. Radio will always reinvent itself.

Diana Laird, PD, KHTS (Channel 93.3)-San Diego: It probably will continue to niche and, if I’m lucky, I’ll be programming several of them. (Hopefully, my “All-Lenny Kravitz, All-the-Time” format will finally get the green light.)
### GavinTOP40

<table>
<thead>
<tr>
<th>LW</th>
<th>TW</th>
<th>Name</th>
<th>Artist(s)</th>
<th>Label</th>
<th>SPINS</th>
<th>Chart Stats</th>
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<td>RICKY MARTIN - Livin' La Vida Loca</td>
<td>G2/CRG</td>
<td>6003 5850</td>
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<td>BACKSTREET BOYS - I Want It That Way</td>
<td>Live! (Columbia)</td>
<td>5533 5008</td>
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<td>TLC - No Scrubs</td>
<td>LaFace/Arista</td>
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<td>SMASH MOUTH - All Star</td>
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<td>4201 3402</td>
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<td>SHFT ONE - PENNY THE RICHER - Kiss Me</td>
<td>(Squint)</td>
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<td>WILL SMITH - Wild Wild West</td>
<td>OverStreet/Interscope/Columbia</td>
<td>4168 3606</td>
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<td>BRITNEY SPEARS - Sometimes Live</td>
<td>(C2 /CRG)</td>
<td>4103 3702</td>
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<tr>
<td>8</td>
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<td>SHANA TAYLOR - That Don't Impress Me Much</td>
<td>(DJM)</td>
<td>3982 4030</td>
<td>-48 87</td>
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<td>9</td>
<td>9</td>
<td>JENNIFER LOPEZ - If You Had My Love</td>
<td>(WORK)</td>
<td>3698 2744</td>
<td>+954 93</td>
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### Top40 CHARTBOUND

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<th>Name</th>
<th>Artist(s)</th>
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<tr>
<td>BOYZONE - No Matter What</td>
<td>(DJM)</td>
<td></td>
<td>498</td>
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<tr>
<td>702 - Where My Girls At</td>
<td>(Motown)</td>
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<td>491</td>
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<tr>
<td>B*witched - Rollercoaster</td>
<td>(Epic)</td>
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<td>475</td>
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<tr>
<td>LFO - Summer Girls</td>
<td>Logic/Arista</td>
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<td>469</td>
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<tr>
<td>NEW RADICALS - Someday We'll Know</td>
<td>(MCA)</td>
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<tr>
<td>SHERRYL CROW - Sweet Child O Mine</td>
<td>(C2/CRG)</td>
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<tr>
<td>LAURYN HILL - Everything Is Everything</td>
<td>(Columbia/CRG)</td>
<td>205</td>
<td></td>
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<tr>
<td>JAMIROQUAI - Canned Heat</td>
<td>(SSM)</td>
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<td>193</td>
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<tr>
<td>SANTANA - Smooth</td>
<td>(Arista)</td>
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<td>185</td>
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<tr>
<td>BETTER THAN EZRA - Like It Like That</td>
<td>(Elektra/EGG)</td>
<td>185</td>
<td></td>
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<tr>
<td>GERI HALLIWELL - Look At Me</td>
<td>(Capitol)</td>
<td></td>
<td>171</td>
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<tr>
<td>TAYYANA ALI - Everything</td>
<td>(MJJ/Work)</td>
<td></td>
<td>166</td>
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<tr>
<td>PHIL COLLINS - You'll Be In My Heart</td>
<td>(Warner/D/Hollywood)</td>
<td>159</td>
<td></td>
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<tr>
<td>JANA - Ooh Baby Baby</td>
<td>(Curt)</td>
<td></td>
<td>155</td>
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<td>VENGABOYS - Boom Boom Boom Boom</td>
<td>(Strictly Rhythm)</td>
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<td>LOVE INC. - You're A Superstar</td>
<td>(Logic/EMG)</td>
<td>130</td>
<td></td>
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<tr>
<td>VENICE - Don't Mind If</td>
<td>(MCA)</td>
<td></td>
<td>115</td>
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<td>ROCKELL - In A Dream</td>
<td>(Jive)</td>
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<td>115</td>
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<tr>
<td>THE MOFFATTS - Until You Loved Me</td>
<td>(Capitol)</td>
<td>114</td>
<td></td>
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<tr>
<td>SPIN DOCTORS - The Bigger I Laugh</td>
<td>(Universal)</td>
<td>94</td>
<td></td>
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### Top40 RECURRENTS

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<td>SUGAR RAY - Every Morning</td>
<td>(Lava/Atlantic)</td>
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<td>GOGO DOLLS - Side</td>
<td>(Warner Bros.)</td>
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<td>2526</td>
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<tr>
<td>LENNY KRAVITZ - Fly Away</td>
<td>(Virgin)</td>
<td></td>
<td>1910</td>
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<tr>
<td>Whitney Houston/Faith Evans/Kelly Price - Heartbreak Hotel (Arista)</td>
<td>1818</td>
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<td>BRITNEY SPEARS - Baby, One More Time</td>
<td>(Jive)</td>
<td>1742</td>
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<td>MATCHBOX 20 - Back 2 Good</td>
<td>(Lava/Atlantic)</td>
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<td>EAGLE EYE CHERRY - Save Tonight</td>
<td>(WORK)</td>
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<td>CHER - Believe</td>
<td>(Warner Bros.)</td>
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<td>MONICA - Angel Of Mine</td>
<td>(Arista)</td>
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<td>JAY-Z/JO-AMIL - Can I Get A... (Roc-A-Fella/IDJMG)</td>
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<td>'SN SYNC - I Drive Myself Crazy</td>
<td>(RCA)</td>
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<td>THIRD EYE BLIND - Juniper</td>
<td>(Elektra/EGG)</td>
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<td>NEXT - Too Close</td>
<td>(Arista)</td>
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<td>911</td>
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<td>SHAGGY featuring JANET JACKSON - Luv Me, Luv Me (MCA)</td>
<td>909</td>
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<td>ROBBIE WILLIAMS - Millennium</td>
<td>(Capitol)</td>
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<td>EYE 6 - Insinc (RCA)</td>
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<td>WILL SMITH - Miami</td>
<td>(Columbia/CRG)</td>
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<td>GOGO DOLLS - Kris</td>
<td>(Warner Bros.)</td>
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<td>VENGABOYS - We Like To Party (Strictly Rhythm)</td>
<td>786</td>
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<tr>
<td>BRANDY - Have You Ever</td>
<td>(Atlantic)</td>
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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.**
Lovefest: Enrique Iglesias
- "Enrique Iglesias will be huge." — John Ivey, WXKS-Boston
- "Enrique Iglesias is my #1 callout record." — Michael Martin, KYLD-San Francisco
- "We’re big fans of Enrique Iglesias. I predict a #1 record, no question." — Alex Tear, WDRQ-Detroit
- "Huge." — JJ Rice, WBLI-Long Island
- "Of course, Enrique Iglesias is hot." — Billy Santiago, KBFM-McAllen/Brownsville

What’s next: Mini-“Fat Bastard?” Caught in the grips of Austin Powers fever, KIIS Los Angeles APD/MD Michael Steele tells Gavin about the station’s newest vacation relief personality. "We found this little person who looks exactly like Rick Dees," he says. "I shall call him Mini-Dees." With the real Dees on vacation for two weeks, Steele plans to take full advantage of his new toy: "We’re going to send ‘Mini-Dees’ out on all of Dees’ scheduled appearances. We dressed him in a little blue Armani suit and white T-shirt...he looks just like him! It’s almost spooky."

His passion knows no bounds. Here’s KMEL- San Francisco PD Joey Argaybe, speaking about his two new favorite projects: "We love ‘Better Than Me’ by Terry Dexter on Warner Bros...she has the look and the sound of a future superstar...the energy that vibrates off her is infectious,” he says. "The other artist I’m head over heels in love with is Macy Gray on Epic. You don’t even have to finish the first verse of ‘Do Something’ to feel and connect with her captivating raw talent. She truly is in a league of her own and a positive reflection of the future of the music industry...other than that, she’s not bad.”

Pro’s in motion. Crossover ace Johnny Coppola is reunited with Burt Baumgartner as Capitol’s newly-named Head of Top 40/Crossover Promotion. "I got Sinatra’s picture staring down at me as we speak, so I gotta be good,” he says. Most recently, Mr. C was VP/Top 40 Promotion at Priority. Feel free to call and give him a bad time: (323) 871-5264...another promo fave, Gary Tanner joins Jeff McClusky & Associates in the newly-created position of Director of Operations & Consulting Services. Tanner, best known for his 11 years @ RCA, had been consulting Platinum Entertainment and Bishop Bait & Tackle before moving to Nashville in January with Pioneer Music. Call (773) 938-1211 or try gtnanner@janapromo.com.

Ahead of the Curve:
- "My favorite new track right now is ‘When You Think About Me’ from a local group, One Voice (Kamakaze).” — Mark Adams, KZQZ-San Francisco
- "I love the Freestylers’ ‘Here We Go’ (Mammoth). It’s a great pop record." — Michael Steele, KIIS-Los Angeles
- "She’s All I Ever Had’ by Ricky Martin will be a classic.” — Erik Bradley, 89-7 Chicago
NASTYBOY KLLK - Perfect Man (Upstairs) 317
RICKY MARTIN - Cup Of Life (C2/CGRG) 283
MADONNA - Beautiful Stranger (Maverick/MB) 264
112 - Your Letter (Bad Boy/Arista) 256
TATYANA ALI - Everytime (MJJ/Work) 233
VENGABOYS - Boom Boom Boom Boom (Strictly Rhythm) 232
MONICA - Street Symphony (Arista) 223
BUSTA RHYMES - Do The Bus A Bus (Elektra/EGG) 168
NAS - You Won't See Me Tonight (Columbia/CRG) 157
LINK - I Don't Wanna See (Relativity) 156
AMBER - Sexual (Tommy Boy) 151
KRAZY - I Hate (My Baby, Moma) 148
TIMBALAND & MAGOO - Luv 2 Luv U (Atlantic) 140
SLICK RICK - Street Talking (IDJMG) 137
BEATNUTS - Watch Out (Relativity) 136
JERMINE DURPI/K. SWEAT - Going Home With Me (So So Def/CRG) 136
B.G. - Cash Money Is A Army (Cash Money/Universal) 132
INOJ - Ring My Bell (So So Def/Atlanta) 131
DJ CLUE - It's On (Rock-A-Fella/IDJMG) 129
DMX - No Love 4 Me (IDJMG) 125

20/20 Panel Includes

WOND-New York
WCTU-New York
KPWR-Los Angeles
WBBM-Chicago
KBXX-Houston
WJMN-Boston
WERQ-Baltimore
KYLD-San Francisco
KQKS-Denver
WLLD-Tampa
XHTZ-San Diego
KGGI-Riverside
KLUC-Las Vegas
WJMH-Greensboro
GavinTOP40

G2 Top40

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<td>RICKY MARTIN - Livin' La Vida Loca (Z/C/CR)</td>
<td>4753</td>
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<td>BACKSTREET BOYS - I Want It That Way (Live)</td>
<td>4566</td>
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<td>BRITNEY SPEARS - Sometimes (Live)</td>
<td>4096</td>
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<td>SMASH MOUTH - All star (lyrics)</td>
<td>3405</td>
<td>+480</td>
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<td>JENNIFER LOPUE - If You Had My Love (WORM)</td>
<td>3276</td>
<td>+303</td>
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<td>6</td>
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<td>WILL SMITH - Wild Wild West (Columbia/CRG)</td>
<td>3209</td>
<td>+177</td>
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<td>SHANIA TWAIN - That Don't Impress Me Much (Deja Jam Music Group)</td>
<td>2946</td>
<td>-509</td>
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<td>8</td>
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<td>BLESSED UNION - Hey Leonardo (She Likes Me For Me) (Fush/V2)</td>
<td>2910</td>
<td>-24</td>
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<td>9</td>
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<td>TLC - No Scars (EFace/Artista)</td>
<td>2805</td>
<td>+425</td>
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<td>10</td>
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<td>MADONNA - Beautiful Stranger (Maverick/Warner Bros)</td>
<td>2800</td>
<td>+597</td>
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<td>SOPHIE KONE THE RICHER - Kiss Me (Squint)</td>
<td>2519</td>
<td>-332</td>
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<td>12</td>
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<td>FASTBALL - Out Of My Head (Holiday)</td>
<td>2507</td>
<td>+39</td>
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<td>13</td>
<td>13</td>
<td>BRANZY - Almost Doesn't Count (Atlantic)</td>
<td>2499</td>
<td>+16</td>
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<tr>
<td>14</td>
<td>14</td>
<td>SARAH McLACHLAN - I Will Remember You (live) (Artista)</td>
<td>2392</td>
<td>+222</td>
</tr>
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</table>

Many stations already played this as an album cut...familiarity factor is high, as are callout scores across the country.

11  | ROBIE WILLIAMS - Millennium (Capitol) | 2278 | -459 | 71 |
12  | '98 - The Hardest Thing (Universal/UMG) | 2033 | -615 | 62 |
17  | CITIZEN KING - Better Days (Warner Bros.) | 2072 | +147 | 76 |
22  | TAL BACHMAN - She's So High (Columbia/CRG) | 2010 | +277 | 77 |
19  | EVERLAST - What's It Like (Tommy Boy) | 2019 | -349 | 61 |
24  | CHRISTINA AGUILERA - Genie In A Bottle (RCA) | 1998 | +432 | 77 |

Turning out to be a bonafide hit record for everyone involved...

25  | EDWIN McCAIN - I Could Not Ask For More (Lava/Atlantic) | 1990 | +499 | 78 |
26  | K-CL & JOJO - Tell Me It's Real (RocKland/Inscape) | 1815 | +325 | 72 |
23  | CHER - Strong Enough (Warner Bros.) | 1867 | -26 | 61 |
9  | JORDAN KNIGHT - Give It To You (Inscape) | 1587 | -316 | 52 |
21  | SUGAR RAY - Every Morning (Lava/Atlantic) | 1536 | -238 | 48 |
20  | FATEBLOLY - Pray You (Astralwerks/Virgin) | 1516 | -320 | 50 |
27  | TLC - Unpretty (EFace/Artista) | 1465 | +319 | 63 |
28  | SUGAR RAY - Someday (Lava/Atlantic) | 1463 | +470 | 74 |
30  | WHITNEY HOUSTON - It's Not Right, But It's OK (Artista) | 1277 | +145 | 51 |
27  | ORGY - Monday (Kerris) | 1108 | +9 | 49 |
31  | GOD DOOD DOLLS - Black Balloon (Warner Bros.) | 1153 | +63 | 13 |
39  | PHIL COLLINS - You'll Be In My Heart (Matt Disney/Hollywood) | 960 | +149 | 44 |
33  | LIT - My Worst Enemy (RCA) | 939 | +46 | 41 |
24  | N'SYNC - I Drive Myself Crazy (RCA) | 916 | -242 | 33 |
30  | 702 - Where My Girls At (Motown) | 891 | +106 | 24 |
36  | SHERYL CROW - Sweet Child O'Mine (Z/C/CRG) | 846 | +39 | 44 |
37  | 112 - Anywhere (Bad Boy/Artista) | 827 | -118 | 16 |
38  | GERI HALLIWELL - Look At Me (Capiol) | 795 | -42 | 36 |
39  | LEMMY KRAVITZ - Fly Away (Virgin) | 779 | +245 | 30 |
40  | GOD DOOD DOLLS - Slide (Warner Bros) | 758 | -126 | 27 |

G2Top40 CHARTBOUND

| VITAMIN C - "Smile" (Elektra/EEG) | 40 | 39 | 131 | +131 |
| DEF LEPPARD - Promises (Z/C/UMG) | 39 | 5 | 713 | +158 |
| THE BLENDES - Can't Get Over You (Universal/UMG) | 38 | 3 | 647 | +62 |
| NEW RADICALS - Somebody We'll Know (MCA) | 36 | 2 | 733 | +281 |
| CHRIS PEREZ BAND - "Resurrection" (Hollywood) | 32 | 3 | 740 | +21 |

WHTZ-New York
PD: T. Palmer/XM/K. Kelly
APD: D. Crank/MD: C. Bryant
(212) 253-2300
Chancellor

WHTZ
IN THE ROOM, DAVE ME, Z
RICKY MARTIN, THE RICHER, Kiss Me
BRITNEY SPEARS, I Want It That Way
KYLIE MINOGUE, Can't Get You Out Of My Head
JENNIFER LOPEZ, If You Had My Love
SHANIA TWAIN, That Don't Impress Me Much
BRANZY, Almost Doesn't Count
LIL' TINA, That Don't Impress Me Much
SARAH McLACHLAN, I Will Remember You
HANNAH, Every Morning
BRENDON URIE, Every Morning
LEONARDO, Give It To You
KYLIE MINOGUE, Can't Get You Out Of My Head
BRITNEY SPEARS, I Want It That Way
KYLIE MINOGUE, Can't Get You Out Of My Head
BRITNEY SPEARS, I Want It That Way
LIL' TINA, That Don't Impress Me Much

KISS-FM
106.7

KHKS-Dallas
PD: Mr. Lent-Lamont
MD: (214) 891-3400
Saxophonnia

KRBE-Houston
PD: Mr. John Prohel
APD: MD: Jay Michaels
(713) 266-1000

WXXL-Boston
PD: John Half
APD: MD: William
(617) 936-1400

WJOQ-Philadelphia
OM: G. Kallar/P. P. Biggman
APD: MD: Marilyn
(215) 697-8100

"All Star" by Smash Mouth will be #1 record.
—Domino, PD, WFLZ-Tampa

Vitamin C: "Smile" (Elektra/EEG)
40 | 39 | 131 | +131
DEF LEPPARD: Promises (Z/C/UMG)
39 | 5 | 713 | +158
THE BLENDES: Can't Get Over You (Universal/UMG)
38 | 3 | 647 | +62
NEW RADICALS: Somebody We'll Know (MCA)
36 | 2 | 733 | +281
CHRIS PEREZ BAND: "Resurrection" (Hollywood)
32 | 3 | 740 | +21
"702, Jennifer Lopez, Backstreet Boys, TLC, and both Ricky Martin tracks are testing Top 10." —Mark Adams, PD, KQZ-San Francisco
GavinRap

G2 Rap

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<td>1 LIFE 2 LIVE - Can’t Nobody/You Don’t Know</td>
<td>1536</td>
<td>+271 88 2</td>
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<td>D. AUGUSTUS - Net 2 Far (Ill Times)</td>
<td>1490</td>
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<td>THE BEATNITS - Watch Out Now (Relativi)</td>
<td>1417</td>
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<td>THE ROOTS - The Next Movement (MCA)</td>
<td>1394</td>
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<td>NATURAL ELEMENTS - 2 Tons (Black Label/Tommy Boy)</td>
<td>1314</td>
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<td>MR. LIF - Inhumane Capabilities (Brick Records)</td>
<td>1183</td>
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<td>NORTAGA - Hall Baked (Fameality Records)</td>
<td>1155</td>
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<td>8</td>
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<td>THE GENIUS - Breaker Breaker 1,3 (MCA)</td>
<td>1146</td>
<td>+433 90 2</td>
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Nice T2 spot jump into the Top 10. You don’t need to be a “Genius” to see a Top 10 rotation by next week. Two new adds at WUSR and KWVA.

24 9 ROYCE THE 5’9” - I’m The King/Take His Life (Game Recordings) | 1093 | +409 92 2

Here’s a hot one! Second week and Royce jumps to #9. Highest movement on the chart. Also, number one spincrase of +494. Royce is killing it!!!

12 10 GROUP HOME - Stupid Mahathurka/Make It In Life (Restay) | 1077 | +228 88 1
| 11 11 SWIM Y KING TECH - The Anthem (Interscope) | 1056 | +26 77 1 |
| 14 12 CHRIS LOWE & LARGE PROFESSOR - CT To Queens (Bronx Science) | 914 | +83 77 1 |
| 3 13 RANKHELD & L.L. ADVANCE - Internal Affairs (Kansas City) | 824 | -468 67 0 |
| 14 14 QUANUM VCS’ - Bomb On Ya (Quantum Records) | 801 | -887 64 0 |
| 22 15 EMENINE - Guilty Consious/I’m Shady (Aftermath/Interscope) | 784 | +151 63 2 |
| 13 16 CLOUSE - The Funeral (Elektra/EGG) | 770 | -59 55 1 |
| 25 17 SCREWBALL - F.A.Y.B.A.N (Black Label/Tommy Boy) | 746 | +176 78 2 |
| 16 18 RUFF RYDERS - What You Want feat. Eve & Nekki (Interscope) | 709 | -80 46 0 |
| 18 19 SQUICK PICK - Street Talkin’/Own Innermind (Interscope) | 680 | -76 58 2 |
| 31 20 ARGONISTS - In Your Town/Promarion (Madatory) | 596 | +156 69 1 |
| 21 21 GANG STARR - Full Clip/Dwyck (No Trybe/Virgin) | 584 | -283 57 0 |
| D 22 STYLES OF BEYOND - Easy Back It Up (Hip Hop Records) | 565 | BW 73 5 |
| 23 23 LIL’ CEASE - Play Around (Entertainment/Epic) | 553 | -64 45 0 |
| 27 24 CARDIAN - Enemy Of The State/Who U Lovin’ (Penalty Records) | 543 | +71 57 1 |
| 15 25 THE GENIUS - Publicity (MCA) | 536 | -258 41 0 |
| D 26 TASH - Pimpin’ Ain’t Easy (Loud) | 519 | BW 67 4 |
| D 27 ORIGINIO GUNN CLAPPAZ - Short Sk 2 Kill Gritz Shy Flyon (Luke Local/40) | 514 | BW 71 1 |
| 35 28 POP DA BROWN HORNET - Follow Me Up (Smoke) | 490 | +142 37 1 |
| 21 29 HEAVY D - Don’t Stop On Point (Universal) | 478 | -181 44 0 |
| 19 30 O.N.C. - Repertoire/Comfortable (OJO Rec/Geese Street/V2) | 466 | -257 53 0 |
| 17 31 TOBII - Black Mask (Tommy Boy) | 462 | -317 39 0 |
| 26 32 EASY MO BEE - Good Life feat. AZ & MACK 10 (Priority) | 430 | -86 33 0 |
| D 33 RUFF RYDERS - Jiggat My Nigga (Interscope) | 422 | BW 71 66 |
| 36 34 UGAL DUCKLING - now Who’s Laughing (1500) | 394 | +99 48 0 |
| 29 35 LMN - Gen & Bet It/I Battle Ave/Concentrated | 329 | -124 31 0 |
| 28 36 JA RULE - Holla Hol (DJOM) | 322 | -134 25 0 |
| 37 38 US - Niggas (Dangerous Music) | 316 | +66 36 0 |
| 30 38 DEVIATE - Can You Get Wit’ It feat. Timbaland & Magico (Priority) | 307 | -142 28 0 |
| D 39 MOODSWINGAZ - Moodswingz/Anthem/Mussin’ (Raw Shack) | 298 | BW 64 7 |
| 33 40 MOBB DEEP - Quiet Storm (Loud) | 298 | -85 25 0 |

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RadioSays

GavinRap

Q-TIP

**"Vivrant Thing"** (Violator/IDJMG)

“A Q-Tip solo joint, what more could you ask for? Who said that Tribe’s quest is over: This joint is bangin’!”

— Tone Capone, WRHU, Kingston, RI

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GavinRap

SpinCREASE

ROYCE THE 5’9" | +194
| Z2
| +133

ROCKY MOUNTAIN OUTFITTERS

STYLES OF BEYOND

RUSSY RYDERS

ORIGINIO GUNN CLAPPAZ | +339

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Review

RAWKUS PRESENTS SOUNDWAVE II

RAWKUS RECORDS

J-Roc and Bapu of the World-Famous Beat Junkies cut up the tracks on "Rawkus" second Soundbombing LP. Joins to check for "Anymone" by Eminem, "B-Boy Document" '99 by High & Mighty, MOS Def and Mau Skillz. And don’t miss "WVII" featuring Pharoahe Monch and Shabba Ranks, "Soundbombing" with Dilated Peoples and Tash, or "Every Rhyme I Write" by Shabba Ranks and the Coca Bovah. If you’re not already spinning every track on this album by now, what are you waiting for? — JUSTIN BERRIES

---

ARTIST PROFILE: Gang Starr

CURRENT ALBUM: Full Clip: A Decade of Gang Starr

ALBUM DROP: July 13, 1999

SCHOOL IS NOW IN SESSION:

Full Clip is Gang Starr’s sixth album, members G.U.P. (Ghetto Unlimited Rhymes Universal and producer-oriented DJ-Preme have been dropping choice cuts for ten years. They debuted in 1988 with "No More Mister Nice Gay" followed by Step in the Arena, Day Operation, and Hard to Earn. In 1994, says Guru, "We were putting out hot records and getting respect everywhere, but not having the sales to match."

Unhappy with their label, the pair decided to try some solo cuts. After the success of Guru’s Jazzmatazz and Premiers’ winning productions for others, Gang Starr regrouped in 1998 after a four-year hiatus. Moment of Truth (their first gold album), had kids running back to the lab to rewrite their rhymes. Now in 1999, Gang Starr is dropping a double album—a so-called "Best of..." compilation—with three new bangers, "Full Clip" (the first single), "Discipline" featuring Toast, and "All 4 The Cash."

THE NEW ALBUM: Full Clip: A Decade of Gang Starr brings together a ten-year body of work from one of Hip-Hop’s greatest groups. This album brings you some of Gang Starr’s greatest hits ("Ex Girl To Next Girl", "Just To Get A Rep."). B-Sides ("The Remains," "DWOYK),

remixes ("Manifest," "The Militia II" featuring WC and Rakim), and songs the group did for soundtracks ("Jazz Thing," "Gotta Get Over"). Peace out Premier/Take me out with the fading...

— Neo Wilt, "DWYK" FROM THE LP DAILY OPERATION

EMAIL COMMENTS TO JUSTIN @ MAIL.GAVIN.COM

GAVIN IS ONLINE WWW.GAVIN.COM
RHAD DIGGA TIGHT FROM HER FORTHCOMING ALBUM DIRTY HARRIET

PRODUCED BY MR. WALT
THE MUSIC MEETING

Myron Fears, MD, KPRS/FM Kansas City

Q: What personal qualities assist you in your work? I've matured and now understand how records should be played. I'm very focused on the marketplace. I used to be a mobile jock and understand the club scene. We don't make decisions without being informed—but we don't run away from our gut feelings, either. The gut quality is important. You can research all you want, but you have to be able to feel the vibe of the city and the vibe of the music.

What is the sound of your station? Our format is very fragmented from daypart to daypart. It's a wide spectrum, but it works. It takes more than just playing the hits back to back. I believe it's very important that records flow in and out of each other. I believe in building up the tempo, bringing it down, and building it up again. Not choppy—you can't allow Selector to do the whole job. A computer just spits out information, it can't hear.

Is your main responsibility as Music Director to follow the vision of the PD? That's pretty much it. That, and being mindful of the demographics we target for each daypart.

Are there signature artists that fit the sound of your station? I think our signature is our selection of old school music that uninfomed people might not consider hits. But these are the songs that Kansas City responds to and expects to hear on KPRS.

How important is research in the selection of new music? Research is good. It's nice to have tools to help you make decisions, but it still comes down to a gut level. Do you really believe in a record or not? You have to ask yourself, "Does it fit the texture and the sound of the station?"

Artist Profile

Shanice

LABEL: LaFace Records (404) 848-8050
CURRENT RELEASE: "When I Close My Eyes" from Shanice
SHANICE STATS: Best known for the 1991 hit single "I Love Your Smile," Shanice's career began at age 11 when she scored a recording contract with A&M Records. She then went on to perform in various television commercials and local Los Angeles musicals. 1987 saw the release of her debut, Discovery, launching the singles "Baby Tell Me Can You Dance?" and "No 1/2 Steppin." Her next release, Inner Child, on Motown, paired her with producer Narada Michael Walden. After contributing to various film soundtracks, Shanice performed in the Broadway musical Les Miserables in the role of Eponine. Shanice finds the singer emerge as a more mature songwriter.

SHANICE SAYS: "People may think of me as this bubbly young girl from Los Angeles, but I've been through a lot in the last few years. I moved away from home. In my personal life I went through a serious relationship and I experienced a real heartbreak. I've gotten more involved in every area of decision-making in my career. When I was younger, all I did was sing; now I'm more involved with writing the material I record. I guess you could say that there's been a lot of growth and maturity.

Choosing a Consultant

As a program director, you need to be involved in this important process. You and your general manager should ascertain what your specific needs are, then have several consultants come in and pitch for the job. It's important that the consultant understand that he/she is working for both of you, that the right hand always has to know what the left is doing. The consultant is there to work as part of the team and help the radio station succeed.

You want to find someone who's had hands-on experience programming stations and managing people—someone who understands what it takes to create an atmosphere where people feel free to discuss ideas. A good consultant believes that great coaching leads to individual self-esteem and high staff morale.

A good consultant is idea-oriented. His or her job is to know your market and keep your station on track. Your consultant should be in touch with trends and success in other markets—information that can keep your station on the cutting edge. Your consultant should also have valuable insights on all areas of programming, from the morning show to music to marketing.

Good consultant is like a minor league baseball scout. When you have openings, she or he should help you fill those slots with promising new talent ready for the big leagues. Consultants travel to so many markets that their ears are trained to listen for the next superstars.

Hire the consultant who wants to customize your station—someone who carefully studies your situation and helps you build a brand that will win.
Jesse Powell Brings The Love

MUSIC

'BOUT IT
Pure Gold

HIS #1 SMASH
It's All About "YOU"

FOLLOWING UP STRONG

"'BOUT IT, 'BOUT IT"
Gets Busy At Radio

JESSE
On Top At Adult R&B

'Bout It, 'Bout It, 'Bout It
The follow-up single to the #1 smash "You"
from the gold album 'Bout It

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

'Bout It, 'Bout It
Produced by Mark J. Feist for the MJF Company

Executive Producer: Loui Sfus, Jr.
Associate Executive Producer: Fraser Carroll
Management: Icon Entertainment

www.americanradiohistory.com
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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-GAATREDBASE 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 are now available until 12 NOON Wednesday Pacific Daylight Time.

Comments? Gmail submissions? Contact Quincy at quincy@gavin.com
Gavin is Online! www.gavin.com

20 • gavin June 28, 1999
Black History Profile: Marvin Gaye

Though killed senselessly in 1984, Marvin Gaye is still very much alive. He is a core artist for many of today’s Urban and Oldies stations. In fact, there isn’t a hit-oriented format in the country that doesn’t play the classic R&B sounds of this unique singer-songwriter.

Born Marvin Pentz Gaye, Jr. in Washington, D.C., in 1939, Gaye began singing in his father’s church. He also sang with local groups like the Raintbows and Marquees. He later became a member of the Moonglows, where he forged a long-time relationship with producer Harvey Fuqua.

In 1960, Gaye moved to Detroit and became a member of the Motown Records family. He became the label’s most successful male solo act. Between 1962-82, Gaye placed more than 60 singles on the pop and R&B charts. He racked up 13 Number One hits and a trio of Number One pop hits, including “Stubborn Kind of Fellow” (’62), “Pride and Joy” (’63), and “I Heard It Through the Grapevine” (’69) “Let’s Get It On” (’73) and Sexual Healing (his only million-selling album, recorded for Columbia Records in 1982).

Gaye will always be remember for the masterpiece What’s Going On. This soul-searching album from this troubled artist took an emotional look into spirituality, the environment, and race. To honor what would have been Marvin’s 60th year, Motown Records will issue a tribute album dedicated to this influential artist.
<table>
<thead>
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<tbody>
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<td>10</td>
<td>Glenn Jones</td>
<td>Baby Come Home</td>
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<td>11</td>
<td>Eric Benet</td>
<td>Spend My Life With You</td>
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<tr>
<td>12</td>
<td>Ti &amp; JoJo</td>
<td>Tell Me It's Real (MCA)</td>
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<tr>
<td>13</td>
<td>Lauryn Hill</td>
<td>Nothing Ever Matters</td>
<td>141</td>
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<tr>
<td>14</td>
<td>Case &amp; JoJo</td>
<td>Fried Pictures (Def Jam/Mercury)</td>
<td>154</td>
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<td>15</td>
<td>Will Downing</td>
<td>Do You Want To Be (Motown)</td>
<td>133</td>
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<td>16</td>
<td>J. SAMPLE</td>
<td>When Your Life Was Love</td>
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<tr>
<td>17</td>
<td>OL</td>
<td>Baby Can't Leave It Alone</td>
<td>116</td>
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<tr>
<td>18</td>
<td>Kirk Whalum</td>
<td>All I Do</td>
<td>111</td>
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<td>TLC</td>
<td>No Scrubs (L.A.Rose/artiste)</td>
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<td>Tevin Campbell</td>
<td>For Your Love (Qwest)</td>
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<td>G Reneque</td>
<td>Should I (Motown)</td>
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<td>22</td>
<td>DeBarge</td>
<td>Can't We Be Friends (Arista)</td>
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<tr>
<td>23</td>
<td>Dr. &amp; The Mediacides</td>
<td>Whenever You Go</td>
<td>68</td>
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Moving quickly toward its final destination, the top of the A/C chart, "Lately" had a big week.

<table>
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<td>Anywhere (Bad Boy/Arista)</td>
<td>Whitney Houston</td>
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<td>114</td>
<td>Nobody's Supposed To Be Here (Capitol)</td>
<td>Tracie Spencer</td>
<td>114</td>
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<td>115</td>
<td>Beauty (Island Def Jam Music Group)</td>
<td>Dru Hill</td>
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<tr>
<td>116</td>
<td>Love Me (Elektra)</td>
<td>Shanice</td>
<td>116</td>
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<tr>
<td>117</td>
<td>Speechless</td>
<td>Whitney Houston</td>
<td>117</td>
</tr>
<tr>
<td>118</td>
<td>It's All About You (Capitol)</td>
<td>Tracie Spencer</td>
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<td>R. Kelly</td>
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<td>Lean On Me</td>
<td>Peabo Bryson</td>
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<td>Don't Make Me Wait</td>
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<td>Speechless</td>
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<td>It's Still A Rose (Arista)</td>
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<td>Holding On To Love</td>
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<td>Lean On Me</td>
<td>Peabo Bryson</td>
<td>177</td>
</tr>
<tr>
<td>178</td>
<td>It's Not Right (Warner Bros.)</td>
<td>Peabo Bryson</td>
<td>178</td>
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<td>Sure Thing</td>
<td>Whitney Houston</td>
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<td>244</td>
<td>Love Me (Elektra)</td>
<td>Whitney Houston</td>
<td>244</td>
</tr>
<tr>
<td>245</td>
<td>It's All Over</td>
<td>Whitney Houston</td>
<td>245</td>
</tr>
<tr>
<td>246</td>
<td>You Are Not Alone</td>
<td>Whitney Houston</td>
<td>246</td>
</tr>
<tr>
<td>247</td>
<td>Love Me (Elektra)</td>
<td>Whitney Houston</td>
<td>247</td>
</tr>
</tbody>
</table>

www.americanradiohistory.com
For five decades, Paul Anka's voice and music have been an integral part of the American and international music scenes. Not only is he a consummate performer who continues to play to sold-out houses here and abroad, but he is also a master songwriter. According to BMI, Anka's songs have been performed over 90 million times worldwide (and counting). Among his most famous compositions are "My Way" for Frank Sinatra, "Put Your Head on My Shoulder," and (if you didn't already know) the theme from The Tonight Show Starring Johnny Carson.

His latest Epic-released CD, A Body of Work, is his 123rd album and is a celebration of his 40-plus years in the music business. Produced by award-winners David Foster, Walter Afanasieff, and Johnny Mandel, the album features guest appearances from Celine Dion, Terri Campbell, Kenny G, Barry Gibb, Tom Jones, Patti LaBelle, and, through technical wizardry, Mr. Sinatra. Anka's duet with Celine Dion, "It's Hard to Say Goodbye," went Top 15 on Gavin's Mainstream AC chart earlier this year, and currently, his duet with daughter Anthea featuring Kenny G and Barry Gibb, "Do I Love You," is following in its footsteps.

We caught up with Mr. Anka this week while he was performing in Las Vegas.

GAVIN: How did the concept for A Body of Work come together? PA: Two years ago. I did an album for Sony titled Amigos. I admit, I was a little ahead of my time with the Latin thing—Ricky Martin sang "Dianna" with me on it—but the album did well and so the label suggested that we do a similar album, only this time in English. I sat down with David Foster and Walter Afanasieff and went over all the songs available to us, but I also included tunes from each decade of my career.

Where did the inspiration to sing with your daughter Anthea come from? "Do I Love You" is originally a French song that I found and re-wrote English words to. I've known David Foster since 1972, and he's seen my kids grow up. Anthea liked the song, so she came by his house and laid down a vocal, which he liked and used. [Of my five daughters] she's the only one pursuing a music career. Right now, she's in England working with some British writers and putting her own hand together.

In a previous interview, you talked about a "lack of melody" in today's songs. As a songwriter and an artist, what does that say to you about today's music? Obviously, everything has its time, but I feel that a lot of today's music is just a byproduct of computers, rather than songs from talented writers such as Burt Bacharach. Even David Foster isn't really writing anymore—he's mostly producing. I just really think there's a void of quality stuff out there and that there isn't an even balance anymore.

You've seen a lot of change through the years. What advice would you give to someone coming up in the biz now? Learn to be an accountant and a lawyer first. Seriously, believe in yourself and get around where the action is...and save your money because careers like these can be short-lived.

If you had to be only a singer or only a songwriter, which would you choose and why? That's very hard to answer, because I think my longevity is predicated on my songwriting. Plus, I think there's a certain prestige to songwriting even if you're somewhat anonymous. While writers mostly go unheralded, I still take pride in being the creative source.

On the other hand, there's nothing like standing on a stage and connecting with an audience. I like the international aspect of performing; in fact, I leave for Japan in a few weeks, and to be able to create memories for people through my performances—nothing equals that.

You've had over 40 years in the business. If you did it all over again is there anything you'd do differently? I'd grow six more inches laughing! Actually, I was just speaking with Burt Bacharach the other night about this, and I told him, "Burt, we are so lucky to be doing what we're doing." When I look back at everything, I can say that when I get out of bed, I'm working and doing something I love. I'm healthy. I've hit my stride. I'm making more money than ever. I'm just doing what I want to do. It's important...I'm selling out, I'm traveling the world, and I'm doing it on my terms. Many of today's performers haven't enjoyed the longevity that I have. I do feel that today's performers really don't have a place to fail anymore—one hit and then they're doing arena tours! So no, I wouldn't do a single thing over. I consider myself very lucky.

You wrote "My Way" for Frank Sinatra, and you do it on this album. What is your fondest Sinatra memory? I wrote "My Way" and its follow-up, "Let Me Try Again." Our friendship lasted over 40 years, and to know Sinatra is to know that, when he said you were going to dinner, you took your passport.

Anyone today that you'd like to write a song for? There are a couple of people, I'd like to work with on Amigos because I enjoyed working with him on Amigos, and I think I'd enjoy writing something for Tony Braxton.

Last but not least, do you have any words for radio? I love you radio! Radio has been supportive for a lot of years. I've got respect for them and they have respect for me—there's been a bond from the very beginning. And if they're not playing my stuff, then they're playing a song from someone I've written for.
### Adult Contemporary Chart Boundaries

<table>
<thead>
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<tr>
<td>1</td>
<td>&quot;It's So Hard&quot;</td>
<td>Sarah McLachlan</td>
<td>Atlantic</td>
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<td>2</td>
<td>&quot;I'm Gonna Be Strong&quot;</td>
<td>Faith Hill</td>
<td>Warner Bros.</td>
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<td>&quot;I Try&quot;</td>
<td>LeAnn Rimes</td>
<td>Warner Bros.</td>
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<td>&quot;I'm Coming Out&quot;</td>
<td>Sophie B.</td>
<td>Jive</td>
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<td>5</td>
<td>&quot;I'll Be There For You&quot;</td>
<td>Billy Joel</td>
<td>Columbia/Interscope</td>
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<tr>
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<td>&quot;I'll Never Stop Loving You&quot;</td>
<td>Mariah Carey</td>
<td>Columbia</td>
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<td>7</td>
<td>&quot;I'll Never Let You Go&quot;</td>
<td>Shania Twain</td>
<td>Columbia</td>
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<td>&quot;I'll Always Love You&quot;</td>
<td>Barbra Streisand</td>
<td>Columbia</td>
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<td>&quot;I'll Be Missing You&quot;</td>
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<td>&quot;I'll Make a Man Out of You&quot;</td>
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<td>&quot;I'd Never Love You Again&quot;</td>
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### A/C Recurrents

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### Spin CREASE

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### G2 Most Added

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The Cranberries - Animal Instinct (Island Def Jam Music Group)
Sarah McLachlan - Possession (Arista)
Jennifer Lopez - If You Had My Love (WORK)
The Honeymooners - I Miss You (Island Def Jam Music Group)
Old 97's - Murder (Or A Heart Attack) (Elektra/EGG)
Christina Aguilera - Gene In A Bottle (RCA)
Brandi - Almost Doesn't Count (Atlantic)
Rick Springfield - Itsallaboutsomething (Platinum)

Len - Steal My Sunshine (550 Music)
Train - Meet Virginia ( Aware/Columbia)
Patsy is Star-bound. "I'm really looking forward to introducing myself to the format," laughs newly-named Star 98.7 (KYSR)-Los Angeles MD Chris Patsy. Patsy joins the Chancellor Media Hot AC station from Alternative-formatted KBJY (The Edge) Phoenix, the new gig starts on July 12. Patsy tells Gavin, "I'm really excited to be working with [PD] Angela Perelli and [APD] Greg Simms. Moving over from Alternative, I now intend to be a sponge in the A/C world."

SNR lounges in Boston. At Infinity Modern A/C WBXM (Mix 96.5) Boston, Squint Entertainment's Sixpence None the Richer recently Showcase at the station's new "Mix Lounge." Here, the band smiles for the cameras along with Mix staffers. MD Mike Mullaney is giving early, high marks to the group's follow-up, a remake of The La's "There She Goes." While I was playing the song in my office today, six different people walked in and asked about it—some interns, someone on the airstaff, and my GM—which is a pretty good cross-section of people. It's a good song that really hasn't been a hit before, but there is definitely a level of familiarity there that works."

Is Sacramento calling you? The newly-named PD of Chancellor Media's Jamin' Oldies Power 105.3 (WCOL-AM) Orlando Steve Kelly tells us the search is on for his replacement at sister Mainstream A/C KBGY (932)-Sacramento. Kelly, who starts his new gig July 19, says "932 is looking for someone with larger market experience that can also deal well with a top-ranked morning show because we've got one here. Interested parties should contact VP/GM Jay Werth as soon as possible."

Blessid Union celebrates the Fourth. FM100 (WMC/WSM) Memphis PD Russ Morley clues Gavin in on the station's upcoming Fourth of July celebration. With the Fourth of July just around the corner, the station is throwing a family-oriented Star-Spangled Celebration. July 3 complete with food vendors, a petting zoo, music from local bands and headliner Push2V recording group Blessid Union. A crowd of 40,000 is expected. Capping all of this off will be a fireworks display, with the soundtrack simu-
casted on FM100. Morley says of Blessid Union, "They're great guys to work with and their song 'Hey Leonardo' is getting great requests and sounds good on the air. Plus, Edwin McCain's 'I Could Not Ask For More' (Lava/Atlantic) is really touching people."—Melody Meadows, who does middays for us, says she gets calls all the time she plays it."

Beyond Mediabase 24/7 KATF (KAT-FM)-Dubuque adds local group the Fifth Element's cover of Peter Gabriel's classic "In Your Eyes." The a cappella group is set to perform at the station's 14th annual fireworks spectacular on July 3... PD Ken Misch at WDKB/WD-Mekalb, Ill., reports that Sheryl Crow's "Sweet Child O' Mine" (C2/CGRS) is "something to crow about for sure!... And we hear from a frustrated Danny Preston, PD at KMBO-Wasilla, Al., who says, "Jimmy Buffett's "Pacing the Cage" is not on our phones. I even tried to buy a copy of his new CD and both stores were sold out. What really ticks me off is that one of our AE's bought the last copy!"

EMAIL COMMENTS TO ANNETTE@MAIL.GAVIN.COM OR CALL 415-495-1990

WPLJ-New York
WPLJ, New York, P.O. Box 1263, New York, NY 10019. P.O. Box 1263, New York, NY 10019
Toork Lake, MD, 10019

WMZQ-Chicago
WMZQ, Chicago, IL 60601. P.O. Box 10429, Chicago, IL 60604

WBMX-Boston
WBMX, Boston, MA 02215. P.O. Box 1085, Boston, MA 02215

WKQI-Detroit
WKQI, Detroit, MI 48221. P.O. Box 1330, Detroit, MI 48221

WPLT-Detroit
WPLT, Detroit, MI 48221. P.O. Box 1330, Detroit, MI 48221

GavinAC/HotAC

SnapSHOTS

GavinAC/HotAC

SnapSHOTS

GavinAC/HotAC

SnapSHOTS

GavinAC/HotAC
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<tr>
<th>KKY-St. Louis</th>
<th>PD: Smokey Rivers</th>
<th>MD: Greg Hewitt</th>
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<th>Dr. Hogg</th>
<th>Jimmy Steal</th>
<th>A/P: R. Scott</th>
<th>L. Thomas</th>
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<th>PD: Scott Sands</th>
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<th>PD: Casey Katling</th>
<th>MD: Alexi Haskins</th>
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Sarah McLachlan’s “I Will Remember You (Live)” (Arista)

“I'm putting her back into powers—she's my #1 testing song with my 25-54 P1 Women.”

—Scott Sands, PD, KFMB/WM (Star 100.7)-San Diego
The Conclave College

Consultant Randy Lane
Capstar Sr. VP/Programming Jack Teddie
Consultant Alex DeMers
Arbitron Manager of Radio Programming Services Bob Michaels
Consultant Don Hallett

OPENING RECEPTION - Featuring REO Speedwagon

Format Symposiums
AAA (performance by The Ver's/Fahrenheit)
Modern AC (performance by Robyn Raglan/Bad Ant)
Country

General Session
Excusing Audio Services - What you don't know about DARS, BBS, Low Power FM, and MicroRadio CAN Hurt You! A very high power discussion moderated by Tech Guru Mark Dunserberger.
Faculty Dick Ferguson (Sr. VP/Coex), Al Brady Law (VP/Programming - Command Audio), and more!

Lunch/Performance

Keynote Speaker
Jesse "The Governor" Ventura
(performing a musical presentation by Cel Bellow/Jericho Records)

Concurrent Sessions
ARRRRRRRRRRR - What you MUST know!
Legends of Rock Radio presented by PMG with Lee Abrams & Friends
Building Non-Traditional Revenue Opportunities - It's the Program Director's Other Job - Presented by George Hyde/The Radio Advertising Bureau

Format Symposiums
Alternative (musical presentation by Delirious/Virgin Records)
AC (musical presentation by Julia Darling/Wind-Up Records)
Air Check Clinic

Format Symposiums
NAC/Smooth Jazz
News Talk Sports
Top 40

General Session
The New Entertainment - (FINANCE) Does wall Street become the true decision maker for what happens at your radio station or record company? Moderated by Jon "Dr. 1" Bajarian Faculty: Bishop Cheen (First Union Capital Markets), Michael O'Shea (New Northwest Broadcasting), Carl Gardner (The Journal Company), Ben O'Keefe (Chancellor Media) Presented by The M Street Journal

Awards Luncheon

Keynote
Ritch Albow - Author of the best selling "Tuesday's with Morris", ESPN Sports Personality
Presented by ABC Radio/Today

Concurrent Sessions
Mentoring: The future begins with you and your company.
Be on hand to learn about The Conclave's new program to build new and better talent for radio and learn about how community mentoring can make a big difference for kids in your market. With Don Maple (Sr. VP-America's Promise)

Format Symposiums
Rock
Oldies
Air Check Clinic

This agenda is subject to change without notice

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The Conclave (612) 927-4487
4517 Minnetonka Blvd., Suite 104
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www.theconclave.com

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EXTRACURRICULAR ACTIVITIES

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The Conclave Silent Auction - Thursday-Saturday
McTeer Seminar - Thursday AM
The Jerry Clifton Session - Thursday AM
Twins vs Mariners - Saturday

CONCLAVE PARTNERS

The Conclave thanks the following organizations and individuals who have made significant contributions to the 19th annual Conclave: All Access Music Group, Arbitron, AR, Restless Records, Red Ant Records, Jericho Records, Fairwest Records, REO Speedwagon, M2I, ABC Radio Today, Virgin Records, Net Redem, PMG, Wind-Up Records, M Street Journal and more!

THE CONCLAVE... is a not for Profit Organization

Minneapolis Marriott City Center
July 22nd - 25th

The Great Consolidation
Moby Makes for Unconventional "Play"

BY KATIE ZARLING

"When I make a record, my intention is really just to make something that I love and that interests me. Hopefully other people will love it, too," says Moby. "I don't really think too much about what style of music it is or the elements that comprise the record."

This is certainly the case with Play, Moby's new album on V2 Records, which resists all forms of musical categorization. Instead, Moby utilizes seemingly disparate elements—hip-hop-oriented beats, electronic instruments, vocals, folk, gospel, old field recordings—that nonetheless come together in a wholly natural way. The effect is as emotionally moving as it is danceable. "I don't think of it as a light-hearted album," Moby confesses. "It's actually got some melancholy strain to it."

The varied air of Play is most likely the result of Moby's own variable musical background. Though hailed as one of electronica's founding fathers, Moby has, in fact, been making music since he was eight, working at one time or another with all genres. As a young man, Moby was involved with the punk scene—playing in a band called Vatican Commandos in his home state of Connecticut and even singing with Flipper for awhile. After relocating to New York City in the '80s, he began DJ-ing in local clubs and in 1991 he set the theme of Twin Peaks to a house beat and claimed his first British top ten hit, "Go." Since then, Moby has released a number of electronic-based records including Moby and Everything is Wrong, as well as one guitar based rock album entitled Animal Rights.

"I've done so many different types of music that it seems strange to be so easily identified with one scene—especially when my background is a lot more varied than that," he says. Moby is influenced by everything he hears...and listens to the radio a lot. "One of the things that I really like about the radio is letting other people make my musical choices for me," says Moby. "As a result, I get exposed to things I wouldn't otherwise be exposed to." New York's commercial Alternative K-Rock, classical stations, and KTU—yes, the disco station—are among the presets on his radio dial.

Moby's plans for the future are uncertain, although they definitely include making more music. "My only interest is making records that I love and that I care about," says Moby. "I don't really think too much about the future. I'm more focused on the here and now and trying to make music that pleases me."

Earlier this month, WOXY owner/GM Doug Balogh was feted with this year's innovator award at the Rick Carroll Foundation dinner. As part of the festivities, this list of adages for Business Success (also known as Balogh-ages) was handed out. I thought the list was so strong, I decided to reprint it here so you can post on your bulletin board at work...and on your refrigerator at home.

1. Pay attention to every detail of the business.
2. Think of the whole, not just your part.
3. Be prompt—meet deadlines.
4. Set priorities—plan ahead, stay ahead.
5. Take time to think—then decide quickly. Decisiveness inspires confidence.
6. The size of the budget is far less important than the size of the idea.
7. How fast you do something is almost never as important as how well you do something.
8. Bear your troubles patiently and privately.
9. Maintain your integrity as a sacred thing.
10. Be polite to everyone. You learn more about a person than you treat the receptorism than how they treat the boss.
12. You won't earn the opportunity to manage others until you learn to manage yourself.
13. Anticipate problems—don't wait until they hit you in the butt.
14. There's nothing wrong with being wrong unless you won't admit it.
15. Don't procrastinate—little things can fall through the cracks.
16. Be flexible—alter yourself or alter the situation.
17. Have an open mind. The "can't be done" are the cynics that alter progress.
18. Accept responsibility not only for what you do, but also for what you don't do.
19. Enthusiasm is contagious—spread it around.
20. People who do more than they are asked make the difference.
21. Teamwork produces more than mere-work.
22. It's not how many hours you work each day—it's how hard your hours work.
23. Remember to say "Thank you."
24. Never get too big to do small things.
25. Average work always keeps the average down.
26. Earn the respect of your co-workers by your actions, not your title.
27. When people trust you, don't disappoint them.
28. Have more patience than anyone you know.
29. Check your ego at the door each morning.
30. Share your ideas—they often come to bloom in another brain.
31. Be a good listener. And remember that you don't know what you don't know.
32. Statistics are no substitute for judgement.
33. Common sense ain't so common. Place a high value on it.
34. Work hard and you will succeed.

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KNRK 12 spins
WMRQ 15 spins
KTCL 12 spins
KFMA 12 spins
Y107 14 spins
and many more

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**Alternative CHARTBOUND**

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<td>COLLECTIVE SOUL “No More, No Less” (Atlantic)</td>
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<td>BEN LEE “Nothing Much Happens” (Grand Royal)</td>
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<td>DEFTONES “My Own Summer (Shove It)” (Maverick)</td>
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<td>OLD 97’S “Murder (Or A Heart Attack)” (Elektra/EEG)</td>
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<td>THE VERVE PIPE “Hero” (RCA)</td>
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<td>THE DAVE MATTHEWS BAND “Rapunzel” (RCA)</td>
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<td>MARVELOUS 3 “Every Monday” (HiFi/EEG)</td>
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<td>DOVETAIL JOINT “Beautiful” (TommyBoy)</td>
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**Alternative RECURRENTS**

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<td>FUEL - Shimmer (Columbia/CGRG)</td>
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<td>LENNY KRAVITZ - Fly Away (Virgin)</td>
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<td>DAVE MATTHEWS BAND - Crush (RCA)</td>
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<td>CAKE - Never There (Capricorn)</td>
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<td>THE FLYS - Got You (Where I Want You) (Trauma/Delicic Vinyl)</td>
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<td>EVE 6 - Inside Out (RCA)</td>
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<td>OFFSPRING - Why Don’t You Get A Job? (Columbia/CGRG)</td>
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<td>KORN - Got The Life (Epic)</td>
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<td>GOO GOO DOLLS - Slide (Warner Bros.)</td>
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<td>GARBAGE - Special (Almo/Interscope)</td>
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<td>HOLE - Celebrity Skin (DGC)</td>
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<td>BEASTIE BOYS - Intergalactic (Capitol)</td>
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<td>CREED - My Own Prison (Wind-Up)</td>
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<td>ROB ZOMBIE - Dragula (Geffen)</td>
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<td>HARVEY DANGER - Flagpole Sitta (Slash/London)</td>
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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.

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Strange Bet. “During the Stanley Cup playoffs, we actually won a bet with a Toronto area station, and the prize was a ‘leg of caribou,’” laughs WEDG-Buffalo PD Rich Wall. Wall has become more somber lately, ever since his beloved Sabres lost to the Dallas Stars on a disputed call. “But KDGE-Dallas PD Duane Doherty certainly knows what we in Buffalo are going through,” says Wall, “because he used to be a DJ on this exact frequency here a number of years ago.” Of course, in Dallas they’re delightfully happy: “He did have his toe in the crease, and we don’t care,” shouts KDGE’s APD/MD Alan Smith.

Whatever. Speaking of Smith, he’s very enthused about Splender’s “Yeah Whatever.” Says Smith, “The singer Waymon Boone just called me about an hour ago to say thanks for our support on the song. This is going to end up being one of our biggest songs of the year.” Smith also digs Oleander. “‘I Walk Alone’ is doing really well for us,” he says.

Hank Hospitalized. The LIVE 105 6th Annual BFD concert was newsworthy for many reasons, but perhaps none freakier than the hospitalization of Howard Stern regular Hank the Angry Dwarf, following the concert. Hank, who was on-hand for stage announcements, suffered a seizure backstage, which landed him in the hospital. Other than that, PD Jay Taylor reports, “This is the biggest show I’ve ever been involved with. On our Web site alone, we got over 300,000 hits on the day of the show!” He adds, “Limp Bizkit was incredible, the Chili Peppers were just awesome. Silverchair on the side stage was really strong, and Blink 182 keep getting better and better.”

Body rockin. “We were looking for something to break up all the rock on the station, and the Moby is the perfect song,” says Lisa Worden, KROQ-Los Angeles MD, adding, “I really love this one.”

Best of Both Worlds. “The Oleander is a rock song, and that the upper demo women like,” says WJRX-Ft. Myers PD Lee Daniels. “‘Why I’m Here’ has been doing really well, and surprisingly, the majority of requests have been coming from women,” he adds.

Remember Who Your Friends Were. “We feel like we broke The Verve Pipe from the beginning and we want to stick with and support them,” reports Amy Hudson, MD of WMAD-Madison on this week’s most added song, “Hero.” “We played everything off the last album. We want everybody to know that we knew they were cool from the beginning.” Hudson also gets a sense of pride from Citizen King recent successes: “It’s very exciting for us here, because they’re from Milwaukee—it’s good to see the Wisconsin boys do well.”

Beyond the Mediabase. Mark Abuzzahab, MD at WXOK-Oxford/Cincinnati says, “I love Dido. What a great song. She really appeals to literate music fans that can recognize her talent.” Abuzzahab adds, “We’re also getting really good phones for the Chemical Brothers.”

Native New Yorkers. Shootyz Groove is some of the best stuff on the radio,” raves Dave Doud MD at WOTW-Weehawken. “It keeps your interest because it’s really different—really hit stuff,” he adds. “They’re based here in New York and have a real fan base from playing all over the Hudson Valley.”

Got The Point?

In our endless quest to help you borrow from the best, this week Gavin 24.7 takes a gander at the promotions and features running at KPNT (The Point)-St. Louis. Here’s why PD Allan Fee has up his sleeve, as monitored one day recently by Mediabase.

**THE 21 SONG $1,000 GUARANTEE (23X)**

During the 9 a.m. 2 p.m., and 7 p.m. hours, 21 songs in-a-row were played without commercial interruption. If a commercial was played before 21 songs in-a-row were completed, the first listener through won $1,000.

**MASSIVE MUSIC MONDAY (7X)**

During the 10 a.m. 1 p.m., 4 p.m., 5 p.m., 6 p.m., 8 p.m., and 10 p.m. hours, the 10th caller won the new Red Hot Chili Peppers’ CD.

**TRIPPIN’ THURSDAY (6X)**

During the 8 a.m. hour, the 10th caller won tickets to a private acoustic concert with Dave Matthews.

**TRIPPIN’ THURSDAY POSITIONING**

[Voice-over/various song clips throughout] “Trippin’ Thursday! This time we’re not gonna send you out of the country. Instead, you’ll see Dave Matthews unplugged. It’s a private super secret Point show, at a secret location before the show at Riverport. Listen for the Point jet, be the 10th caller, and you’re going to see Dave Matthews in private. A handful of people you could be there. You can also get registered this Thursday at the Voodoo Club for your last chance to win tickets with Joe and John at The Cave. A Point private Dave Matthews concert. Your chance to win all this week with Trippin’ Thursday from 105.7 The Point.” (5X)

**POINT ESSENTIAL VOLUME SIX RELEASE PARTY (4X)**

The Point presented a release party and live concert, featuring hands on their local artist compilation CD. (promo)

**THE WILDE SECTION (3X)**

During the 2 p.m., 4 p.m., and 5 p.m. hours, caller 10 won Dave Matthews Band tickets to sit in the Wilde Section.

**CHRIS ROCK TICKETS (1X)**

During the 9 p.m. hour, the 10th caller won tickets to see Chris Rock in concert.

**WHAT’S THE BLOODY POINT?**

During the 10 a.m. hour, three songs with a shared theme were played. The caller to identify the connection between the songs won a Family Funtime prize pack.

**THE RETRO LUNCH**

At noon, The Point played retro rock. Also during The Retro Lunch, tickets for The Vans Warped Tour were given away to the listener who correctly identified a song.

**CAGE MATCH**

At 9:30 p.m., two new songs were pitted against each other. Listeners were invited to call in and vote for the song they liked best.

**THE PIT**

At 11 p.m., Matt Costello played a modern rock track.

**“PUT YOUR FINGER IN IT”**

During the 6 a.m. hour, morning show intern Johnny was blindfolded and had to stick his finger in oatmeal. A listener gave Johnny hints over the phone about where he was sticking his finger in. The listener won the new Red Hot Chili Peppers CD.
We Are

On Over 60 Modern Rock Stations
Phones
WBCN WFNK WHFS WBRU
WMRQ WHMP WQBK WRAK
New
99X WRZX WXNR WMAD

We Are the first single from their RCA Records
debut album EVERYTHING YOU WANT
Management: The Metropolitan Entertainment Group • Produced by Mark Endert and
Ben Grose • Mixed by Tom Lord-Alge and Mark Endert • A & R Directions: David
Bendeth • www.verticalhorizon.com • www.bugispace.com • info@verticalhorizon.com

www.americanradiohistory.com
"Limp Bizkit is incredible. What else can you say about a record that sells over 200,000 copies in a single day?" —Mark Hamilton, KNKR-Portland.
Debut 39* BDS!
521x +147x

Platinum Bound!
900,000 sold!

WXRK TOP 5 PHONES!
WMRQ TOP 10 PHONES!
KITS TOP 10 PHONES!
WHFS TOP 10 PHONES!
WBRU TOP 10 PHONES!
WLRS TOP 10 PHONES!
KROQ TOP 10 PHONES!
Q101 TOP 10 PHONES!
KNDD TOP 10 PHONES!
WBCN TOP 10 PHONES!
WFNX TOP 10 PHONES!
KEDJ TOP 10 PHONES!
KXPK TOP 10 PHONES!
91X TOP 10 PHONES!
89X TOP 10 PHONES!
WXDX TOP 10 PHONES!
WHFS TOP 10 PHONES!
KPNT TOP 10 PHONES!
KNRK TOP 10 PHONES!
and more!

Shootyz Groove
"LTrain"

From the new barrage of beats, rhymes and rock:
High Definition
in stores: June 8, 1999
©1999 Reprise Records

120 MINUTES

KTCL TOP 10 PHONES!
WBRU TOP 10 PHONES!
WMRQ TOP 10 PHONES!
KMYZ TOP 10 PHONES!
WKRL TOP 10 PHONES!
KQXR TOP 10 PHONES!
WCYY TOP 10 PHONES!

Q101 KWOD KKDM ANRQ WRRV
WBCN KGRD WLIR WDSR KORX
WPLY KTEG WARQ WEGX WJSE
WFNX WLRS WSFM KAZQ WEJE
KNRK WZPC KGRS WQSK WXSR

Over 40 stations on including:

Latest Adds:
99X WXDX WWCD KLZK WZPC WWDX KJEE

and more!
DAVE
Ramble On
BETTER THAN EZHA.
Like
BEN
SPLENDER.
ORGY,
KORN, Got The ROB ZOMBIE.
Dragula
HOLE,
FUEL.
CAKE.
Never There
OFFSPRING. The Kids Aren't
COLLECTIVE SOUL. Heavy
CREED. One
CHEMICAL BROTHERS.
UNDERWORLD. Push Upstairs
BLONDIE. Mana
BEN FOLDS
SUGAR
LUSCIOUS JACKSON. Lady Fingers
DAVE MATTHEWS BAND. Crush
RED HOT CHILI PEPPERS, Scar Tissue
PEARL JAM, Last Kiss
NUTS
LIT.

"Steal My Sunshine" by Len is turning out to be the perfect summertime song.
—Rich Eychaner, KKDM-Des Moines
"A reinvention of punkrockismo shoving Mo'Rican merengue through metallic guitar." – Spin

**PUYA**

Catch Puya on Ozzfest '99!

Produced by Gustavo Santaolalla
Management: Marusa Reyes and Kevin Benson
www.mcarecords.com • www.puya.net

**“What's My Age Again?”**

Top 5 Phones:
WBCN KPNT LIVE105
99X 89X KEDJ
WBRU KLZR 91X
KXTE KKND KTEG
WXZZ KKDM KFMA
KRZQ WPLA

Top Ten debut - 1st week SoundScan

BILLBOARD
5* MONITOR Modern Rock

from the **Gold** album *Enema of the State*

produced by Jerry Finn management: Rick DeVoe www.blink182.com
**Active Rock**

**SPINS**

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

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

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

**ONLINE TRACKING SERVICES** now are available until 12 noon Wednesday Pacific Daylight Time.
These are the hardest working people in show biz today. They are the young promotion guys and gals that work the phones, pound the pavement, and rack up the frequent flyer miles climbing the steps of the corporate ladder—and of course, eating at their desks. Hey, these folks are so busy that even fast food isn’t fast enough.

Without any further fanfare, GAVIN 24/7 presents this month’s “choice cuts,” Alternative’s young turks and the food they love.

Rick Morrison
RCA
The 50 Word Bio: I worked in radio in Lansing and Los Angeles (sales and production) for two years after I graduated from Michigan State. Then I worked for Universal Distribution in San Francisco doing sales and marketing for three years. Next came Imago for two years, and Elektra for one doing local promotion in Detroit. Then RCA. By the way, my 1st job was a paper route when I was 10-years old!

Years at current job: 3 years.

Short and Longterm Goals: Besides reducing my waist by two inches? To keep developing artists at RCA that Alternative radio can embrace. Long term, to work with artist development and A&R, and to develop a soundtrack label.

Favorite Fast Food: In-N-Out (this also describes my digestive track after dining).

Actor Starring in Your Biopic: Don Knotts
Acceptance Speech Forget-Me-Not: Props go out to Ron Poore, Pat Martine, Tom Gorman, Alex Tear, Greg Thompson, my family, and last but not least my agent at William Morris.

Kris Metzendorf
ATLANTIC
The 50 Word Bio: My first job I worked as a waitress carrying really large and heavy trays while wearing this French maid—looking uniform that itched—I lasted two weeks. I started out in college radio at Central Michigan U. I got started in the business working for an incredible woman named Reen Nalli, who definitely was my mentor. We did management, promotion, publishing, scouting. You name it, we did it—and boy did we learn tons about the music biz. Then I moved to L.A. to do college radio promotion for Atlantic.

Years at current job: I’ve been here for 7 years now.

Short and Longterm Goals: To be happy. To break bands. To enjoy this life.

Band You Wish Was On Your Label That Isn’t: Pavement (I had them once, sigh.)
Favorite Fast Food: Astro Burger for the best veggie burger ever.

Actress Starring in Your Biopic: Reese Witherspoon.
Acceptance Speech Forget-Me-Not: I don’t want to forget to thank my husband. He rocks!

Gaby Skolnick
MAVERICK
The 50 Word Bio: My very first job in life was kid to my parents, because I was a lot of work! Went on
SHOWOFF
FALLING STAR

the first single from their self-titled debut album, in stores July 13th

MOST ADDED!

Produced by John Feldmann  Management: Stephanie Brownstein for SMB Management  www.maverickrc.com/showoff

©1999 Maverick Recording Company
OLD97's
MURDER
(Or A Heart Attack)

The first single from their new album Fight Songs

The 50 Word Bio:
My first job was working for my father, who was in the software consulting business. I worked at my college radio station (WWSU in Dayton, Ohio) in order to gain record company contacts. The labels I’ve worked for include Relativity, Mercury, Epic, Ignition, and Tommy Boy. Now I do Alternative, Active Rock, Rock, Modern A/C, and Triple A!

Years at current job: I’ve been at Tommy Boy for just over 1 year (yeah!)

Short and Longterm Goals: To aid in breaking JoyDrop, to move into Manhattan, to *kk* with people more, and to meet as many men as humanly possible, because sooner or later one will blow my skirt up. Oh, and my long term goal is to get a life.

Band You Wish Was On Your Label That Isn’t: Radiohead. I involuntarily drool when I hear their recordings.

Favorite Fast Food: My favorite fast food in the world is Atomic Wings, but a chili cheese burrito or a Quarter Pounder with cheese and fries always lights up my sour pie face.

Actor Starring in Your Biopic: Ben Stiller

Acceptance Speech Forget-Me-Not: My old art teacher, Mr. Smith. He caught me skippin’ school for the 50th time and turned me in. I got detention and the world is going to pay.

550 MUSIC

The 50 Word Bio: My first job was working on a large tobacco farm. It takes a promotion man’s conscience to be able to sleep comfortably knowing that you may have
IMPACTING NOW

BIF NAKED

"MOMENT OF WEAKNESS"

the first single
from her U.S. debut

Produced by Glenn Rosenstein
Management: TKO Entertainment Corp.
& Crazed Management Inc.

www.atlantic-records.com

© 1999 Atlantic Records Corp.
A Time Warner Company
www.americanradiohistory.com
contributed to the death of millions. However, I learned teamwork, dedication to job, and perseverance. I literally fell in love with rock & roll when my parents took me to my first concert: Chuck Berry and Chubby Checker. After University of North Carolina, I moved to New York and worked with Stu Bergen at TTV, diligently breaking Nine Inch Nails. Then it was on to Enigma, BMG, and finally to SSO.

Years at current job: I have been here for almost seven years, almost four in this job.

Short and Longterm Goals:
Short term is to turn everyone in the world on to Len. Long-term, to grow both professionally and as a person. I am by nature curious and inquisitive, and I’m learning new things every day.

Band You Wish Was On Your Label That Isn’t:
Chemical Brothers.

Favorite Fast Food: Chick Fillet
Actor Starring in Your Biopic: Actually, I would prefer an A&E Biography, since it is my favorite TV show, and I would want John Turturro to play me.

Acceptance Speech Forget-Me-Notes: I am sure that I would forget to thank God. But then again, Evander Holyfield has thanked Him enough times for us all.

Matt Smith

DREAMWORKS

The 50 Word Bio: My first job was as paperboy in my neighborhood at age 11. Went to college in Malibu, Calif. and at age 19, took my first step into the music business as an intern for Vicki Labin and Bill Carroll at PLG. I held that position while becoming a phone screener at KPOQ for the Kevin & Bean Show. I then graduated to the music department and began to help Kevin and Gene with scheduling, finding music, and dealing with labels. All the while, I was working in the admission department at Pepperdine, going to school fulltime, and parking cars at the Chart House at night. After I graduated, I took a College Promotion job with London Records. I moved up to West Coast Alternative and held that position for almost 2 years. I then came to DreamWorks to be the National Alternative Guy. (Editor’s note: Matt obviously can’t count.)

Years at current job: I have been here for 19 months.

Short and Longterm Goals:
To get DreamWorks to be the major player in the business. Long term, I would like to dabble in Sports radio on a parttime basis. The Unrealistic Dream Goal would be to sit in heaven on earth, a.k.a. the broadcast booth at Wrigley Field.

Band You Wish Was On Your Label That Isn’t:
Public Enemy & DJ Shadow. White kids love the hip-hop, Josh is the best to ever touch the turntables.

Favorite Fast Food: in & Out

Acceptance Speech Forget-Me-Notes: I remember everything.

Jocel Habbersham

HOLLYWOOD

The 50 Word Bio: My first job was working for Las Vegas Parks & Recreation as a summer counselor. Then I went into the Army and drove around in tanks! I started out in college radio at KUNV, then went to KEDG and worked with Don Parker, John Griffin, and then Jay Taylor. Then I got a call from Freddy DeMann and Howie Klein to go to Maverick Records. After a brief stint as an indie, I came to Hollywood Records and have loved every minute of it.

Years at current job: 4 years.

Short and Longterm Goals:
To stay employed in this crazy business and to continue having fun climbing the ladder.

Band You Wish Was On Your Label That Isn’t:
Crystal Method.

Favorite Fast Food: La Salsa.

Actor Starring in Your Biopic: Steve Buscemi, because he is mental.

Acceptance Speech Forget-Me-Notes: People would thank: Howe Klien, John Fogot, Dan Hubbert, Don Parker.

John Biondolillo

ELEKTRA


Years at current job: Seven months in NYC. Been with Elektra for a year and a half.

Short and Longterm Goal:
Short term, to break Old 97’s, Staind, and the Katies. Long term, to start my own company educating artists and bands beyond just “getting a record deal.”

Band You Wish Was On Your Label That Isn’t:
The Verve, if they hadn’t broken up.

Favorite Fast Food: Nick Tahos in Rochester, N.Y.—home of the garbage plate. On the West Coast, its gotta be In & Out.

Actor Starring in Your Biopic: John Cusak could play me in a movie.

Acceptance Speech Forget-Me-Notes: Chris Leary and Cat Collins, who at a young age taught me about radio, the industry as a whole, and how to be a professional and decent person at the same time.
See where it takes you.

Frogpond

I Did

The first track from the album "Safe Ride Home."

Produce by Doug McBride
Radio Mix by Chris Lord-Alge
Management: Jennifer Hawks


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ON TOUR WITH THE GOO GOO DOLLS ALL SUMMER!!!
Diary of A Workless Bastard.
Day 8,652.
The MP3.com Summit
by Max Tolkoff

Have you seen the CD-ROM compilation they send out roughly every 60 days? The 103 Best Songs You Never Heard disc is a compilation of MP3.com’s top downloads, plus video stuff…plus, plus, and plus. It goes out to a modest 500,000 subscribers (this is where the ears of major label nudniks perk up). How fortunate for the guys who started the company that they grabbed the domain name at the right moment. Savvy and prescient I’d say. It’s like going into business in the ’60s and naming your company “Cassette Incorporated.”

A couple of weeks ago, Cox Cable bought in for a ten-percent stake at $45 million. That puts MP3.com’s value (on paper) at around $450 million—and that’s before the IPO! Current speculation has the company worth north of…$7 billion (in Austin Powers-speak) on day one of the IPO (approximately one month from now). Schubs like you and me won’t even be able to touch the stock until day two (if we’re lucky), and by then it may already be out of reach of all but the seriously moneyminded. Hey, speaking of money, get ready to hear the term “monetize” everywhere soon. As in, “Those freakin’ college kids are downloading MP3s all over the place, how do we monetize this process?” It was a buzzword at the Summit.

Here are some other words you should commit to memory: Lyra, NOMAD, I-Jam. They’re the names of new portable MP3 players that will make the Diamond Rio look like an 8-track when they hit the consumer market later this year. The exhibition hall even featured a company (called EMPE3) that had a fairly polished working prototype of a MP3 in-dash car player that has the ability to store/record up to 500 albums worth of songs! Ahhh, it reminded me of the heady days of the early New Music Seminars in New York.

In fact, the whole atmosphere of the Summit was electric. I haven’t felt this much excitement since the early days of our own little format (No, I mean the really early days—before Nirvana). Pioneers. No Road map. Going on your gut. Cheerfully marching off into the jungle to blaze new trails. Not knowing where it’s all going to wind up, but so drunk with giddy expectation that even if you walked into a flaming pit of Hell-fire, you could stand there laughing, because you knew the audience was there.

The techies have created the greatest thrill ride of the decade, and the rest of us are just hanging on, hoping the cars don’t go off the rails.”

Networks (music, game developers, other stuff I don’t remember…go check out their Web site).

Ice-T was on a panel called “Music as a Virus,” then he “ran out in the exhibition hall for the rest of the day. Mark Kates from Grand Royal was on a panel, too. Anc Lisa Loeb performed after the free food and booze-athon on night one. Unfortunately I couldn’t stay for day two. My traveling companion, Jay Hughen (former A&M staffer and now a marketing guru at AI Teller’s new Internet label, Atomic Pop—most recent signing: Public Enemy) had to return to HQ in L.A., so we left.

But I’m here to tell you that you have been warned. A fundamental shift in the way we acquire and listen to music is coming in the next 12 to 24 months. Be prepared.
New this week: WWCD, WQBK, KRZQ
Already on: KROQ, Q101, WBCN, WHFS, KITS, KNDD, KNRK, 91X, KWOD, KTCL, KEDJ and many more!

20,500 Scanned in 6 weeks

Los Angeles: KROQ 9x=517 scanned #185
Washington DC: WHFS 15x=214 scanned #154
Chicago: Q101 Triple Spins (6-12-18) Sales Triple (77-141-208)
Seattle: KNDD 21x=144 scanned
San Francisco: KITS 13x=138 scanned

Circuit City Up 100% this week
Best Buy Up 35% this week
Wherehouse Up 30% this week

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The Assistants

by Richard Sands

They are the behind-the-scenes voices you hear when you call for someone in the programming department. They're the ones doing the hard labor; it's a thankless, tireless job. They are the true assistants. Not the “Assistant” Program Director, but rather, the assistant to the Program Director. You might not even know their names.

Meet Darice Lee, of KROQ-Los Angeles; Loretta Emery of 91X-San Diego, Kelli Currie of WXRK-New York, and Spud of LIVE 105-San Francisco.

The job description alone is enough to make me tired. Just take a look at Darice Lee’s duties, for starters (see sidebar, next page), and you’ll join me in saying, “Give that girl a raise!”

“I enjoy being busy and actively look for more work,” says Lee, who got her start at KROQ as Kevin and Bean’s phone screener. “Sometimes I’m completely bored and read magazines, other times I’m very busy.”

The ever-on-the-go Spud tries to schedule free time during his lunch hour, so he doesn’t end up eating at his desk. “Lunch should be a one-hour vacation from work,” he says, adding, “I’d rather work late!”

Atlanta Braves fan Emery, on the other hand, says if it weren’t for the occasional lunch with the reps or her bosses, she wouldn’t get outside much during the day. “I eat at my desk everyday,” she confesses.

For all of our profilees, one of the major job duties is telephone screening—or, make that “answering calls” for the PD. So what’s the best way to get through? “Call and leave a message once, but don’t bug the PD...that’s the surest way not to get a call back,” says LIVE 105’s Spud, who assists both PD Jay Taylor and OM Ron Nenni.

91X’s Loretta Emery, who also doubles as an assistant for the PD of sister stations KOZ (Tim Dukes) and KHTS (Diana Laird), adds, “First, be polite to me. Second, get to the point. And third, don’t bug the programmers for an add. If they say they don’t like a song for our station, calling every day won’t help.”

GETTING THROUGH

Since so many people are calling to reach Mr. or Ms. Important Decision Maker, I wondered if the assistants were ever offered bribes or booty. WXRK’s Kelli Currie, who actually found her job through a New York Times want-ad, answers, “I’ve heard so many screwed-up stories about people losing their jobs over the stupidest things. No lunch, CD, t-shirt, or whatever is worth losing your job over.”

Darice, Loretta, and Spud have also shied away from the freebie bin. Loretta says, “Having worked at a label, I understand the urgency of certain calls and the pressure the reps are under from their nationals. I don’t need to be bribed.” If you really want to get a call back from a Kevin Weatherly, according to Darice, “Give detailed information on the message so he knows what you are looking for and if he can help you. The surest way to not get a call back from him is to leave no information and not give him any reason to call back!”

Gee, the assistant’s job must be filled with annoying people, don’t you think? Spud’s biggest pet peeve, he says, is “dealing with people who

Toasted KROQ Weenies Roasted at Irvine Meadows

by Richard Sands

The 7th Annual KROQ-Los Angeles Weenie Roast and Luau was held on Saturday, June 19th, and your intrepid reporter was on-hand to snap the photos. This is what is known in the business as “photo-journalism.” Translation: Run photos. The pictures tell the story. And of course, it makes it easy on me not having to write a whole bunch of crap. I like it. Here are some of the highlights.

photo 1: I’ll show you mine, if you show me yours. KXTE-Las Vegas MD Chris Ripley snaps a photo of me, just as I take one of him. Hey, I showed you mine. Where’s your photo Rip?

photo 2: The host, and the hostess. During a calm before the storm, PD Kevin Weatherly and MD Lisa Woodren lock arms and smile for the camera. (Photo credit, Lisa Chrisiano, who had “deeper backstage access” than I did!)

photo 3: Do the heavyweights show up for the KROQ Weenie Roast? Dun. Label Cheftain Howie Klein was just part of the huge Reprise posse in the house.

photo 4: And now, this time out for a snack. Out on the midway, legendary doughnut purveyor “Krispy Kreme” was spreading the gospel. Krispy Kreme’s following is growing to mythic proportions. Enough with the propaganda already, just give us our donuts.

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think the more they call and leave messages, the more likely you will call them back!"

KROQ's Lee has a more internal gripe: "My desk is in a central location, so people read over my shoulder when I'm trying to work."

Of course, not much ruffles the feathers of tough-skinned Currie, who came to New York by way of Temple University and WDRE-Philadelphia. "Things don't tick me off very easily—or often," she tells me. "It's not that I don't care, either. I just have a laid-back demeanor, and I'm just so goan-darned happy to be here."

**PEERING INTO THE FUTURE**

And just where does being an assistant eventually lead—the PD chair? Says Currie, "CBS/Infinity Radio has the best Alternative stations around, I can only grow from my experiences here at K-Rock."

She then goes on to say, "It is so cool to have conversations with the other assistants—it's like we are the next generation of PDs, MDs, and GMs, trying to make our way just like everybody else in this crazy world."

Emery, who once worked for Margie Weatherly and Al Tavera at Elektra, holds some future aspirations outside of radio. "I would love to return to the 'other side' one day, and work in the A&R or Artist Development capacity," she reveals.

On the immediate horizon for Lee at KROQ, is the potential for pinch-hitting. "I may get to produce Loveline— as well as continue to be the programming assistant— when the current producer goes on maternity leave. As far as long term plans, I might do something completely different, like working for charities and fundraisers."

This final thought from LIVE 105's Spud, whose hobbies include playing in a surf band and surfing. "Having started in radio in the pre-Nirvana '80s, I am fascinated with the evolution of the Alternative format from synthpop to '90s rock, with a wide variety of other styles thrown in along the way. I'm very anxious to see where the format will go, because if history repeats itself, there'll be a major musical change around 2003. "And with the Internet playing a major role in how listeners 'get' their music, the future's gonna be very exciting... hopefully in a good way!"

Thank you Spud, and now if you don't mind, get back to work!

---

**Darice's Big Job**

1) Supervise the phone operators. Schedule them, train them, and make sure they have any information they may need for the listeners (promotions, directions, requests, concerts, etc.)

2) Take care of all of Kevin Weatherly's needs. Schedule all meetings, direct phone calls, schedule air checks, distribute mail and faxes, give him his daily calendar, etc.

3) Take care of Gene Sandbloom and Lisa Warden. File airchecks, distribute faxes, schedule label meetings, direct phone calls, distribute jock schedules, keep them informed on the phone-ops, create and distribute the labels' weekly priorities, etc...

4) Update the Web site.

5) Take care of the on-air staff. Update the artist bios, compile a daily "Show Prep" with current entertainment/band info, compile a daily "Crunch Sheet" with information on major and minor promos, Kevin and Bean info, Loveline info, and Nights With Sluggo info, compile a weekly info sheet of the artists we have added and any information on them which may aid jocks on-air, aid Tami in gathering material for her daily music news, etc.

6) I also get to attend the music meetings, type, distribute, and call in the playlist to the trades.

---

**Toasted KROQ Weenies Roasted at Irvine Meadows**

**photo 5:** Hey isn't that little Isaiah Volk? I'd recognize him anywhere! He big guy next to him is proud papa Ted.

**photo 6:** Chris Muckley, 91X-San Diego Music Director made the trip up the 405 to check out the weenies to the north, as did Y-107's Mike Savage and Joel Habershaw.

**photo 7:** "It's Dr. Drew... it's Dr. Drew!" I swear, teenage girls were screaming for this guy! Somehow, I snagged my way into a picture with him, and Michelle St. Clair.

**photo 8:** He's the stud who brought Metallica to the dance, so naturally Greg Dorfman gets all the babes.

**photo 9:** A few weeks ago, you saw me in front of the stage at the H*Stival. If you look real closely here, you can see me down there in the pit while Smash Mouth rocked our world.

---

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What do the latest Arbitrons tell us about how Alternative stations are doing in the battle for diaries from adults 18-34? Clearly, there are challenges. During my time there, and in the 20 years subsequently, Arbitron has had difficulty obtaining usable diaries from 18-34s, especially young men. That challenge can lead to wide ratings swings. In addition, Alternative's niche is now being threatened by Active Rock stations, which have been trying to co-opt artists/groups formerly uniquely positioned as Alternative. Add Modern or Hot A/Cs into the 18-34 mix, and you have a volatile brew. Alternative Editor Richard Sands suggested we analyze four markets to see how the format is doing given these challenges.

**LOTSA SHARING**

As we delve into what the audiences in these four markets are telling us via their diaries, one fact is inescapable: there is a huge amount of audience sharing between the three rock genres explored.

- On average, 32% of Alternative listeners also tuned the Hot or Modern A/C outlet.
- On average, 37% of Alternative folks tuned to the Active Rock station during their diary week.

Given that my criterion for heavy sharing has been 25% of a station's cume, these figures suggest there's a lot of listeners leaving. Why is that? Fickle audience? Inability to develop brand loyalty to your station? Lack of listener patience when you have to play commercials? All of these? A research project might help you address these key questions. Let's look now at details of our key markets.

**AUSTIN**

**THE PLAYERS:** KAMX (Modern A/C), KLBJ/FM (Heritage Rocker), KROX (Alternative)

**THE STANDINGS:**

<table>
<thead>
<tr>
<th></th>
<th>W '98</th>
<th>W '99</th>
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</thead>
<tbody>
<tr>
<td>KAMX</td>
<td>6.9</td>
<td>5.2</td>
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<tr>
<td>KLBJ/FM</td>
<td>5.5</td>
<td>4.8</td>
</tr>
<tr>
<td>KROX</td>
<td>4.3</td>
<td>3.7</td>
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(Platforms 12+ Share, Monday-Sunday, Metro)

**THE STORY:**

Among three lost cume listeners during the last year, but the two rockers remain just 3,000 people apart. Given that an average diary in Austin is worth about 300 folks, that's just a 10-diary difference (approximately).

Among 18-34 (adults), KROX is up slightly, so now all three stations are in the 7-share range. KAMX is number two among adults 18-34, while KLBJ/FM and KROX are tied for number three. With guys 18-34, KAMX falls out given its female skew. KLBJ/FM is number one with a mid-10 share, just a few tenths ahead of number two KROX (which is up nicely in the past year).

There's almost no exclusive cume among the three stations, thus lots of audience sharing. For example, 40% of KROX's cume tuned to the Modern A/C, while 39% listened to KLBJ/FM. Quite a disparity of tastes.

Are these numbers any good? Arbitron did a so-so job of measuring 18-34s in the Winter '99 sweep. They actually were 12% under their diary target for young adults—not good, but statistically, not fatal. KROX showed solid growth among men 18-34 during the last year, but their audience is highly fragmented by sharing.

**BOSTON**

**THE PLAYERS:** WAAF (Heritage Rocker), WBCN (Alternative Legend), WBMX (Modern A/C)

**THE STANDINGS:** (Due to redefinition of the Boston metro in Fall '98 all trends must start with that book)

F '98 W '99

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<tr>
<td>WAAF</td>
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<td>WBCN</td>
<td>5.4</td>
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<tr>
<td>WBMX</td>
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</table>

(Platforms 12+ Share, Monday-Sunday, Metro)

**THE STORY:**

As in Austin, Arbitron under-performed when it came to getting usable 18-34 diaries (10% below goal). Maybe that's one reason why, also as in Austin, the rockers saw notable cume loss, allowing 'BMX to now out-cume both 'AAF and 'BCN, about 16 diaries ahead of 'BCN (12+).

Among those 18-34 who did return usable diaries, WBCN is dominant. The Alternative giant is tied for number one among adults 18-34 (with over a 10 share)—and among men 18-34 it's number one, with more than a 15 share! WAAF is second among men, about four share points behind, while WBMX (4th with adults 18-34) is fifth among young men (but a distant fifth).

Lotsa 'AAF cumeers check out 'BCN (50%). Among WBCN's listen-ers, almost as many cume WBMX (25%) as WAAF (27%). Alternative is king in Boston.

**PORTLAND**

**THE PLAYERS:** KKB (Modern A/C), KNRK (Alternative), KUFO (Active Rock)

**THE STANDINGS:**

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<tr>
<th></th>
<th>W '98</th>
<th>W '99</th>
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<tbody>
<tr>
<td>KBBT</td>
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<tr>
<td>KNRK</td>
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</tr>
<tr>
<td>KUFO</td>
<td>5.0</td>
<td>5.3</td>
</tr>
</tbody>
</table>

(Platforms 12+ Share, Monday-Sunday, Metro)

**THE STORY:** In Blazer-town, Arbitron shot a perfect score. The firm got exactly the correct target number of 18-34 diaries. Maybe that helped all three stations achieve larger cumes than a year ago.

KNRK and KUFO are very close in the 18-34 rankings—and they share a ton of audience. KUFO is number two with adults 18-34 (over a 13-share, up notably vs. last year), while KNRK, which has been gaining steadily since '96, was up 58% compared to a year ago, number three with just under a 10-share. Among men 18-34, KUFO leads (with over a 20-share), with KNRK number two (over a 12-share). KBBT lags in both demos, and has seen its cume base erode.

How much do the rockers split audiences? 46% of KNRK's cume tuned to KUFO, while 43% of 'UFO's folks went to 'NRK. The battle is joined.

**SAN DIEGO**

**THE PLAYERS:** KFMB/FM (Hot A/C), KIOZ (Active Rock), XTRA/FM (Alternative)

**THE STANDINGS:**

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<tr>
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<th>W '98</th>
<th>W '99</th>
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</thead>
<tbody>
<tr>
<td>KFMB/FM</td>
<td>6.2</td>
<td>5.1</td>
</tr>
<tr>
<td>KIOZ</td>
<td>4.8</td>
<td>4.1</td>
</tr>
<tr>
<td>XTRA/FM</td>
<td>3.0</td>
<td>4.6</td>
</tr>
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(Platforms 12+ Share, Monday-Sunday, Metro)

**THE STORY:** Traditionally, two tough markets for Arbitron to survey 18-34s are Norfolk and San Diego (given lots of military folks unavailable to complete a diary). Sadly, that was the case in the most recent San Diego survey, as Arbitron fell 23% below their 18-34 sample goal. That hurts. Despite Arbitron's situation, XTRA/FM continued to grow (cume and quarter-hour), while the other highlighted combatants slipped. Impact on 18-34s? Among adults, the three stations are virtually tied, all in the 8-share range.

XTRA/FM does possess the largest cume, though. With men 18-34, however, space develops slightly.

KIOZ is number one with around a 12-share (but down almost two points from a year ago). XTRA/FM is runner-up, rising 64% in a year to now have almost a 10-share. KFMB/FM is number four among guys, with just over a 6-share.

XTRA/FM is on the rise. It will be fascinating to see what the Spring '99 results will have to say about this close race. What about audience fragmentation, you ask? Within the Alternative cume of XTRA/FM, 32% also went to KFMB/FM, while 36% listened to KIOZ. And among KIOZ's followers, 49% also had a yearning for XTRA/FM. Turmoil are us!

**LEWIS LISTENERS**

With apologies to Jerry Lee Lewis, there's a whole lotta shakin' goin' on among the rock audience in its varied forms. Stations that share 25% or less with their rock competitors should be OK. If you share more, you hopefully have stock in Gelusi.

If you want to talk about the fluid rock scene, or any other ratings/research topics, please give me a call in Carmel. Please note, effective July 1, new phone and fax numbers for me. The new numbers are: (831) 372-2181 (phone), (831) 372-0181 (fax). Let's talk soon...and keep rockin'!
The chemical brothers

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Survey Says!

In order to learn more about the listening habits, artist knowledge, and general interests of Country fans, the GAVIN Nashville crew took advantage of the crowd attending Fan Fair last week to conduct an informal survey. This survey, while representing only a small random sample of those attending—and only meant as food for thought for our readers—did reveal some interesting facts. We hope you find it as enlightening as we did. —JM

Total Survey: 114 (Target male/female 25-54)

- Females age 25-40 = 57
- Females age 41-54 = 19
- Males age 25-40 = 26
- Males age 41-54 = 12

How many times have you attended Fan Fair? (Top 5 responses)

- First = 67
- Second = 20
- Third = 8
- Fourth = 11
- Fifth = 8

Where do you listen to Country radio?

- In the car = 101
- At work = 61
- At home = 38

Do you listen to Country radio or Country music on the Internet?

- Yes = 19
- No = 95

Where do you buy your music?

- Record store = 28
- Walmart/K-Mart = 5
- On the Internet = 5
- Record clubs = 4

Do you call the request lines of your favorite Country station?

- Yes = 11
- No = 43

Are you more apt to buy a CD or album based on the song or the artist?

- Song = 42
- Artist = 22

If you could ask your favorite Country radio station to change/improve one thing:

- Play older artists/music = 37
- Less commercials/talk = 25
- My station is great, I can't think of anything to change = 12
- Don't play same songs over and over = 12
- More new songs and artists = 16
- Play more requests = 4
- More information about artists = 2
- Give artist and songs titles more often = 2

Name three new (to you) artists you're excited to see at Fan Fair:

- Shane Minor = 1
- Mark Wills = 2
- Jo Dee Messina = 4
- Lisa McClean = 13

Lee Ann Womack = 13
- Shania Twain = 13
- Andy Griggs = 12
- Montgomery Gentry = 11
- Kenny Chesney = 10
- Brad Paisley = 10
- Chely Wright = 9
- Sara Evans = 7
- The Watkinses = 7
- South 65 = 7
- Jessica Andrews = 6
- Chad Brock = 6
- David Kersh = 6
- The Kinleys = 6
- Julie Roberts = 6
- Dixie Chicks = 5
- Lonestar = 5
- Shania McAnally = 5
- Trini Trigg = 5

The last CD/album you purchased (Top five listed):

- Tim McGraw A Place in the Sun = 6
- Marty Stuart The Pilgrim = 7
- Lonestar Lonely Grill = 5
- Garth Brooks Double Live = 5
- George Strait Always Never = 4
- The Same = 4
- Montgomery Gentry Tattoos & Scars = 4

Can you name the artist who sings these songs:

1. "Wish You Were Here"
   - Mark Wills = 67
   - "Gone Crazy"
   - Alan Jackson = 62
   - "Amazing"
   - Lonestar = 58
   - "No Place That Far"
   - Sara Evans = 56
   - "Drive Me Wild"
   - Sawyer Brown = 54
   - "Ordinary Life"
   - Chad Brock = 48
   - "Little Goodbye"
   - Shania Twain = 42
   - "Every Time I Cry"
   - Terri Clark = 57
   - "You Were Mine"
   - Dixie Chicks = 25
   - "A Bitter End"
   - Deryl Dodd = 22
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Country

<table>
<thead>
<tr>
<th>Rank</th>
<th>Artist</th>
<th>Title</th>
<th>Spins</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>George Strait</td>
<td>&quot;Write This Down&quot; (MCA)</td>
<td>5,332</td>
</tr>
<tr>
<td>2</td>
<td>Martina McBride</td>
<td>&quot;Whatever You Say&quot; (RCA)</td>
<td>4,910</td>
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<tr>
<td>3</td>
<td>Lonestar</td>
<td>&quot;Amazed&quot; (RCA)</td>
<td>4,802</td>
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<td>4</td>
<td>Joe Diffie</td>
<td>&quot;A Night To Remember&quot; (Capitol Nashville)</td>
<td>4,682</td>
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<td>Jessica Andrews</td>
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<td>Billy Ray Cyrus</td>
<td>&quot;Give My Heart To You (Mercury)&quot;</td>
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Country CHARTBOUND

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<td>Tim McGraw</td>
<td>&quot;Ready To Run (Monument)&quot;</td>
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SpinCREASE

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<td>Trisha Yearwood</td>
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<td>50</td>
<td>&quot;One Honest Heart&quot; (MCA)</td>
<td>Reba McEntire</td>
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ALL 24/7 CHART RESEARCH is conducted and supplied by MEDIABASE RESEARCH, a DIVISION OF PREMIERE RADIO NETWORKS, INC.

EDITOR'S NOTE: This week's Gavin MEDIABASE COUNTRY CHART includes monitored airplay data from 144 of the 167 total stations Gavin will include in our weekly 24/7 CHART: WCGB, WFCQ, and WQHK should be factored within the next several weeks.
**HotLine**

Linda O'Brien, MD, KSCS-Dallas, Texas

‘Kenny Rogers’ ‘The Greatest’ is the home run of the summer. Every parent with kids in Texas Little League loves this record. We are the home for the Texas Rangers and baseball is huge here... George Jones’ ‘Choices’ reads like a great book. The #1 question we get from listeners is, ‘When can we hear the rest of the album?’... ShelaDaisy’s ‘Little Goodbyes’ is doing really well for us, too. I call it the ‘funny little Buddy-humman’ scene, because listeners sing along to it, but they don’t know the words—except the line ‘funny little Buddy humman!’... Billy Ray Cyrus ‘Give My Heart To You’ is getting loads of calls. I’m not sure if these are just straight RBC fans or if it’s a song that’s impacting them, but a lot of people seem to identify with the lyrics... I’m so very, very, very excited about Virginia’s new artist Jerry Kilgore. I’ve been telling everyone including reps from other labels that he is the salvation for Country music. I even told that to Tim DuBois!”

Mitch Morgan, MD, WMIL-Milwaukee, Wis.

“No surprise that Lonestar’s ‘Amazed’ is our hottest record. It’s huge... Brad Paisley’s ‘Who Needs Pictures’ is shaping up to be a big hit. It’s also testing well in our callout. His album Who Needs Pictures? has a fresh, bright sound. Different musicians and producers really make this project stand out... Kenny Chesney’s ‘You Had Me From Hello’ is a big phone record for us. Kenny is rounding the corner to becoming a big star... Other top phone records include Martina McBride’s ‘Whatever You Say’ and Dwight Yoakam’s ‘Crazy Little Thing Called Love’. Clay Walker’s ‘She’s Always Right’ has turned around for us, now testing #3 in callout... I anticipate Alabama, Shane Minor, and Cheely Wright’s current songs to be big... Joe Diffie’s ‘A Night To Remember’ is his best album to date...”

Chuck Reeves, MD, KBUL-Reno, Nev.

‘Lonestar’s ‘Amazed’ is really kicking in here. Tons of phones requesting the song and when we did our ‘Win It Before You Can Buy It’ weekend, people just went crazy... Montgomery Gentry’s ‘Lonely and Gone’ is great. These guys just get right down to it with their Skyndyrd-like sound... I hope Columbia also releases the title track from the album, ‘Tattoos & Scars’. It’s a kick ass track... Sons of the Desert’s ‘Albuquerque’ is a cool song. Along with Montgomery Gentry, Sons are going in the direction that Country music needs to go... I’m big on Susan Ashton’s debut album. Closer. It’s very well produced and the album’s 12 tracks flow well and blend various styles of songs. It’s just good stuff.”

Joe Kelly, PD, WPUR-Atlantic City, New Jersey

“We were out of the box on Cheely Wright’s ‘Single White Female.’ We’re still get great phones and it’s a perfect sound for us as we head into summer... I’m big on the new Jessica Andrews single, ‘You Go First.’ Like Cheely, this song is catchy and has the perfect tempo for summer. This song is going to be huge... Neal McCoy’s songs always do well for us. His newest, ‘The Girls of Summer’ is already picking up requests... Alabama’s ‘God Must Have Spent...’ and George Strait’s ‘Write This Down’ are two superstar acts that are doing well... I was in Nashville for Fan Fair and really enjoyed performances by Sammy Kershaw, Sawyer Brown (they were a crowd favorite), Neal McCoy, and Mark Wills. Also, Jessica [Andrews] put on a great show. She is very posed for her age and handles herself great on stage. I anticipate that she’ll be a big star.”

**G2 Country**

**G2 Break Through**

**G2 Country**

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This song takes a big leap this week! Instantly familiar with the millions who’ve already seen Nothing Hill. Big spins include WAYZ 26X, KGNC 35X, KZKX 25X, WYNG 25X, and WSSO 36X.

**G2 Break Through**

**Artists with No More Than 3 Top 10 Singles**

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<td>CHAD BROCK</td>
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**GavinCountry**

**Country Top Tip**

Montgomery Gentry

‘Lonely And Gone’ (Columbia)

Fueled by a hot video, this song continues the hard-drinking, hard-lovin’ and hard-livin’ persona of these guys! 21 new believers this week include KEAN, WPUR, KKDD, WWJU, KVOX, WTHI, WBBN, KGNC, KFGE, and WXTA.
MOST SPINS:
George Strait (1223)
Martina McBride (1045)
Lonestar (1039)

SPINCREASE:
Jo Dee Messina +257
Lonestar +256
Alan Jackson +206

"Kenny Rogers' 'The Greatest' is getting great phones. We just bumped it to medium!" — Mike Montgomery, MD, WCMS-Norfolk, VA.

SOUTHEAST

Most Spins:
George Strait (1507)
Martina McBride (1441)
Lonestar (1408)

Spincrease:
Jo Dee Messina +168
Lonestar +155
Alan Jackson +151

"Lonestar's 'Amazed' is the hottest record right now. The calls are through the roof for this one."
— Lynn West, PD/MD, WBXM-Pensacola, Fl.

WEST

Most Spins:
George Strait (715)
Lonestar (700)
Dixie Chicks (671)

Spincrease:
Jo Dee Messina +143
Alan Jackson +128
Martina McBride +115

"If everyone could bring passion and emotion to their songs like Martina does, our format would be so much stronger!" — Bob Pickett, MD, KASE-Austin, Texas

"I really like Paul Brandt's 'That's The Truth'. It has a fresh sound and great lyrics!" — Jim Mickelson, MD, KKAT-Salt Lake City, Utah

SOUTHWEST

Most Spins:
George Strait (1155)
Martina McBride (1086)
Tim McGraw (1036)

Spincrease:
Alan Jackson +163
Jo Dee Messina +144
Lonestar +126

NORTHEAST

Most Spins:
George Strait (1223)
Martina McBride (1045)
Lonestar (1039)

Spincrease:
Jo Dee Messina +257
Lonestar +256
Alan Jackson +206

"Kenny Rogers' 'The Greatest' is getting great phones. We just bumped it to medium!" — Mike Montgomery, MD, WCMS-Norfolk, VA.
A3 Radio to Santana: *Si!*  

- "It may be the superstar guests who are receiving the initial attention, but Supernatural is a great Santana album along the lines of your favorites from his body of work." —JOEY DENBERG, KGSR-AUSTIN  
- "I don’t think we’ve ever played a song that got a bigger response. The phones ring day and night about this song. It’s the perfect bridge between our gold and current, demonstrating that the musical icons of our youth not only continue to make excellent records, but also recognize and honor the artists making an impact today’s music. Plus, it’s a damn cool album." —ABBY GOLDESTINE, KKZN-DALLAS  
- "‘Smooth’ is our most requested song right now." —MIKE WOLF, KTCZ-MINNEAPOLIS/ST. PAUL  
- "It would be absolutely right to call Santana’s new record a comeback. It is a great return to his golden mid-’70s era when he released records like Amigos and Festival." —BRUCE WARREN WXPN-PHILADELPHIA/WORLD CAFE

**Artist Profile**  
Carlos Santana  

**ALBUM:** Supernatural  
**SINGLE:** "Smooth"  
**LABEL:** Arista  
**CONTACT:** Tom Gates, tom.gates@bringe.com  
**BORN:** July 20, 1947, Autlan, Mexico  
**FIRST RECORDED APPEARANCE:** 1969, The Live Adventures of Mike Bloomfield and Al Kooper  
**OUTPUT:** Over 30 Santana band/solo albums, Carlos was taught the power of music by his father, Jose, a mariachi violinist during the mid-’50s in Tijuana. At eight years old, Carlos traded the violin for a guitar, and began studying the styles of blues guitarists like B.B. King, T-Bone Walker, and John Lee Hooker. By the early 1960s, Carlos’ family had moved to San Francisco’s Mission District, where his unique style of “traditional” music blended with the burgeoning psychedelic scene nicely. His influence expanded to include jazz icons Miles Davis, John Coltrane, and Ornette Coleman. In 1966, the Santana Blues Band rode the wave of new sounds emerging from young artists willing enough to explore and experiment. The group was contracted by manager Bill Graham, then signed by Clive Davis to Columbia Records in 1968.

Santana’s self-titled debut spawned the group’s first hit single, “Evil Ways.”

**Santana’s Challenge:**  
Get Me Back on the Radio

**BY KENT ZIMMERMAN**

**The Challenge**  
After working A&R at EMI for ten years, Pete Ganbarg joined Arista as Senior Director of A&R in the fall of 1997. Within a month, he was involved with guiding the comeback of a legendary player.  
"When Carlos signed with Arista," remembers Ganbarg, "he basically asked Clive, ‘If I sign with you, can you get me back on the radio?’ Absolutely, responded Clive.

**The Concept**  
"We had a brainstorm," says Ganbarg, "if there were so many successful people who were strongly influenced by Carlos’ music, it might make sense to reach out to a few of them to see if they would be interested in a creative collaboration.

**The Collaborations**  
The first person contacted was Fugees Wyclef Jean, whose immediate response was something to the effect of, “Carlos Santana is the God of the guitar, the God of music.”

According to Ganbarg, Santana and Wyclef met in a studio in San Francisco, where Jean had been writing a groove. After calling his lyric guy over, he and Santana got down to work. Within an hour, “Maria, Maria” was born.

The next call went to Dave Matthews. Carlos came in with a guitar idea based on a classical piece by Brahms. Matthews’ lyrics turned that seed into “Love of My Life.”

As word of the project got out, interested artists and producers began to call; Dust Brothers, Eagle Eye Cherry, and Everlast all wanted in. Star hip-hop Melvin Hill’s contribution became a three-part suite with rapping, guitar soloing, and soul singing by CoCo-Lee from the Goody Mob. Latin superstars Maritza also contributed a piece. Eric Clapton contributed one of Supernatural’s final guitar solos. The first single, “Smooth,” was penned by Rob Thomas of Matchbox 20.

"Originally, Rob was just going to write the song, and we were going to try to get somebody else to sing it," Ganbarg says, "but after hearing Rob’s voice on the demo, Carlos immediately recruited him.

**The Culmination**  
Early radio reaction has been deep. Rhythm stations are playing "Maria, Maria" while Triple A is having luck with "Love of My Life" and "Smooth," and Rock radio is picking up on the Everlast track, "Put Your Lights On.

"We’re excited and proud of what we accomplished," says Ganbarg. "Carlos told me just the other day he had a ball making this record. The goal was to turn his music and message onto a whole new generation of fans."

Looks like the plan is working.

---

**Anders Osborne**  
*“Living Room”  
Featuring special guest Keb Mo’*  

"Anders Osborne can stand his ground with the best of the contemporary swamp rockers like Matthews, Ben Harper, and Keb’ Mo.’" —GAVIN 6/7/99

Michael Ehrenberg / Outsource Music / 510-530-8262 / outsourcemusic@earthlink.net  
Jesse Barnett / Outsource Music / 914-381-2977 / promoboy@aol.com  
Frank Ritchie / Shanachie Ent. / 212-334-0284 / fritchie@shanachie.com

40 Stations in 3 Weeks!  
FMQB Public Breakout: 12"  
Gavin AAA Non-Comm: 27"  
Gavin AAA Gridbound  
Album Network Non-Comm: 0-20"

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June 28, 1999 Gavin • 61
WIDESpread PANIC (24) (Capricorn)
SANTANA (21) (Arista)
Pretenders (17) (Warner Bros.)
Ziggy Marley (16) (Elektra/EEG)
LYLE Lovett (11) (Curb/MCA)

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GavinTripleA

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21 21 | Sugar Ray - Someday (Lava/Atlantic) | 110 57 | +53 8 |
22 22 | Beth Orton - Stolen Car (Arista) | 110 131 | -20 11 |
23 23 | Dave Matthews Band - Reapere (RCA) | 104 113 | -9 3 |
24 24 | L - My Own Best Enemy (RCA) | 97 90 | +7 3 |
25 25 | Sinead O'Connor - Whatever It Takes... (Interscope) | 95 79 | +16 9 |
26 26 | Wilco - Can't Stand It (Reprise) | 95 115 | -20 9 |
27 27 | Everlast - Ends (Tommy Boy) | 90 74 | +16 4 |
28 28 | Everlast - What's It Like (Tommy Boy) | 87 89 | -2 9 |
29 29 | Joe Henry - Skin & Teeth (Mammoth) | 78 82 | -6 4 |
30 30 | Lucinda Williams - Can't Let Go (Columbia/CRG) | 73 68 | +5 9 |
31 31 | Good Good Girls - Back Saloon (Warner Bros) | 73 75 | -2 8 |
32 32 | John Mellencamp - Eca On Burning (Columbia) | 76 60 | +4 4 |
33 33 | Jewel - Down So Long (Atlantic) | 68 79 | -11 10 |
34 34 | Jereme Tober - You Make Me Feel (RCA) | 66 | +8 8 |

Princeton-educated former guitarist for Pearl Jam offshoot, Brad. Album is Another True Fiction.

35 35 | Sarah McLachlan - I Will Remember You (Live) (Arista) | 65 73 | -8 7 |
36 36 | Ziggy Marley & The Melody Makers - Beautiful Day (Elektra/EGG) | 64 54 | +10 7 |
37 37 | Train - Meet Virginia (Warners/Columbia) | 62 77 | -15 5 |
38 38 | Tom Waits - Hold On (Epic) | 59 | -9 6 |
39 39 | Susan Tedeschi - Rock Me Right (Tone Cool/Rounder) | 58 59 | -1 6 |
40 40 | XTC - Greenman (TVT) | 57 | -9 6 |
41 41 | No Doubt - Tragic Kingdom (Interscope) | 57 53 | +4 3 |
42 42 | Wes Cunningham - Not Enough (Warner Bros) | 56 | -9 6 |
43 43 | Citizen King - Better Days (Tone Cool/Rounder) | 55 51 | +4 3 |
44 44 | Vertical Horizon - We Are (RCA) | 54 49 | +5 5 |
45 45 | Jump Little Children - Cathedrals (Atlantic) | 49 | -9 5 |
46 46 | Barenaked Ladies - Call & Answer (Reprise) | 48 54 | -5 4 |
47 47 | Susan Tedeschi - You Need To Be (Atlantic) | 48 | -9 6 |
48 48 | Indigo Girls - Things We Do (Pachyderm) | 47 52 | -5 3 |
49 49 | Susan Tedeschi - Love Is Like Life (Arista) | 46 | -9 6 |
49 49 | Fatboy Slim - Praise You (astralwerks/Virgin) | 46 50 | -4 3 |
Kendall Payne

"Closer To Myself"

Already Playing:
WRLT
KFXJ
KRSH
WRNX
KPCC
KBHR
WMWV
WEBK
KSPN
WAPS
KNBA
KTAO
KFMU
WLPW
KROK
& more

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

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

Produced and Arranged by Roi Omiel
Mixed by Tom Lord-Algee
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
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<td>LYLE LUVETT (Lovato/MCA)</td>
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<td>50</td>
<td>SUSAN TEDESC (Pare Co/Phoenix)</td>
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**Spots in BLUE are ADDS**

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**Guilty either way**

from the album Underneath from David Wilcox.

...one of his most intimate records. **Bezine Elvis**

**guilty as charged:** KRSH KPIG KTHX

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for more information contact Michael O'Grady at 310-829-5955 or o'grady@vanguardrecorders.com

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64 • Gavin, June 28, 1999

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<tr>
<th>Reviewer</th>
<th>Title</th>
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### Reviews

**LYLE LOVETT & HIS LARGE BAND**

*Live in Texas (Curb/MCA)*

A cool 60 minutes recorded in—where else?—Austin and San Antonio. This is an excellent way to get an up-to-the-minute read on the wide spectrum that is Lyle. In other words, here’s a way to finally cash in on songs like “If I Had a Boat” or “You Can’t Resist It” originally released when Lyle was a bit of a radio orphan. Lovett’s Large Band arrangements (which contrast and expand according to each song) are concise, and the performances are impeccable.

**KIM RICHEY**

*“Come Around” (Mercury)*

Easy on the soul, this is Kim Richey’s best all around work. The melody flows, the lyrics sing, and the production, by Hugh Padgham, is warm and impressive.

**THE VERGE PIPE**

*“Hero” (RCA)*

Hard and crunchy, but if you’re spinning Pearl Jam, this might fall into your soundsphere. We prefer Jack Joseph Puig’s “vocals up” mix.

**PRETENDERS**

Viva El Amor! (Warner Bros.)

The final track, “Biker,” started out as the album’s central concept, but somehow down the line, Chrisie Hynde shifted gears toward a less diabolical direction. The opening “Popstar” sounds like a frustrated ode to the pop scene in England, where the Pretenders’ status is somewhat tenuous these days. With a more dominant ‘fan base in America, Viva El Amor is a straightforward rock collection whose final radio destination probably spreads equally across Triple A, Alternative, and Mainstream Rock radio, where songs like “Human” sound most comfortable.
STATION NEWS

- By day, it's a Classic Rocker, but on Sunday nights KRKO- Oklahoma City, Okla, takes on an Americana/AAA flavor, when it unveils a new show in July. Get your music to host Richard Connor at 4:00 E. Britton Rd., Oklahoma City, Okla. 73114. Call (405) 794-4000. Oh, by the way, the station has been #1 25-54 for the last three books!

- WRVG-Lexington, Ken. is fresh off its first membership drive-fat, sassy and $20,000 richer! Supporting guests included Hadacol, Robbie Fulks, the Riitones, and Kate Campbell. The station will be involved in two big shows this summer, The Festival of Bluegrass and the first annual Bluegrass and Heritage Festival. Call Laura Shine for info on the latter at (806) 846-4955.

MUSIC NOTES

- Victor Meczyes's next record, Skinnybones, is almost finished. The Raptors and a host of special guests jam on 13 new songs starting with "Mellow Sounds" which was supposed to be on Hush Money and closing with "The Very Last Leaf." Don't know yet when it'll hit the shelves.

- No blues for this cowgirl: Joni Harms has signed with Monterey Artists. She'll be coming round to a town near you!

- Exposed Roots (K-Tel) is a 2-CD, 24-track alt. country set hitting the street June 29. Steve Earle, Lucinda Williams, Gillian Welch, Whiskeytown, BHS-49, Kelly Willis, Johnny Cash, Gram Parsons, the Jayhawks and Tangletown featuring Bob Dylan's nephew Seth Zimmerman take part. Look for liner notes by Grant Alden and Peter Blackstock from No Depression magazine.

Impact LIVE
JUNE 29
Ronnie Glover Nothing Ever Changes (Hayden's Ferry)
Clarence Gatmouth Brown American Music: Texas Style (Blue Thumb)
Kim Richay Glimmer (Mercury Nashville)
Willie Nelson Night and Day Freefalla!
Lee Rocker Live (Little Bird)
Mike Plume Band Song & Dance: Man (Emmett)
John Tradell Blue Trouble (Dangerous Discs)
Bel A Fyck the Bluegrass Sessions Vol 2 (Warner Bros.)
Bruce Robinson Long Way Home From Anywhere (Lucky Dog)
JULY 6
Mary Janes Record No. 1 (DeLore)
Wayne Hancock Wind, Free and Reckless (Ark 21)

There is something about the feel of bluegrass music. It makes for an easy wear, especially in the summertime. It seems like a natural this week to take a closer look. —JS

Tanya Savory Town to Town (Philco)
Tanya Savory's honeyed voice gives Town to Town, her second album, a contemporary bent. Her songwriting faithfully chronicles the extraordinary, and everyday events of our lives. Excellent are "When the River Runs," which continues in the tradition of great flood songs, and the cool and sweet "Reason Enough" (you probably know Dale Ann Bradley's cover). All the complexities are here, delivered in a gentle yet direct way. Tanya Savory proves the old adage "simplicity is elegance."

Benny Martin The Big Tiger Roars Again (OMS)
Friends like Jim & Jesse, Earl Scruggs, Del and Ronnie McCoury, John Hartford, Jerry Douglas, and Buddy Emmons come to the table for this wonderful collection with a super old-time feel. Crystal Gayle fronts beautifully on "The Secret of Your Heart.

Vince Gill crowns "If I Could Stay Away," and Tom T. Hall is in high spirits on "Lover of the Town." Benny Martin's songs and fiddle playing can stop time and touch the soul.

Tara Nevins Mule to Ride (Sugar Hill)
Nevins has spent 11 years road tripping with the funky, eclectic band Donna the Buffalo. Now on her first solo album, she pays homage to the core that musicians tap into, no matter what their genre. Lots of flavors are represented here, including a Bob Marley-ish treatment of "Talkin' Blues," a Native American chant in "Talkin'," and lots of impassioned standards. Tara's reedy voice

is the perfect accompaniment, and the 20+ guest musicians provide exceptional musicianship and support.

Longview High Lonesome (Rounder)
It is album number two from the group Longview who, when they first got together in 1995, universal acclaim. Dudley Connell, James King, Don Riggsly, Joe Mullins, Glen Duncan, and Marshall Wilborn now return to the farm...and to the traditional sounds they love. Their treatment of Gretchen Peters' "High Lonesome" is melodious; most other material is self-written, or from regional groups of the '50s and '60s. Longview's harmonies approach one voice, and the conversation between instruments is impeccable throughout.

Nancy Moore Local Flowers (Pinecastle)
Tom T. and wife Dixie Hall discovered Nancy Moore during one of their many jaunts to Florida. They thought her a singer with amazing maturity, with an understated humor and a facility for getting into the heart of a song. Tom helped write some material here, Dixie produced, and a deal on Pinecastle was not far behind. Nancy's singing is sweet as mountain water, at times evoking the texture of Molly Panton. Local Flowers is one of many winners.

Tim O'Brien The Crossing (Alula)
Tim O'Brien celebrates musical pollination from across the Atlantic. In fact, he's been "collecting" traditional Irish music since 1975, when he first heard Kevin Burke's fiddle on an Adie Guthrie record. The Crossing examines themes that span generations; Tim delves deep into his ancestry, bringing his impeccable musicianship to these self-penned and standard songs. Ireland's Green Shore is a plaintive political tale, and you should get to know "John Riley." The Crossing is an album that will make you rejoice.
Now, and the City off something special.

Gavin

**AMERICANA**

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<td>TRIB GRAM PARSONS</td>
<td>Return Of The Genius Angel (Armo Sounds)</td>
<td>744</td>
<td>+299</td>
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**More added**

Huge jump this week for this well deserved project. Increased spins at KCMU, KFDI, KJRS, KJFM, KVLR, WCBN, WRLW, WILG, WMBL, WMAT, and more.

10  | 10  | FRED EAGLESMITH | 50 Odd Dollars (Razor & Tie) | 742 | +52 | 73 | 0 |
| 11  | 11  | DAVID ALLAN COE | Recommended For Airplay (Lucky Dog) | 741 | -21 | 52 | 3 |
| 12  | 12  | HALE KETCHUM | Adulthood Redefined (Curb) | 726 | +45 | 61 | 1 |
| 13  | 13  | STACEY DANIEL CAMPBELL | Ashes Of Old Love (Paladin) | 718 | +79 | 61 | 2 |
| 14  | 14  | RADNEY FOSTER | What You Want To See (Arista) | 716 | +19 | 61 | 1 |
| 15  | 15  | NITTY GRITTY DIRT BAND | Bang, Bang (DreamWorks) | 674 | -18 | 50 | 0 |
| 16  | 16  | L. LEWIS/BLUEGRASS PALS | L. Lewis & Her Bluegrass Pals (Rounder) | 660 | +7 | 71 | 1 |
| 17  | 17  | KELLY WILLS | What I Deserve (TykoDiscs) | 618 | -110 | 52 | 0 |
| 18  | 18  | DALE ANN BRADLEY | Old Southern Ponies (Pinecastle) | 583 | +50 | 53 | 3 |
| 19  | 19  | MARY CHAPIN CARPENTER | Party Of Us And Other Favorites (Columbia) | 532 | +136 | 47 | 7 |
| 20  | 20  | JESSE WINCHESTER | Gentleman Of Sugar Hill (Gin) | 520 | +114 | 55 | 5 |
| 21  | 21  | TANYA SAVORY | You're To Town (Pandora) | 510 | +56 | 55 | 3 |
| 22  | 22  | DARRELL SCOTT | Family Tree (Sugar Hill) | 500 | +35 | 57 | 3 |
| 23  | 23  | FLYING BURRITO BROTHERS | So's The Golden West (Grateful Dead) | 476 | +59 | 55 | 6 |
| 24  | 24  | TARA NEVINS | More To Ride (Sugar Hill) | 470 | +30 | 54 | 4 |
| 25  | 25  | BILL MONROE | Live From Mountain Stage (Blue Plate) | 465 | +36 | 52 | 2 |
| 26  | 26  | GREAT DIVIDE | Revolutions (Atlantic) | 452 | +31 | 55 | 4 |
| 27  | 27  | JUNE CARTER CASH | Press On (Rizz/Marylye) | 448 | -114 | 50 | 0 |
| 28  | 28  | STEVE EARLE AND THE DILL MCCOURY BAND | The Mountain (E-Squared) | 403 | -39 | 40 | 1 |
| 29  | 29  | BENNY MARTIN | The Big Tiger In Clouds (CMS) | 388 | +52 | 48 | 4 |
| 30  | 30  | TRIO | Tree II (A&M) | 384 | -89 | 37 | 0 |
| 31  | 31  | LOWONG | High Lonesome (Rounder) | 371 | +72 | 51 | 4 |
| 32  | 32  | TOWNES VAN ZANDT | A Far Cry From Dead (Arista Austin) | 370 | new | 54 | 28 |

**Artist Profile**

**LYLE LOVETT**

"LYLE LOVETT LIVE IN TEXAS (Curb/MCA)

**New Project**: Lyle Lovett & His Large Band

**Label**: Curb/MCA

**Lone Star State of Mind**: They grow them wild and independent in the Lone Star State, where you are allowed your individualism—even heralded for it. Case in Point: singer-songwriter Lyle Lovett, the latest poster boy for Texas tourism, who sings “That’s Right You’re Not From Texas,” in the state’s new promotional campaign. It’s an edgy, edgy choice, but one that represents so many of the attributes Texans take pride in; the result is a larger-than-life statement.

**It All Started at the Beginning**: Since bursting on the scene with his 1986 self-titled debut, it’s been a lot of good years and a lot of hard miles for Lovett. Hailed from the beginning for his cutting-edge live performances, it’s about time he delivered the goods for home enjoyment.

**Specifically**: Recorded in a series of home state concerts. Lyle Lovett and His Large Band Live in Texas (that’s “live” as in they make their homes there) is the second album in a row not to have new tunes—we’ll forgive him, though, as favorites abound. The album features the songs we love to sing out loud, including “Paraguero,” “If I Had a Boat,” “She’s No Lady,” “You Can’t Resist It,” and “That’s Right You’re Not From Texas.”

**BONUS POINTS**: Live in Texas also offers a front-and-center opportunity for the star-studded 18-piece Large Band, which includes Swet Pea Atkinson, Willie Green, Jr., Francine Reed, Sir Harry Flowers, Matt Rollings, and Viktor Krauss. It’s Lovett’s first album with the group since 1989, but as always, they strut their stuff with plenty of style and spark.

**Email Comments To** JESSIE@MAIL.GAVIN.COM

**Gavin is Online at** WWW.GAVIN.COM

www.americanradiohistory.com
Walker Departs WBGO, Sisti Takes KSDS Leave

Two longtime Jazz programmers will be out of the radio spotlight for the foreseeable future. KSDS PD Tony Sisti begins a one year leave of absence and will return in July, 2000. WBGO Music Director and morning drive air talent Gary Walker will be leaving radio and moving to Ohio. Sisti will handle multiple projects during his time away. At Blue Sky Productions, a digital audio production house, Tony handles music outsource programming for Sony Music as well as the Dave Koz Radio Show. In addition, Sisti will soon begin a long-term research project for a digital music provider. "I can't handle all these projects at one time," Sisti told Gavin. "I need a breather. But I'm planning on attending Gavin 2000 in San Francisco next February."

Gary Walker's last day at WBGO will be July 1. He then moves to Bath, Ohio (outside Cleveland) to work in video production and be closer to his nine year old son. Walker will still do some special production projects with WBGO in the future. Walker approached WBGO GM Cephas Bowles six weeks ago about the possibility of leaving. Both sides tried to restructure Walker's role at the station, but to no avail. Walker told Gavin, "They were generous to offer me more money and extra time off to visit my son...but I felt in turn I would have had to make a long-term commitment to them, which I couldn't do."

MD and Promotions Director Joe Kocherhans will take over as KSDS PD, while no replacement for Walker has been named. Look for a Gary Walker "exit interview" in an upcoming Gavin column.

Larry Meets Cassandra
That's Larry Hollowell, GAVIN Award Winning Smooth Jazz Music Director at WJCD CD105.3FM in Norfolk, with Cassandra Wilson. Cassandra came through town in early May for a gig at the Town Point Jazz & Blues Festival in downtown Norfolk.

Cosmopolitan Jazz
Breaks Post-Bop Mold

With a treasure-trove of new releases aimed at a more modern approach, jazz radio is slowly weaning itself away from the Post-bop tradition—and according to some on the radio side, it's about time.

"Hopeful" cheer an energized and upbeat Bert Gambini, Music Director at WBFO-Buffalo. "We're finally getting away from there's our quarter-five, piano, bass, and drums—and we're going to trade eights and play 'You'd Be So Nice To Come Home To."

"Going with more modern sounding jazz records is what we want to do," admits Gambini.

"Diane Reeves singing 'River' by Joni Mitchell is fabulous. Could jazz radio have been open to her singing a Peter Gabriel song before now? This kind of sound would never have charted on the GAVIN Jazz chart two or three years ago."

Other examples of "bop-less" modern titles include 'Stir It Up' by pianist Monty Alexander, 'Take My Heart by Claire Martin, When I Look in Your Eyes by Diana Krall, Traveling Miles by Cassandra Wilson. From a programming aesthetic, what's the best way for jazz radio to integrate these releases with traditional recurrents?

"You just do it," responds Gambini. "You can come on with a station ID or a five-second break between these songs. We always talk about being so very careful about what proceeds and follows tunes. Sometimes all you have to say is 'Thanks for listening. That was Claire Martin. Now here's Sonny Clark. You'd be surprised how that five seconds can ease the transition.'

And it's not as if jazz programmers are selling out to blatant commercialism, he adds. "This is how we can energize the genre of jazz radio," emphasizes Gambini. "Nobody else in my market will be playing this Diane Reeves CD. If I wanted to make a bold, commercial statement, then I'd play the Backstreet Boys."

Some jazz radio programmers have a confounding tendency to ignore artists who began to sell in the hundreds of thousands and show signs of mass appeal, often even complaining when such an artist creates their own sound and threatens to go Gold or Platinum. They're response is to back off on successful modern artists and champion more obscure players.

"I can translate that attitude for you," offers Gambini. "We're not going to play this anymore because too many people like it. It's almost as if jazz radio is telling listeners: 'This artist that we used to play periodically has become popular and therefore we never be heard on this station again.'

"It's one thing to be careful about scraping horns playing way outside the changes because it alienates listeners—but to ignore music that's more contemporary is a big, big mistake."

Five Ways to Thumb Your Nose At the Jazz Police

1. Play "Nowhere With Love" from the new Harry Connick, Jr. CD because it's fun and Sinatra-esque, then segue into something from Benny Goodman's These Are Souful Days.

2. Admire the fashionable, cosmopolitan photos from Diana Krall's When I Look in Your Eyes.

3. Play Lisa Ekahdi, a platinum-selling singer from Sweden. Ekahdi, whose latest RCA release is called Back To Earth, has a wipsey voice that can be compared to a sugar-coated, pop Billie Holiday.

4. Groove to the reggae and jazz sounds of "Stir It Up," the upbeat Bob Marley remake by Monty Alexander.

5. Play Claire Martin's "River Man," "Jonah," and "Inner City Girl," the latter of which is getting played on Jazz FM in London.

6. Check out http://www.americanradiohistory.com/
Jacky Terrasson stages a successful departure from his usual trio sound, embracing larger ensembles, Brazilian-styled melodies, and cool guest soloists.

One of the highest debuts you'll see all year. Jazz radio responds in kind to their biggest and best-selling format artist.

Jazz Chart

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<td>Rodney Jones</td>
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<td>Harry Connick Jr.</td>
<td>Come By Me (Columbia/CRG)</td>
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<td>5</td>
<td>Chick Corea &amp; Origin</td>
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Review

Benny Green

These Are Soulful Days (Blue Note)

Benny Green has often been called Oscar Peterson's protege, even to the point where the two recorded together on Telarc. His latest CD, These Are Soulful Days, helps spearhead Jazz radio's natural shift towards a more contemporary, fun, rollicking, and tuneful approach. In honor of his ten years on the label, Green selected his favorite Blue Note chetstrums and performed them in a drummer-less trio format. TASD is stripped down to its melodic essentials and delivered directly to two-track, which underscores the concept's freshness and spontaneity.

Vanessa Rubin

ARTIST PROFILE

Vanessa Rubin

EMOTIONALLY UNDRESSED

Telarc basically said to me, "Look, we like the early Jazz records you recorded on RCA. If you want to continue to do that then you have a home here." That was perfect for me. In the meantime RCA had called my option. But they told me, "Go ahead and talk with other labels and if you find a place, we'll let you go without a problem. If you don't find another label, we'll do another record and sit down and have a meeting." It was very generous on RCA's part, but I'm happy to have made Language of Love and continue to document my growth as an artist with Telarc. Telarc produces a lot of its own CDs, but I asked John Clayton to produce me. He's a great musician and I respect his ears. As a singer, one of the processes for me is learning what I call "emotionally undressed." Sometimes it's difficult recording if I'm not comfortable with the studio or the musicians. But having John around, I trusted him so I could do the kind of unraveling that's easier to do live in a studio. Until now, I don't think I've been able to translate totally on a record what people get from me live. Our heroes used to do a lot more recording than jazz artists do today. I'm singing live most of the time, whereas I'm recording once every two years. Maybe my next record should be live. I always wanted to record a duet with Freddy Cole. I had this tour concept in mind with Freddy and me, I called it Silk and Satin. I would still like to do a tour, but that was before Freddy and Natalie Cole played a weekend together at the Blue Note. I've been making a lot of changes. In the last six months I've changed record companies, management, and made personal changes in terms of relationships. I've been working on my spirituality too. Personally and professionally, I'm cleaning house baby!
GAVIN JAZZ/SMOOTH JAZZ

Smooth Jazz & Vocals

1. ROGER SMITH - Both Sides (Miramar) 44 0 843 -56
2. DAVID BENoit - Professional Dreamer (GRP) 52 1 746 +57
3. PETER WHITE - Perfect Moment (Columbia/CBS) 42 0 746 -29
4. JANSO - Dreamtown (Samson Music) 43 0 735 +11
5. BONEY JAMES - Body Language (Warner Bros.) 49 1 689 -83
6. TOM SCOTT AND THE L.A. EXPRESS - Smokin' (JMC/Roulette) 46 0 676 -23
7. THE RIPPINGTONS featuring RUSS FREEMAN - Topaz (Windham Hill/GRP) 50 2 626 +22
8. 3RD FORCE - Force Field (Higher Octave) 44 0 617 -83
9. JOE SAMPLE with LALAH HAWAY - The Song Lives On (FRA/GRP) 42 1 594 -1
10. KIRK WHALUM - For You (Warner Bros.) 43 0 581 -45
11. ERIC MARENTHI - Walk Tall (i.e. music) 34 0 560 -22
12. BRIAN BRONNERG - You Know That Feeling (Zebra) 34 0 497 -66
13. WARREN HILL - Life thru Rose Colored Glasses (Discovery/Sire) 39 1 458 +38
14. NELSON RANGELL - Always (Chasachie) 36 0 445 +2
15. GOTTA - Let's Get Started (Indie) 39 1 442 -73
16. NITE FLYTE - Ascension (Indie) 38 0 440 -8
17. ERIC ESSIX - Small Talk '99 (Zebra) 34 0 424 -11
18. SPIRO SYRA - Got the Magic (Windham Hill) 44 2 422 +24
19. DAVID SANBORN - Inside (Elektra/EG) 34 0 412 -22
20. JEFF GOLD - Out of the Blue (Bluemoon/Atlantic) 39 2 400 -5

Natalie Cole gives Smooth Jazz radio more catchy hooks and a familiar vocal sound. The platinum-selling Cole delivers a strong R&B, jazz, and pop lineup.

20. WALTER BEASLEY - For Your Pleasure (Sony) 32 0 373 -45
21. SPECIAL EFX - Masterpiece (Chasachie) 33 0 364 -61
22. THE JAZZMASTERS feat. P. HARDCASTLE - Jazzmastr (Kendict Records) 42 3 360 +19
23. STEVE COLE - Stay Awake (Bluemoon/Latin) 33 5 343 +23
24. CHRIS BOTTI - Slow Motion (Windham Hill) 34 3 319 +62
25. LUTHER VANDROSS - From What With (Quest) 31 1 292 +21
26. DIANA KRALL - Why Should I Care (Verve Music Group) 25 1 290 +3
27. SOUL BALLE - Trip the Night Fantastic (Columbia/Red) 23 1 261 +32
28. RICK Braun - Full Circle (Atlantic) 28 2 258 -79
29. THE BAXTON BROTHERS - Now and Forever (Windham Hill) 27 2 255 -27
30. DANCING FANTASY - "Take Five" (Higher Octave) 24 1 240 -0
31. RICHARD ELLIOT - Chill Factor (Blue Note) 35 11 238 +5
32. MARC ANTONIO - (Mexico/CBS) 19 0 221 -17
33. BONA FIDE - Royal Function (Funk/CBS) 24 2 220 +3

This phenomenon instrumental project by bassist Slim Man and keyboardist Joe Erono is catching on with an up-tempo, uptempo jams. This on the heels of a new vocal CD by Slim.

27. JOHN TESH with JAMES INGHAM - One World (STG/GRP/CBS) 17 7 0 216 -79
28. SABRELLA ANDERS - Want (Namer Bros.) 17 7 201 -45
29. BRIAN DARWIN - "Darlin Darlin Baby" (Indie) 21 2 206 +45
30. GATO BARBER - Che Corazon (Columbia/CBS) 22 1 203 -27
31. RICK SMITH - Flute (Heads Up) 20 0 198 -4
32. MICHAEL PAUL - Midnight Passion (Noteworthy) 18 6 0 179 +11
33. MARIAN MEADOWS - Another Side of Midnight (Heads Up) 19 7 0 176 -8
34. NATIVE VIBE - Spirits (Gone) 17 0 0 159 -48
35. JEFF LORBER - Midnight (Mondo) 17 0 157 -41
36. BLUE NOTE MOTOWN TRIBUTE - Various Artists (Blue Note) 16 0 157 -27
37. MARIAN CAREY - "I Still Believe" (Columbia/RED) 10 0 144 -29
38. DOWN TO THE BONE - * Long Way From Brooklyn" (Internal Bass) 21 7 140 +19
39. GEORGE BENSON - Standing Together (GRP) 16 0 140 +89
40. KENNY LATTIMORE - From the Soul of Man (Columbia/RED) 12 0 138 -25

Gavin Smooth Jazz & Vocals

NORMAN BROWN (15) Celebration (Warner Bros.)
RICHARD ELLIOT (11) Chill Factor (Blue Note)
NATALIE COLE (9) "Snowfall On the Sahara (Elektra/EEG)
CRAIG CHAQUICIO (9) "Forbidden Love" (Higher Octave)
DOWNTOWN TO THE BONE (7) "Long Way From Brooklyn" (Internal Bass)

Spin CREASE

NATALIE COLE +136
RICHARD ELLIOT +127
CRAIG CHAQUICIO +110
DOWNTOWN TO THE BONE +102
CHRIS BOTTI +62

Review

DOWNTOWN TO THE BONE "Long Way From Brooklyn" (Internal Bass)

Down to the Bone has just what Smooth Jazz needs — infectious upbeat dance grooves that don't kink you on the head and make you feel like you've trapped inside a European shoe store. Many industry insiders feel it's high time programmers brought more energy to Smooth Jazz's relaxed mix; 2 labels should concentrate more on artist development and less on innocuous faceless performers. It's a relief to hear vibrant instrumental music that has more in common with cool underground stuff like Kruder + Dorfmeister than the usual cache of safe-as-milk musicians.

Artist Profile

Russ Freeman/The Rippingtons

AUTHENTIC SOUTH WEST

The Rippingtons are one of my favorite bands. They are an instrumental jazz-fusion band that has been around for over 20 years. They are known for their unique blend of jazz, funk, and R&B, and their music has a signature sound that is instantly recognizable.

I used Robert Tree Cody from the Maricopa tribe to give Topaz its authentic flavor. I was so mesmerized by the lyrical beauty of Tree Cody’s muse that I wanted to interface his influences with what the Rippingtons already did. I flew Tree to Colorado from Arizona and he came up to the studio and improvised. The flutes are hand-crafted by Indian shamans and have their own tonal centers. The trick was to combine his improvisations with the tunes themselves.

"Summer Lovers" is a song that's a hybrid of a George Benson-Hip Hop feel. My father gave me this huge arch-top Epiphone jazz guitar when I was ten years old. It's such a vintage axe with a warm sound, so I combined that old guitar sound with some modern Hip Hop beats.

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THIS IS MY TRUTH TELL ME YOURS

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NEW THIS WEEK: WBZN, WWCD

TOP 5 PHONES AT WRK-Boston 16x and WDHA 11x!

91X Y107 WEQX W DST CFNY KTBZ 25x!

KJEE WOKY WHTG WGRD WMBY KZNZ 20x!

WEJE KFLZ WBBV WGTZ WGDW WBZU

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