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From the Publishers of Music Week, MBI and fonol.
Miller Freeman Publication
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all Things Considered

ON YOUR DESK NOW!
No one has been tracking media advertising for as long or in as much detail as McCann-Erickson's Bob Coen who, for the last 20 years has held the title of SVP/Director of Forecasting, as he sees it, when it comes to trusting estimates being touted for Internet advertising, a healthy dose of skepticism is in order. He's also not too worried about Internet advertising taking revenue away from traditional mass media.

There are reports of all kinds of money being spent on the Internet, but I'm skeptical as to whether that's for true advertising. A lot of companies are spending money to do things on the Internet that are really a form of public relations, or they're spending a lot of money in order to sell things. That's really a form of modifying distribution, like McDonald's going out and opening up fast-food restaurants all over the place.

A computer manufacturer might say, 'We'll put a banner on our site that will send people to your site, if you'll put one on your site to send people to our site.' I don't call that advertising. The real value of these things, the pricing, is still very fuzzy. The last time I looked, in 1997, the range for Internet advertising from about seven or eight different sources went from $300 million to $1 billion. Well, if those are the kinds of numbers and the certificate, who knows what it really is?

It has taken cable advertising 20 or 30 years to get to a 3% share. And based on past history, the only thing that really took off was traditional broadcast television. And even that took over 10 years to get to as much as a 10% share. About the only type of advertising that seems to be very vulnerable to competition from the Internet is newspaper classifieds, and I'm not sure that even that is as big a threat as many of the newspaper people seem to fear.

When I look at the Internet's threat to other mass media, it seems to be minuscule. We have some measurement on who is spending money on Internet advertising and it's not the mass-appeal, mass-consumer product advertisers. It's primarily the marketers of computers and computer software as well as the financial market. In fact, I see some evidence that the more marketers move into the use of online to distribute and sell their products, the more need they're going to have for traditional advertising. So, I don't think the Internet's any threat to radio, at least not for years to come.
Most Ad Dollars Go to Handful of Owners

BY TONY SANDERS

Here's some good news about consolidation for POs and MDS: "The revolving door of radio-group ownership has definitely slowed down," says J.T. Anderton, VP, Duncan's American Radio. "That means, in many markets, the ownership we see in place today will probably be there in the future."

In today's average market, about 90 percent of the radio advertising revenue is controlled by no more than four or five owners. There are only two markets within the top 50—Los Angeles and Dallas—that have more than six owners splitting up the revenue pie. In L.A., seven owners control 96 percent of revenue while eight Dallas operators divvy up 96 percent of that market's ad dollars. In general, however, 10 of the top 50 markets have three significant owners taking in the lion's share of radio revenue; 17 markets have four owners; 11 markets have five owners; and nine markets have six owners.

There are, of course, exceptions to the rule. One market, Cleveland, has two owners splitting just under 81 percent of the radio ad dollars. According to Duncan's just-published American Radio Winter 1999 report, Chancellor Media's six-station combine gets 39 percent of the yearly ad revenue there, while Clear Channel's six stations pull in just a bit more, 42 percent.

According to Anderton, there are only a few possible scenarios that could set that revolving door spinning again and create some major changes in the industry's current ownership structure: the sale of one major group to another established radio group, or the breakup of a major group into smaller pieces purchased by a number of buyers.

"If we're talking about selling a major group to buyer that's already in the industry, there's no way that something like wouldn't create a lot of spinoffs," Anderton told Gavin.

He said a new round of industry consolidation could come in the smaller markets, with mergers between smaller radio groups.

Fonovisa Execs Charged With Payola

The U.S. attorney's office in Los Angeles has charged Fonovisa, the nation's largest independent Latin record label, with payola stemming from accusations that it paid a number of U.S. radio stations to play its records. Also named was Fonovisa president Guillermo Sanz, whom prosecutors charged with a payola-related felony tax count for allegedly falsifying promotional expenses. The label's promotion chief, Jesus Giliberto Moreno, agreed to plead guilty to a misdemeanor payola count, according to the Associated Press.

The charges stem from an investigation into Moreno's alleged payment of $2,000 to an unidentified radio in exchange for airplay. Court records reveal Fonovisa parent company Grupo Televisa reported the incident last year after an internal audit suggested impropriety; the company cooperated fully with investigators.

Today's Online Listener:
Older, Smarter, Less Rich

By Tony Sanders

"The lower income figure was the one that surprised me the most, because you don't expect that with owners of PC's," says Bruce Ryon, SVP Media Matrix, who spoke with Gavin at the Streaming Media East Conference in New York last week and offered a demographic profile of PC users who listen to audio over the Internet. The results, Ryon said, were somewhat unexpected: "They're a bit older, usually single, and better-educated—but with lower income, meaning below $50,000 a year. That's really something we didn't expect."

The age-cell breakout for these online listeners: 12.1% are under 18 years old; 33.6% are 18-34; 42.5% are 35-54; and 11.8% are 55-plus. Generally, 57% are men, while 43% are women; 45% have incomes under $50,000 a year, with 55% having annual pay above that figure. The data is based on a March survey by Media Matrix of 10,000 Windows-based PC users who use a RealNetworks player to listen to Internet audio.

Who Would Want To Be In Radio?

The pressures of consolidation, narrowing of formats, increasing spot load, greater attention to the bottom line, plus future challenges from easy Internet access to music and satellite radio delivered direct to the consumer—who on earth would want to be in radio?

Yet fortunes are being made, empires are being built and radio operators no longer hang out at the five-and-dime end of Wall Street. At the true operating level, genuine career opportunities have opened up in a way never before imaginable. A resume need no longer read more like a page from a gazetteer with baby-step enhancements in job title for each entry. Programming can be a BIG job now.

The increased spectrum of media outlets should surely only expand those career opportunities. For the future that means that the brightest people in radio who are unafraid of new challenges can look forward to job responsibilities that possibly haven't even been dreamed up yet.

It just might be at a .com or an XM rather than an FM.
The first single from the new album GLIMMER

See Kim Perform Live at this years Conclave on July 22!!

Featured in the forthcoming Universal Pictures release For The Love Of The Game starring Kevin Costner

Produced by Hugh Padgham

FCC Management
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The Clean Air Act of 1999

BY PAIGE NIENABER

Why do you go to McDonald's? The clown, the kiddies playground outside, the word-find game on the tray liner—they're all part of the vibe—but you want food... fast. Now, imagine that McDonalds suddenly forced you to spend two minutes on the playground, another five minutes tackling the word-find, and had the clown come up and make small talk before you would be allowed to eat. You'd go somewhere else. The same goes for radio.

People listen to their radio station to hear their favorite song. Period. With few exceptions, the contests, stunts, and jocks are all window-dressing. They, along with the music, create your vibe, but the music is what they're listening for. When the marketing, spots, talk, and other distractions become too intrusive and prevent them from hearing what they tuned in to hear, they're going to go somewhere else.

Remotes are a prime example of a necessary evil in today's radio. We know that listeners hate commercials. And a remote is nothing less than a truly awful commercial. One thing we can do is have a stopwatch handy and when the break hits 60 seconds, cut the feed. Nothing sucks more than listening to a jock rambling on for 2 minutes from a car dealership, airing the owner and then interviewing people who came out to spin the prize wheel. No one cares. Hit the points and go to music.

This is sacrilegious for me, as a promotions person, to say, but most contests are clutter. How absolutely critical is it that you give away a CD this hour? Unless it's going to force people to listen longer, or somehow adds to your stationality, take the minute that you'd be soliciting and then congratulating a winner, and play music.

Continually communicate to them all the available opportunities for their clients. Your Web site can be a tremendous venue, as can your street-level marketing. They want a promotion? Fine, we'll do it at the fair this weekend, or we'll register people at a remote next month, or we'll give away their product from the van. But we won't create a mid-day contest that'll run for two weeks and be prohibitive for our audience to enjoy the station.

Air pollution is more than just smog. It's the useless drivel that makes radio intolerable. But with a conscientious effort, you can filter out the clatter and make your station more listening-friendly.

PAIGE NIENABER IS VP/FUN 'N GAMES FOR JERRY CLUTTON'S NEW WORLD COMMUNICATIONS AND C.P.R., RADIO'S FIRST PROMOTIONAL CONSULTANCY. YOU CAN REACH HIM AT 661-433-4554 OR VIA EMAIL AT swezeypromo@earthlink.net

Hi Ho Silver!
The zany folks at KYLZ-Albuquerque took it upon themselves to invent a new sport, Greco-Ramen Wrestling. In a kiddie pool filled with 30 cases of Ramen noodles, morning sidekick Silver challenged listeners to a wrestling match a few weeks back. About a dozen women beat Silver at his own game and scored trips to Carlsbad Caverns.

If that wasn't enough, Silver offered up the ultimate challenge: He dared listeners to marry him... and one did. Coming up with the best reason (she claimed she could tie down the playboy Silver—literally), one female listener took a maid of honor with her to Las Vegas, where she and Silver wed in an official ceremony in one of those little wedding chapels. However, the paperwork was not signed by the right people, so the marriage wasn't legal. To celebrate the not-quite-divorce from the not-quite wedding, everyone went out and partied in the City of Sin.

Taking the Plunge
The contests of WZZU-Spokane's Whirl 'Til Ya Hurt promo have finally stopped whirling, after 25 straight days of no hurling. At 5 p.m. on July 1, the Treasure roller coaster at the Silverwood Theme Park pulled to a stop, and the remaining three contestants drew pingpong balls from a hat to determine who would receive the $10,000 prize. Each had been offered $2600 by the station's Breakfast Boys, Dave and Ken, to end the stunt earlier, but they all wanted to hold out for the big bucks. Winner Tracy Jacobs ended up having a wild time during her last week of the promo.

Tracy's boyfriend, Jim Bebout, had proposed marriage on the air while Tracy was on the roller coaster. She said yes, and not wanting to jeopardize her standing in the promotion, the two were married on the ride June 29. The bride married herself in the Silverwood Theme Park gift shop, and walked down the loading station to the coaster in front of 100 or so family and friends. When pronounced husband and wife, the duo smacked lips, were wrapped in, and took off and whirling. The live broadcast on the Breakfast Boys show garnered lots of local publicity, including coverage by three local TV stations.

Drives Like Team Spirit
KSSS-San Antonio takes its basketball seriously. To celebrate the Spurs' entry into the NBA playoffs, the station invited listeners to decorate a 1984 Cadillac Fleetwood. The Spurs Mobile, replete with Texas longhorns, was painted with obnoxious bright colors and adorned with pro-Spurs slogans. Air personalities

John Lisle and Brian Kendall took a listener and one guest on a road trip in the Spurs Mobile to New York to watch games four and five of the playoffs. Needless to say, the bunch got lots of stares from folks on the drive to the Big Apple. Things never became violent, but the guys were a little worried by the response from a toll taker upon entering Manhattan: "You're taking that in there? They're gonna burn it."
“Team T” Captain Lyor Cohen
President
Island Def Jam Music Group

“Team J” Captain Mitch Slater
Executive Vice President,
SFX Entertainment
Co-President/Co-CEO,
Delsener/Slater Enterprises

“FORE!”
J. Martell Foundation

“Team T” Captain Lyor Cohen and “Team J” Captain Mitch Slater cordially invite you to the 9TH ANNUAL T.J. MARTELL TEAM CHALLENGE for the Martell Cup at the RIDGEWOOD COUNTRY CLUB in Paramus, New Jersey on AUGUST 9, 1999.

Contact Peter L. Kauff c/o College Television Network,
32 East 57th St., 11th Floor, New York, N.Y. 10022 (212) 980-4600

Fugue to Walk Down the Aisle?
It looks like erstwhile Fuguee Lauryn Hill is finally going to tie the knot with Romain Marley, son of reggae icon Bob Marley, who is her longtime companion and father of her two children. "We haven't set a date yet because I have to fit it around my tour," Hill told Britain's Daily Mirror, "but it's going to be a big wedding, because we've both got huge extended families." Intimates suggest the 25-year-old superstar will tie the knot before the end of the year; she only has four dates scheduled through August 14, when she winds up at Burtgtstown, Pennsylvania's Star Lake Amphitheater.

Sonic Youth Equipment Nabbed
Avant-garde noise meisters Sonic Youth were beset with bad fortune this weekend, when all their equipment was stolen from a Ramada Inn in Orange County. Sonic's guitarist, Lee Ranaldo, posted urgent messages on a number of Web sites asking for the return of their stuff: "Hello all, this is Lee from Sonic Youth. Here we have had a f**ked up situation come down on us over this last night—a brand new Ryder truck parked at a Ramada Inn in Orange County [Calif.] with all of our gear in it was stolen." What makes the theft especially galling is that the band's signature sound comes from many of the modifications that they have made to their instruments over the years. If you have any information, email the band at Mascaras66@aol.com or call their representative, Alpine Blitzstein in New York at (212) 343-2314...

Mick and Jerry's Day in Court
Mick Jagger and Jerry Hall will get their day in court. On July 9, the estranged couple heads to a British divorce court to begin the dissolution of their 8-year marriage. Neither Jagger nor Hall is expected to make an appearance at London's High Court, instead their lawyers will present the legal paperwork to the judge in private. In other Rolling Stones news, 300 fans gathered in Cheltenham cemetery last Saturday to mark the 30th anniversary of Brian Jones’ death. Among the mourners were Jones’ girlfriend, Pat Andrews, and their son Mark Jones, and RS tour manager Tom Beetle.

Mark Sandman
Mark Sandman, lead singer, bassist, and prime mover behind Boston-based trio Morphine, collapsed onstage at a festival 30 miles outside of Rome just before midnight on Saturday, July 3. According to the Associated Press, the band had just completed their second song when he crumbled to the stage. A doctor was summoned backstage, but was unable to revive the 46-year-old singer, who was pronounced dead in the ambulance en route to the hospital.

The Duke & the King
These days, musician-cum-actor-cum-Web master David Bowie can be found penning liner notes for a 3-CD Elvis Presley box set called Artist of a Century. Besides Bowie’s musings, the box will include reminiscences from Bob Dylan, Bruce Springsteen, Eric Clapton, and praise from the beyond grave from John Lennon. Look for it on July 13. According to our friends at Ice magazine, that’s not all the Elvis that BMG has in store for us: On August 24, they will release The Collection, which will include 29 CDs and a previously unreleased interview disc with the King (retail: a mere $424.98).
As we begin the last half of the last year of the 20th Century, it's tempting to look back at how far the radio industry has come in just 100 years. But instead of paying homage to the men and women whose contributions have formed the backbone of this business, we at GAVIN have chosen to address how the new technologies are about to change the radio industry forever.

The Internet, satellite delivery, and digital communications all have the ability to affect virtually every aspect of the communications business in a profound and irreversible way. It's virtually impossible to predict how these new technologies might alter the course of radio over the next five years, let alone the next century, but one thing is certain: the business of radio as we know it is evolving at a logarithmic pace. Change is both constant and inevitable, and the way we embrace it will determine not only the direction of radio in the 21st century, but also who will lead the industry... and who will follow.

*Yes, we know the arguments... but Y2K begins January 1, 2000. So there!*

**How will the Internet and/or satellite distribution affect traditional radio broadcasting over the next 5-10 years?**

**Erik Bradley, 896-Chicago:** It will definitely affect radio broadcasting, but to what extent remains to be seen. I look at it as additional competition, and ideally, that competition will make us better.

**Adam Goodman, The Randy Lane Company:** In most markets, the percentage of in-car listening is still third behind home and office... but if radio doesn't have a distinct reason for being turned on instead of an all-music satellite service (i.e. personalities, traffic and weather, in-between-records stuff), it's going to get hurt.

**Tracy Johnson, KFM-B-San Diego:** The Internet is affecting everything about our lives, and that trend will continue to accelerate. As technology improves, and bandwidth increases, it could have a dramatic impact.

**Casey Keating, KPLZ/FM and KVI/AM-Seattle:** Listening habits will become more and more fragmented as these other media vie for a person's time. Radio stations will become Internet and satellite content providers as well as have an emphasis on local programming.

**Gary Krantz, AMFM Networks:** No question that both the Internet and the two planned satellite services will have a significant impact on traditional radio. They will re-position FM in the way that FM re-positioned AM at the dawn of progressive radio. Stations that are poorly programmed and do not have a defined position in their market will be the most vulnerable in the short term. On the other hand, those stations that are well programmed and marketed will continue to succeed, as long as they keep improving their product and moving their services to the listener forward. Bottom line is, radio won't be dead, it will just be different. The listener will ultimately win with more choices and diverse programming.

**Guy Zapoleon, Consultant:** The Internet may indeed be the most important invention of the 20th Century. Its importance in educating and leveling the knowledge advantage of today's dominant cultures will be apparent during the next 20 years. It will have a profound effect on the way listeners consume entertainment. Why is it that every major entertainment company is investing billions in Internet-based technology? They know that it's the future of their business. The explosion has just begun for music programming as we see an avalanche of Internet radio sites. Now comes the challenge for the record industry as downloadable music sites emerge, giving music consumers the ultimate control over what they listen to in various combinations for a small price—or no price!

The next few years will be a time for the greatest changes since radio began.

**Bob Davis, The Randy Lane Company:** All of the new systems—Internet radio, MP3, satellite radio—have to be delivered with the reliability of a light switch. Consumers have to be able to count on it the way they can count on analog "terrestrial" radio today. When they're able to count on digital the way they count on analog radio, these revolutionary developments will come into their own. In the short term, traditional radio broadcasting won't be affected too much, but on the outside of that
curve, depending on the economy, traditional radio will be affected deeply. That's why Chancellor and many others are staking claim to dot-com broadcasting capabilities. We think it's about intellectual property and not formats. Human nature has not changed, and probably won't. The truth is, it won't be too long before you can choose any one of a hundred services that give you Classic Rock, or Soft Rock, or today's best music... personality and talent make the difference at the most basic level.

Mike Hays, TwangCast.com: As part of the "Net," we are affecting traditional broadcast outlets by eating into their time spent listening. TwangCast listeners use us as a default station at work and at home, only listening to commercial radio in transit. Ultimately, I see a substantial TSL drop-off for commercial radio and somewhat of a curve drop as more people discover commercial-free niche music that fits their listening preferences. Also, the availability of high bandwidth download capability via cable modem, high speed phone, or satellite modems into the homes means even higher quality sound. PCs connected into entertainment systems may even replace certain components.

Nancy Johnson, WMLB-Cumming, Ga.: Satellite delivery—especially direct to the listener—will force radio stations to focus on localized services, a friendly voice, a knowledgeable companion with local connections. Internet still has a way to go before it's a major competitor; with radio you're not tethered to a phone line. But once the Internet becomes more robust, look for more and more people to download their own "compilation" music collections.

Randi Wynne, WMNF-Tampa, Fla.: With the advent of satellite radio, music and radio on the Internet, and cable streams, radio that survives will need to provide the one thing these new programming sources lack: localism. These new programming sources won't be telling you what band is in town this weekend or having them on the air to play live and do an interview. They won't be talking about the local political issue that people in your town are stirred up about. They won't play the band down the street. And they won't tell you today's weather. Stations that base airplay on playlists and research from New York or L.A. won't thrive, nor will stations whose primary programming comes from syndicated sources. Stations will need to be firmly grounded in their local community.

Fred Boenig, WDVR-Sergeantsville, N.J.: Cable modems will transport people into what I call the H.G. Welles Time Machine (a.k.a. the Home PC). Where else could you sit in a chair, go online, and lose six hours! With faster modems, people will spend even more time staying home and interacting with the computer. Radio stations like KPIG will become more popular then ever. The PC will become the home entertainment center, allowing you to watch TV, download a CD, send music to a friend, have sex with a total stranger, make a phone call, and listen to a DJ on the other side of the world, never having to leave your bedroom!

Winnie Richardson, WVL-SFarmville, Va.: When the technology allows high quality transfer of music and programming, it will change the sources for stations, and possibly listeners. However, car radios will still be the main mode of reception.

Joe Horn, Third Coast, San Antonio, Tex.: If this were adding more numbers to the FM dial, we'd all know what to predict about the change. Since this is basically a completely new system of entertainment delivery, I'd expect the beginning customers to be those that are pretty hard-core, like the folks who forked out $600 last year for a DVD player that sells this year for $299. As the price for participation drops, expect more people to play.

Mike Bettiendi, A/C Consultant: Both the Internet and satellite will bring tremendous change to radio.

We are just at the beginning of Internet broadcasting and a year away from satellite radio coming online. Count on Webcasting to be dramatically improved in the next few years. Right now, it sounds awful on most computers and is nowhere near the quality of a $9 Emerson clock radio—but that's where we are now. Satellite radio may just change radio like nothing else has. When XM and CD come on line next year they will offer 200 channels of music, entertainment, and talk. Some big players are involved and have a stake in making this programming successful. Will the public be willing to pay $10 a month for the digital quality and great variety? I believe these companies will be successful and will force broadcasters to re-examine every aspect of formatting and programming.

Chris Conley: Radio will continue to be affected just as newspapers are now affected by the Internet and cable. Listening levels will definitely deteriorate. Radio's edge over the Internet is local appeal and years and years of habitual usage patterns. And in the case of the Internet, it sounds like crap.

Chuck Knight, WSNY (Sunny 95)-Columbus: Internet radio is bound to have an impact on traditional over-the-air radio broadcasting. Already consumers are able to program and download their own music jukeboxes. As programmers of mass appeal radio stations we must see the Internet as another delivery system for our product. As researcher Bill Moyes says, if the railroads had seen their business as transporting people instead of railroads, they'd still be in business. I see satellite radio as much less of a threat, although Internet access being delivered via satellite will be preferred over fiber optics in the future. Localism will absolutely be our key to programming success.

Linda Silver, World Space Corp.: These new technologies will have a huge impact on basic terrestrial broadcasters. The Internet and satellite broadcasters can and will offer a larger selection of music and formats, and because costs to produce the channels will be lower, you can have more focused channels. Also, the monitoring of the stations will be concise, especially on the 'Net. Once you sign on, they know how long a person listens and to what channel. Also, they will know more about the listener by having them fill out a profile.

Mary Ellen Kachinski, WQAL (Q104)-Cleveland: To me the Internet is a major opportunity. Web site strategies mirror those of radio programming: grab the customers and hold on to them as long as possible. It won't be long before the mass amount of people can be online all the time, like you leave your radio or TV on. Before it becomes such a major part of the masses' daily routines, radio must become a bigger part of it and evolve with it.

Byron "Ron" Harrell, KIMN-Denver: To me, the question is "How will traditional radio broadcasting affect the Internet and satellite distribution over the next 5-10 years?" Content will be the leader. Internet and satellite will learn from radio. The medium of distribution may change; it always does. But the content still will need to be entertaining.

Keith Hill, Hill-Accree Consultants: Until the bandwidth issue is fixed, the Internet is not a problem to traditional radio. Satellite distribution is a big unknown. In order for a medium to gain popularity it has to be easy and cheap. Initially the satellite will likely be neither. I figure ten years from now (2009) traditional radio will still be with us...but audience levels will have atrophied by 10 to 25 percent. The challenge will be to provide programming that folks need...particular the mobile population. For big bandwidth the...
Internet will most likely require a wire or cable, while satellite delivery may very well work with cars. I believe traditional radio will live and do fairly well. I still think if the Internet and radio were both developed today, at the same time, the excitement would be about radio.

What one element in radio today should be changed... and how and why would you change it?

Adam Goodman: Stations that won’t invest in talent and people.

Tracy Johnson: We need to be more creative in our fundamental approach to radio, in all areas of the business. The art is losing out to science.

Todd Shannon, WNCI-Columbus: I’d rather not say anything because the competitors are executing everything I would say not to do. What kind of strategy would that be on my part?

Rob Davis: At every level in this business, even though companies say they don’t want it, they have placed these people we call “sterilizers.” They are corporate middle managers who are like political officers in the old Soviet Armed Forces. They are essentially useless, but have found a space between necessary layers of management and they sterilize creativity. It is devastating to creative people to be around that kind of force...and it isn’t limited to just programming either. If you are in this latest layer of useless management, be a resource to your people: leave them alone and let them be creative.

Gary Kranitz: The creative quality and targeting of the commercials. People don’t mind the commercials as much if the advertisements are things they are interested in. When you are buying a car, you don’t mind hearing a ton of car commercials. It is actually a service. Second, if the commercials sound bad, and/or they are irritating, you tune them out. I say we re-think the whole concept of 30s and :30s and focus on what gets the message out effectively. If anything, the Internet is already doing this. What company do you think of when you hear “You’ve got mail?” How long is that image? Just one second!

Guy Zappleon: Probably the most important thing I would change is increasing the access to a wide variety of minds to create the entertainment of tomorrow. With the need to reduce the bottom line through consolidation, you may see a reduction of the programming talent pool and a resulting sameness of programming for the radio world. In classic brainstorming training they teach you to think in terms of volume—”don’t limit the amount or scope of ideas.” The creative process is not black and white but gray, and that requires unlimited ideas and a great team of people to turn them into entertainment.

Jon Coleman, Coleman Research: The belief that we can grow radio revenues against other media without strategically positioning radio’s customer benefits of “more frequency for fewer dollars.” Radio, as an industry, is afraid or unwilling to compete strategically with magazines, newspapers, and TV. Soon the Internet will have a position, too.

John Paul, WYRK-Buffalo: Bring back the personality! There’s a market for radio with real people between records...be a friend listeners want to hang around with. That’s so much more important than a talent reading liner cards. As we make our way into the year 2000 let’s get “real” people back on the radio and give the listeners a chance to know them.

Bill Wyatt, WHSE-Martinsville, Va.: The level of intelligence to which most stations program. For the most part, I am amazed how many times I’m insulted as a listener by much of what I hear today. I believe the average listener is far more intelligent than most programmers give them credit for being.

Mike Hays: National consultants, lack of local programmers, and music directors. Consolidation may have offered a better economy of scale for investors, but it has all but sucked the life out of commercial radio. Let’s bring the people back into the loop by paying attention to the local audience.

Nancy Johnson: Consultants. Radio programmers need to learn to do a better job of giving listeners what they want, especially more artist variety, which consultants can’t address on a local level.

Fred Boening: Radio consultants. Radio formats should diversify even within their own genre. I don’t know many people who, when given the choice to hear different music, wouldn’t rather hear a bigger variety.

Eric Kaufman, KLOA-Ridgecrest, Cal.: Can you say re-regulation?

Winnie Richardson: More variety in programming.


Joe Horn: Change in today’s radio landscape is unlikely, as fewer people own more stations. Conglomerates’ interests seem to be in creating one shade and flavor of product nationwide. Change will come when influences outside broadcasting cause a general devaluation of the property. It could be satellite radio, or something we don’t even know about yet. Eventually, I feel that FM signals will be virtually worthless, come full circle, and be ruled once again by hippies.

Casey Keating: The current ratings system. There needs to be an electronic monitoring system implemented that more accurately tracks a listener’s habits and provides more current information. Right now we get a fuzzy snapshot of what happened three months ago.

Mike Bettelli: Clutter. The creators of satellite radio see the clutter of commercial radio as their big opportunity. Too many commercials, too much chatter on morning shows, maybe too many promos. Consolidation has forced more spots onto stations and the listeners are beginning to notice. Broadcasters will have to find ways of limiting this clutter. A big part of this will have to be broadcasters working together to increase radio’s share of the advertising dollar, which will allow higher per-spot rates. Tune in any station at :50 minutes past the hour and you’ll hear commercials. No matter how cleverly we produce spots—we will lose listeners to the other channels and options available to listeners.

Chuck Knight: At a time when we have alternate Internet sources delivering customized commercial-free music, terrestrial broadcasters are increasing commercial units up to 17 per hour. At a time when we need to be focusing on our strengths on localization, our true point of product differentiation, we terrestrial broadcasters are eliminating our talent training grounds in the smaller markets by voice-tracking those stations. Come on, we’re better than this.

Linda Silver: We are in an immediate gratification age. Sometimes people forget that even though life is so fast-paced, it still takes time for music projects to develop. Most informed programmers and music directors have trouble hearing a hit the first few times they listen. Why should the public be any different? Believe and be patient. This is by no means a new problem. I also think it’s time people spoke their minds without fear of retribution. Support your station and your position without intimidation. It’s basic freedom of expression.

Ron Harrell: Thermostats. Companies have cut back on air conditioning. Studios should always be ice cold.
The Future Ahead? The Diary Is Dead!

BY JOHN HIBER

As we boldly go into the new millennium, making forecasts about what might (or might not) happen can be a risky enterprise. However, as one scans the future of radio ratings and research, there’s one prediction I feel virtually certain about: “The Arbitron diary’s days are numbered, to be replaced in a few years by an electronic gizmo.”

Also known as the Personal People Meter.

DIARY OUT, METER IN

Since the mid-1960s the Arbitron seven-day diary has been the 800-pound gorilla in the radio scorekeeping business. Millions of dollars have been spent by erstwhile competitors on new or different methodologies, and they all failed to dislodge Arbitron’s diary. Now, a combination of societal factors and new technology (spun off from the Cold War) may finally cause the demise of the diary. The successor is likely to be some version of the Personal People Meter (PPM) pictured here, now being tested in England.

While many radio programmers rail against the current diary system, at least it’s the devil we know. New ratings approaches could create new issues for radio execs. So why is the diary on its last legs?

- It’s getting harder, despite Herculean efforts by Arbitron, to get decent sample sizes in a cost-effective fashion.
- With the fragmenting of radio sources—such as soon-to-come direct satellite-to-car broadcast systems, plus audio streaming on the Internet—the diary would have to be redesigned significantly to try and capture all the radio sources options someone may have “heard.”
- As we become involved in a more mobile, stressed, and hi-tech society, folks may not pay close attention to the diarykeeping chore. It is, after all, awfully hard to fill in a diary accurately while in a vehicle, switching between stations.
- Paper is out and electronics are in. At the Arbitron consultant fly-in last fall, I was struck by the notion that given Arbitron’s plans for the meter, and the company’s challenge in trying to keep up with the audio explosion on the Internet, they were beginning to prepare us for the paperless ratings world. My guess when this actually occurs? About five years from now, depending on continued successful testing of the PPM—and political acceptance by ad agencies and broadcasters.

So what exactly is the Personal People Meter...and what are its key implications for the industry?

**What?** It’s a passive monitor of radio signals (each station has a unique embedded code) carried by individuals, about the size of a pager.

**How?** As folks would carry their meter it would note what was listened to (by station) and observe exact start/stop times. Each night, upon going to bed, the respondent plugs the PPM into a download unit (looks like a battery charger) which siphons out that day’s listening data.

**Test results?** Initial testing among 50 respondents in Manchester, England went very well. The meter was not seen as obtrusive; people remembered to plug it in to download the data each night. And the technical issue (would each station’s silent-to-the-ear embedded code be properly picked up?) went as planned.

**Status?** A larger test sample (300) is being organized for the next phase, to start soon, again in Manchester. Rumors and input from a number of curious programmers in the U.S. suggest that Arbitron is selecting some domestic markets for testing, but Arbitron denies this, saying it’s premature until the results of the next phase in Manchester are in and analyzed.

**FORMAT IMPLICATIONS**

Imagine a ratings system that didn’t rely on recall, but actually noted exactly what station a radio was tuned to...and when. Changing the way the “scores” are kept would have major ramifications, either positive or negative, depending on where you are in the industry.

- Ad agencies may be resistant. Media buying is an overhead item, not profitable when buying radio (vs. TV), so they may not want to have to retrain and retool.
- Formats that benefit from lazy diarykeeping, especially long spans at work, may see slippage.
- Formats under-represented in sampling (diary return), particularly those aimed at ethnic and male 18-34 targets, could benefit.
- Since “top of mind awareness” won’t matter as much, marketing budgets could shrink, or be re-directed.
- Product will be the key, meaning the PPM could usher in a boom time for on-air talent and musical artists.

Then there’s the cost issue. As you might imagine, Arbitron’s 30+ year old diary methodology is less expensive to administer than the R&D-related costs of developing a new ratings tool, plus the new systems needed to produce the data collected by the meter. If the PPM is a more costly technique, will broadcasters be ready to foot the bill? Those whose formats could suffer may be less than eager to grab the check.

**NOT “IF,” BUT “WHEN?”**

When the meter was first discussed several years ago, I thought its chances of seeing usage were slim. However, the diary just can’t cope with the explosion of DBS and Internet audio. Thus, despite the political and financial hurdles ahead, it’s my feeling that the diary is on life support. The only question regarding the PPM is when...not if. Here’s to the future!

If you have any thoughts to share on this or any other ratings/research question or topic, please call me at my new Carmel number: (831) 372-2181 or fax me at (831) 372-1181. Thanks!
STATION NEWS

- WXTK-Hart/Grand Rapids flips from A/C to Rhythmic Top 40 as *“105.5 The Whip”* under PD Keith Curry, who crosses the street from APD/MD at rival WSNX, now being sold to Clear Channel. Look for new calls WWWW soon. Inked for mornings: John Hammer and Connie from WHZZ-Lansing, with more staff TBA. Send all label product to Mr. Curry, c/o The Whip, 1050 W. Western, Muskegon, MI 49440.

- WGTZ-Dayton (4.5-4.7) inks Ange Canessa as its new PD. Canessa, currently APD/night jock (as “Joe Nasty”) of WMEF-Ft. Wayne, also worked at WXKS-Boston and was OM of WJFX-Ft. Wayne for five years. He starts July 28. Canessa’s first project, with OM Michael Luczk, is to hire a morning co-host.

- KBMB (The Bomb)-Sacramento PD Ebro (aka Ibrahim Jamil) exits for mornings @ the Steve Smith/Michael Newman-consulted KJNN (Jammmin’ 95.5)-Portland, which recently jumped #15 to #5 12-plus, (3.0-4.9) after only two months of existence. “Looks like I might not have to take that job as Mike Holmgren’s waterboy after all,” says PD John Christian. Look for Ebro’s new morning playmates to be announced.

- Changes @ Clear Channel Top 40 KZZP-Phoenix under new PD Marc Summers: Longtime morning host Bruce Kelly has left the building, while Naughty Boy (a.k.a. Darwin Fesmire) is inbound for nights (from mornings at KKPN-Corpus Christi). Mr. Boy previously did nights at KOKS-Denver. The station’s new positioner is now “104-7 ZZP, Arizona’s Hit Music Channel.” Morning show packages to Summers, KZZP, 645 E. Missouri Ave., Suite #360, Phoenix, AZ 85012 EOE. Kelly can be reached @ (480) 816-0074.

- Longtime Alternative KKDM-Des Moines flips to Top 40 “Kiss 107” under new owner Clear Channel. The station is jockless and without a PD for now. This purchase from Midwest Radio teams KKDM with Hot A/C KMXD, KYSS, and N/T WHO/AM.

- Clear Channel’s KHTS (Channel 933)-San Diego PD Diana Laird is temporarily co-hosting mornings with Nastymann. Send your high-quality tapes and correctly-spelled envelopes to Ms. Laird: Channel 933, 4891 Pacific Highway, San Diego, CA 92110 EOE.

- New Liggett Rhythmic Top 40 WTCF-Saginaw needs jocks. Packages to OM/MD Rich Stevens, 5196 State St., Saginaw, MI 48603. Look for a new and improved station identity very soon.

- After a brief trial run, KYLD (Wild 94.9)-San Francisco PD Michael Martin ups parttimers “Strawberry” to nights. “He’s been terminated twice and suspended at least five times, which makes him perfect for nights at Wild 94.9,” says Martin.

- Nassau Broadcasting inks Robert Minton as Director of Promotions and Marketing from WNFZ-Knoxville. Minton will oversee promotions and marketing for all five Nassau Central stations, including WPST-Trenton and sister WNJO.

PD Q&A

Guy Zapolone: “From my recent ‘Legend of Lost Hits’ article, certainly our biggest complaint from the recording industry—and knowledgeable programmers as well—is that songs either don’t get enough spins and they don’t get enough 6 a.m.-7 p.m. exposure to the largest possible audience before the songs are put into callout.

 Arbitron Ratings’ service has a good gauge: they use when they instruct us on how to create the best commercial schedule when placing radio and TV advertising. It’s called OES, for “Optimum Effective Schedule.”

 This is based on the Rule of Three, which means that a commercial has to reach a listener at least three times to create the beginning of an awareness of the message.

 Songs are the same as commercials, in that they need a well-placed schedule throughout the hours of all dayparts to reach most of your listeners.

 Let me give you an eye-opening example of how many times a typical listener really hears a song. We will use an average successful Top 40 station’s reach and frequency to calculate one week. Most stations spin a “New Song” or a “B Rotation” song a minimum of every four hours. That’s conservatively 40 plays over one week. Of course there are a lot of stations that don’t even get close to playing a new song that many times. The following calculation will tell you how many times a given song would actually be heard by the average listener.

 1 week, 40 plays = 1 average listen
 2 weeks, 80 plays = 2 average listens
 5 weeks, 120 plays = 5 average listens
 6 weeks, 160 plays = 6 average listens
 18 weeks, 250 plays = 7 average listens
 22 weeks, 300 plays = 7 average listens
 8 weeks, 400 plays = 8 average listens

 While three listeners creates the tip of awareness, it generally takes up to eight listeners for the average listener to really know they how they “feel” about a song. That’s eight weeks with 300 plays, using the calculations!

 A general rule of thumb that WKTU’s Frankie Blue uses is at least 100 plays before putting a song into callout. Also I believe that judging a given song’s strength really starts when it’s 85% familiar for at least 3-4 weeks.

 It requires even more time if the station is a developing Top 40. Modern Adult, or Adult Top 40 with less cut than our “Successful Example.” It also requires more time and plays as the listener gets older and spends less time “listening” to radio.

 GUY ZAPOLONE IS THE PRESIDENT OF ZAPOLONE MEDIA STRATEGIES. HE CAN BE REACHED @ (213) 980-3665.

LATIN LOVE CONTINUES

The Chris Perez Band hangs with 104 KBBE-Houston afternoon jock Michele Fisher and overnighter Yoj
98°

“I Do” (Cherish You)

The follow-up to the Top 5 Hits “The Hardest Thing” & “Because Of You.” AIRPLAY DATE: 7/13


Produced by Keith Thomas

Executive Producers: Paris D’jon and Bruce Carbone

Management Paris D’jon for Top 40 Entertainment
**Quotation du jour:**

- “Looks like I might not have to take that job as Mike Holmgren’s waterboy after all,” says KJJK (Jammmin’ 95.5)—Portland PD John Christian after leaping 15th to 5th 12-plus (3.0-4.9), after only two months of existence.

- “For the love of God... get me off this shift... I need tapes... good ones... and if you call me, you won’t get the gig... if you spell my name wrong on the envelope, you won’t get the gig.” KHTS-San Diego PD Diana Laird, just a tad sleep-deprived while temporarily co-hosting mornings.

- “The Fox is dead... He had been limping for quite awhile, and we felt that the humane thing to do was put him down.” WTCF (formerly The Fox-Saginaw) OM/PD Rich Stevens on the station’s new identity and rhythmic direction.

- “He’s been terminated twice and suspended at least five times, which makes him perfect for nights at Wild 94.9.” KYLD—San Francisco PD Michael Martin, discussing the unique qualifications of his new night jock, Strawberry.

**Songs in The Key Of Love:**

- “Summer Girls” by LFO is a smash! 702 is my #1—testing record. Jennifer Lopez is testing #3, “Bill’s Bills Bills” is a smash, and I love “Summertime” by Another Level. Diana Laird, PD, KHTS—San Diego.

- “#1 phones on Little Troy, and our #1 researching record is ‘Player’s Holiday’ by T.W.D.Y. ... on the ‘new-music-I-love’ tip, it’s Tracie Spencer — another chick-dissing-a-guy’ song that’s bound for Top 10 status.” John Christian, PD, KJJK—Portland.

- “Ginuwine’s latest, ‘So Anxious,’ is Top 10 phones ... our audience is always there for him... And the new video for Lauryn Hill’s ‘Everything Is Everything’ is absolutely phenomenal!” Michael Martin, PD, KYLD—San Francisco.

- Top 5 phones on T.W.D.Y. ... Top 5 phones and good early callout on Jennifer Lopez also check out the new one from Puffy, ‘P.E 2000’... It’s edgier than his other stuff, but I think it’s gonna blow up.” Eric Powers, PD, KUBE—Seattle.

**Pop Culture Pit Stop:** Actor Barry Williams (better known as Greg Brady of The Brady Bunch), is in a Las Vegas studio at this very moment, recording a new CD entitled “The Return Of Johnny Bravo.” The album’s release is timed to coincide with the 30th Anniversary of The Brady Bunch in September. (How old do you feel?) Also look for a special collector’s edition of William’s 1992 memoir, “Growing Up Brady — I Was A Teenage Greg.” “The response so far has been incredible,” says Good Guy Entertainment’s Terry Anzaldo. Williams is set to kick off a 50-city promo tour. To climb on board, contact Anzaldo @ 310-385-4838 or Anthony Anzaldo @ 707-794-8122.

**Lovefest: Christina Aguilera**

- “Christina is absolutely huge. 84 spins a week and research through the roof, all demos, especially the upper end.” — Michael Steele, APD/MG, KIIS—Los Angeles.

- “Christina Aguilera is starting to generate tons of phones.” — Eric Powers, PD, KUBE—Seattle.

- “Christina Aguilera is turning out to be a huge record for us; #2 phones this week.” — Cliff Tredway, PD, KTFM—San Antonio.

- “X-Ci & JoJo, Christina Aguilera and 702 are so phat that Jerry Springer called and asked if he could knock down a wall so he could haul ‘em outta here.” — Cat Thomas, PD, KLUC—Las Vegas.

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**Top 40 Hits at the Top 40 AQH Stations**

<table>
<thead>
<tr>
<th>Rank</th>
<th>Station</th>
<th>Artist</th>
<th>Song</th>
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<tbody>
<tr>
<td>1</td>
<td>Whit Z</td>
<td>Backstreet Boys</td>
<td>I Want It That Way (Live)</td>
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<td>2</td>
<td>KKHS</td>
<td>Jennifer Lopez</td>
<td>If You Had My Love (Work)</td>
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<td>3</td>
<td>KBKE</td>
<td>Smash Mouth</td>
<td>All Star (Introspective)</td>
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<td>4</td>
<td>KQ</td>
<td>Will Smith</td>
<td>Wild, Wild West (Overbrook/Interscope/Columbia)</td>
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<td>5</td>
<td>WXZK</td>
<td>Ricky Martin</td>
<td>Livin’ La Vida Loca (Capitol)</td>
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<td>6</td>
<td>KSJ</td>
<td>Christina Aguilera</td>
<td>Genie In A Bottle (RCA)</td>
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<td>7</td>
<td>W T L</td>
<td>TLC</td>
<td>No Scrubs (LaFace/Arista)</td>
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<td>8</td>
<td>WWAT</td>
<td>Britney Spears</td>
<td>Sometimes (Jive)</td>
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<td>9</td>
<td>WDUN</td>
<td>Madonna</td>
<td>Beautiful Stranger (Merck/A/Warner Bros.)</td>
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<td>10</td>
<td>KQ</td>
<td>Sixpence None The Richer</td>
<td>Kiss Me (Squint)</td>
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<td>11</td>
<td>KPUL</td>
<td>Bless Union of Souls</td>
<td>Hey Leodra (She Likes Me...) (Push/N2)</td>
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<td>12</td>
<td>KSHJ</td>
<td>Shania Twain</td>
<td>That Don’t Impress Me Much (UMG)</td>
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<td>13</td>
<td>WABC</td>
<td>Brandt</td>
<td>Almost Doesn’t Count (Atlantic)</td>
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<td>14</td>
<td>WLS</td>
<td>Tal Bachman</td>
<td>She’s So High (Columbia/Capitol)</td>
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<td>15</td>
<td>KDWB</td>
<td>Sarah McLachlan</td>
<td>I Will Remember You (Live) (Arista)</td>
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<td>16</td>
<td>WQ</td>
<td>Everlast</td>
<td>What’s It Like (Tommy Boy)</td>
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<td>17</td>
<td>W M L</td>
<td>Enrique Iglesias</td>
<td>Balaamis (Overbrook/Music/Interscope)</td>
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<td>18</td>
<td>W UY</td>
<td>Goo Goo Dolls</td>
<td>Slide (Warner Bros.)</td>
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<td>19</td>
<td>WFTS</td>
<td>Sugar Ray</td>
<td>Someday (Lava/Atlantic)</td>
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<td>Whitney Houston</td>
<td>It’s Not Right But It’s Okay (Atlantic)</td>
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<td>21</td>
<td>WBUR</td>
<td>Ricky Martin</td>
<td>The Cup Of Life (C2/Capitol)</td>
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<td>WBPD</td>
<td>Sugar Ray</td>
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<td>WOL</td>
<td>98 Degrees</td>
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<td>W Q C T</td>
<td>TLC</td>
<td>Unpretty (Face/Arista)</td>
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<td>W K D T</td>
<td>K-Ci &amp; JoJo</td>
<td>Tell Me It’s Real (MCA)</td>
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<td>W J W</td>
<td>Citizen King</td>
<td>Better Days (The Bottom) (Warner Bros.)</td>
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<td>27</td>
<td>XAAA</td>
<td>Fastball</td>
<td>Out Of My Head (Indie)</td>
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<td>W V P L</td>
<td>Pearl Jam</td>
<td>Last Kiss Epic</td>
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<td>WNAV</td>
<td>Edwin McCain</td>
<td>I Could Not Ask For More (Lava/Atlantic)</td>
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<td>W G Q</td>
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<td>Big Ballin’ (Warner Bros.)</td>
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<td>W P L M</td>
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<td>Back 2 Good (Lava/Atlantic)</td>
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<td>Fly Away (Virgin)</td>
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<td>EAGLE</td>
<td>CHEESE! (Save Tonight) (Work)</td>
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<td>35</td>
<td>W P M</td>
<td>Monica</td>
<td>Angel Of Mine (Arista)</td>
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<td>36</td>
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<td>37</td>
<td>W R B</td>
<td>Cher</td>
<td>Believe (Warner Bros.)</td>
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<td>38</td>
<td>DPI</td>
<td>Vitamin C</td>
<td>Smile (Elektra/Esquire)</td>
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<td>39</td>
<td>WWL</td>
<td>LFO</td>
<td>Summer Girls (Arista)</td>
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<tr>
<td>40</td>
<td>W Y M</td>
<td>702</td>
<td>Where My Girls At (Motown)</td>
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11 Sarah McLachlan - I Will Remember You (Arista)
12 SHANIA TWAIN - That Don't Impress Me Much (Island/Def Jam Music Group/2509-213)
13 TAL BACHMAN - She's So High (Columbia/RC)
14 CITIZEN KING - Best Days (Warner Bros.)
15 EDWIN McCAIN - I Could Not Ask For More (Lava/Atlantic)
16 SPINX NONE THE RICHER - Kiss Me (Squint/Columbia)
17 K-Ci & JOJO - Tell Me It's Real (Arista)
18 TLC - No Scrubs (LaFace/Arista)
19 SUGAR RAY - Every Morning (LaFace/Atlantic)
20 BRUCKY - Almost Doesn't Count (Atlantic)
21 TLC - Unpretty (LaFace/Atlantic)
22 98° - The Hardest Thing (Universal/UMG)
23 GOD DOLLARS - Black Balloon (Warner Bros.)
24 WHITNEY HOUSTON - It's Not Right, But It's Ok (Atlantic)
25 EVERLAST - What It's Like (Tommy Boy)
26 CHER - Strong Enough (Warner Bros.)
27 SUGAR RAY - Every Morning (LaFace/Atlantic)
28 ROBBIE WILLIAMS - Millennium (Capitol)
29 PHIL COLLINS - You'll Be In My Heart (Walt Disney/Hollywood)
30 JORDAN KIETH - Give It To Me (LaFace/Atlantic)
31 FATBOY SLIM - Praise You (Astralwerks/Virgin)
32 PEARL JAM - Last Kiss (Epic)
33 LIT - My Own Worst Enemy (RCA)
34 702 - Where My Girls At (Wintec)
35 VITAMIN C - Smells Like Teen Spirit (Epic)
36 NEW RADICALS - Someday We'll Know (Arista)
37 DEF LEPPARD - Promises (Island Def Jam Music Group/2509/7/27)
38 ENRIQUE IGLESIAS - Breathe (Epic)
39 SHERRY - Crown - Sweet Chic O' Mine (Zomba)
40 SKY - Love Song (Arista)

**Gavin Top 40 Chartbound**

**KHKK-Dallas**
P: Mr. Ed Lambert
MD: Dave Morales
(214) 591-3970
AMFM Inc.

**WSTR-Atlanta**
P: Dan Bowman
MD: J.R. Ammons
(404) 291-5780

**KRBE-Houston**
P: John Prakas
APD/M: Jay Michaels
(713) 999-1000
Salomon/Atlantic

**WXJX-Boston**
P: John Kelly
APD/M: Kid David Corby
(781) 395-1430

**WZNT-NY**
P: T. Peterson/OM/4,000
APD/M: Steve Dufort/Mike Pensanto
(212) 239-2300

**KIIS-Los Angeles**
P: Dan Kelty
APD/M: Michael Steele
(818) 845-1027

**Gavin Top 40**

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<td>-7 94</td>
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<td>-127 94</td>
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<td>-3 93</td>
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<td>4</td>
<td>4</td>
<td>JENNIFER LOPEZ - If You Had My Love (Zomba)</td>
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<td>SMASH MOUTH - All Star (Interscope)</td>
<td>3696</td>
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<td>WILL SMITH - Wild West (Columbia/RC)</td>
<td>3435</td>
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<td>7</td>
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<td>MADONNA - Beautiful Stranger (Mavenrick/Warner Bros.)</td>
<td>3253</td>
<td>+242 89</td>
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<td>8</td>
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<td>BLESSED UNION - Hey Leonardo (She Likes Me For Me) (Puff/2V)</td>
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<td>+45 76</td>
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<td>FASTBALL - Out Of My Head (Hollywood)</td>
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<td>13</td>
<td>CHRISTINA AGUILERA - Genie In A Bottle (RCA)</td>
<td>2590</td>
<td>+224 83</td>
<td>2</td>
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**Judging by the sheer number of positive quotes every week in e-mail, Christina certainly has the goods to carry her all the way to the top.**

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11 SHANIA TWAIN - That Don't Impress Me Much (Island/Def Jam Music Group/2509-213)
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22 GOD DOLLARS - Black Balloon (Warner Bros.)
23 WHITNEY HOUSTON - It's Not Right, But It's Ok (Atlantic)
24 EVERLAST - What It's Like (Tommy Boy)
25 CHER - Strong Enough (Warner Bros.)
26 SUGAR RAY - Every Morning (LaFace/Atlantic)
27 ROBBIE WILLIAMS - Millennium (Capitol)
28 PHIL COLLINS - You'll Be In My Heart (Walt Disney/Hollywood)
29 JORDAN KIETH - Give It To Me (LaFace/Atlantic)
30 FATBOY SLIM - Praise You (Astralwerks/Virgin)
31 PEARL JAM - Last Kiss (Epic)
32 LIT - My Own Worst Enemy (RCA)
33 702 - Where My Girls At (Wintec)
34 VITAMIN C - Smells Like Teen Spirit (Epic)
35 NEW RADICALS - Someday We'll Know (Arista)
36 DEF LEPPARD - Promises (Island Def Jam Music Group/2509/7/27)
37 ENRIQUE IGLESIAS - Breathe (Epic)
38 SHERRY - Crown - Sweet Chic O' Mine (Zomba)
39 SKY - Love Song (Arista)
“Latin Fever is alive and well: Enrique Iglesias is my #1 callout record, Jennifer Lopez is #2, and Ricky is still Top 5.” —Michael Martin, PD, KYL-D-San Francisco
**SUPERSTAR QUAMALLAH**

"Don't Call Me John" (ABB)

"This shit is banging. This is my most requeste song."
—J. Force, WRFG, Atlanta, GA.

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**GAVIN RAP**

**WESTSIDE CONNECTION (59)** - "Let It Reign" (Priority)
**LOST BOY (57)** - "Ghetto Jiggly" (Universal)
**RAHN DIGGA (56)** - "Tight" (Elektra/EEG)
**THIRSTEN HOWL III (44)** - "Spit Boxer/Brooklyn..." (Rawkus)
**BIG MIKE (25)** - "Better Now" (Rap-A-Lot/Virgin)

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**SPINCREASE**

**WESTSIDE CONNECTION** +1144
THE HI & MIGHTY +597
MEMPHIS BLEEK +403
QUASIMOTO +373
LOST BOY (57)

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**ARTIST PROFILE**

**JT MONEY**

JT Money’s career as a rapper started back in the day, when he was doing talent shows around the Miami area. It was there that he first ran into the future members of his Poison Clan crew, and entrepreneur Luther Campbell.

After releasing three LP's on Campbell’s defunct Wax label, JT was signed to a record deal with Elektra/EEG.

Unfortunately for JT, the right deal came along when musical mover-and-shaker Tony Mercedes signed JT to his imprint, Tony Mercedes Records. Mercedes served as the bridge that connected JT to super producer and record impresario Dallas Austin, who turned out to be a fan of JT and the Poison Clan. Austin wasted no time in inking JT to a production deal on his newly formed Freeworld label.

Pimping on Wax is JT Money’s long-awaited solo debut, and it was well worth the four years wait.
BORN SUSPICIOUS

"44 Maggin"

GOING FOR ADDS
JULY 22, 1999

FOR MIXSHOW CALL RADIO RAHEIM
FOR COLLEGE CALL KORAN

(212) 244-9437
THE MUSIC MEETING

Dorsey Fuller, MD, KKBT-Los Angeles

“I’ve been in the entertainment business for 13 years, but The Beat is my first radio experience,” says Fuller. Born and raised in Oakland, Calif., Dorsey Fuller left home to attend UCLA and has been in Southern California ever since. His music career began in 1989, when Fuller was at UCLA, he joined the rap group O.B. Style and was signed to Profile Records. The group had a hit called “Steppin’ Into the House.”

After the group broke up, Fuller became a publicist for Def Press, working with rappers like the Ghetto Boys, Luke, Ice Tea, Domino, and Paris. He then stepped to National Director of Promotions for Rap Sheet. He left the magazine to start his own company, DF Enterprises, doing event marketing with sports companies like Nike and K-Swiss. “We also did our own concerts,” says Fuller. “We produced shows with Gangstas, The Roots, and we started producing shows for the Wake-Up Show on The Beat. That’s how I segued into radio. [Former PD] Michelle Santoruscocco was looking for a music director who knew the streets and I got the job. I’ve been with The Beat for 18 months.”

What’s your personal quality assist you most in your work? It’s a combination of my passion for the music and my ability to communicate with people. I’m a workaholic because I love what I do. I’m the hands-on type because I want projects to come out the way I envision them.

What are your responsibilities as Music Director? I do the logs daily now. This has been part of a growth process for me, because when I first started I didn’t know anything about Selector. I also book all the acts for our concerts and shows. I’m basically the liaison between the record companies and the radio station.

What is the sound of your station? Hip-hop and R&B with a sprinkling of old school. It’s challenging, because this market is constantly evolving. We just did some testing and we found that the folks in L.A. want to hear new music.

How important is research in the selection of new music? With new music it’s totally a gut thing. Our philosophy is, if we’re feeling it, we’re gonna play it. If we feel a record is going to be a smash, we get behind it and support it. Then we’ll let research operate—but only after we’ve played the song 75 times or so.

ARTIST PROFILE

Chanté Moore

LABEL: MCA
PROMOTIONAL CONTACT: Jeff Sharp
(404) 733-5511
CURRENT RELEASE: “Chanté’s Got a Man” from This Moment is Mine
HOMETOWN: Born in San Francisco
ALL-STAR PRODUCERS: For her latest release, Moore recruited a collection of producers that read as a who’s who of the R&B world. Jimmy Jam and Terry Lewis, Rodney Jerkins, Jermaine Dupri, Gue Roche, Simon Law, and Robin Thicke. On this, her third album, songs range from the upbeat and danceable (“I Started Crying”) to the introspective (The Diane Warren-penned “I See You in a Different Light”).

THE CREATIVE PROCESS: Moore keeps a journal to document poems and phrases as they occur to her, a process that proved fruitful while recording. This Moment is Mine with Jam and Lewis. “With these particular songs, I’d go into the studio, and Jimmy and Terry would give me tracks and ask me what am I feeling, what do I think. My thoughts come pretty immediately, so I’d take the tracks to the hotel—and write lyrics and melodies. I’d go back to the studio and say, ‘This is what I think!’ I’d sing the songs and they’d say, ‘Okay, okay, I like that, now let’s do it!’ And then I’d sing the songs.”

The Comeback

By QUINN MCCOY

First of all, you must remember that failure is normal on the way to winning. A setback should be absorbed as a natural stop on the path to success.

Just in time to ruin what’s left of summer for some PDs, the Spring Book results are here. Hopefully, you will be spared the pain and anxiety that bad ratings produce and instead will be celebrating excellent scores, having reached your station’s objectives. Sadly, there will be many who have to deal with setbacks and unfulfilled expectations. Some will lose their jobs and others will be faced with the daunting task of rallying their teams back from a bad book.

Remember: A wise leader makes use of difficult times. It’s your job to bring people together—through training and personal encouragement—to assure them as a committed working community that they have the power to overcome any obstacle.

First of all, you must remember that failure is normal on the way to winning. A setback should be absorbed as a natural stop on the path to success. Remember that many of the biggest champions in this business experienced worst-to-first situations. Practice and teach this philosophy, and it will keep your station morale from falling to unmanageable levels.

A PD’s job is to astonish customers. When your listeners are truly astonished, it produces great ratings. Your station’s rating performance is your Number One responsibility. Putting together strategies to accomplish that target is your first and most important objective. You must invest your time wisely, focus on innovation, and pay attention to detail.

Break down every piece of information you can gather on your latest ratings. Compare every hour of the Arbitron Book and look at your weekly and monthly in-house research to determine around the station. A change in attitude and focus are essential steps toward success.

Now you are ready to face the troops. Just as it’s always important to have a motivational staff meeting before every Book begins, it’s also essential to have a positive one after a setback. In this meeting, use the universal “we” when referring to how poorly the team performed. Focus immediately on your plans to improve and retool the station for success. Open the meeting to questions and suggestions from staff members. Involve them in all your quality improvement plans and share your enthusiasm for success. Finally, always be honest and straightforward in all communications. Your staff will trust you more—and will be more likely to take your advice—when they know you have them and the station’s best interests at heart.
The follow-up to their blazin' hit
WHAT'D YOU COME HERE FOR?
From their self-titled debut album,

"TRINA & TAMARA."
ALBUM IN STORES TUESDAY, AUGUST 3, 1999

EVE appears courtesy of Ruff Ryders Records Inc./Interscope Records
Produced by Deric "D-Dot" Angeletti for Crazy Cat Catalogue, Inc./Bad Boy Productions, Inc. and Kanye West for Crazy Cat Catalogue, Inc./Man Man Productions
Management: TJS Management

www.trinaandtamara.com www.2records.com
### Urban Chart Bound

**TYRESE** - Better Than Me (Warner Bros.)
**Q-TIP** - Vivrant Thing (Violator/IDJMG)
**TRU** - Hooey Hoo (No Limit/Priority)
**MYSTICAL** - Neck Uv Da Woods (LIVE)
**PUFF Daddy** - P.E. 2000 (Bad Boy/Arista)
**3rd STOREE** - Party Tonight (Yab Yum/IDJMG)
**BLACKSTREET** - Think About You (LIVE)
**MERCEDES** - It's Your Thang (No Limit/Priority)
**IDEAL** - Get The Hat On (Gone) (NooNyle/VergV)
**TRINA BROUSSARD** - Love You So Much (SoSoDef/Columbia/CRG)
**CROOKED LEZAR** - Fire Water (Penalty Recordings)
**LES NUBIANS** - Tabou (Higher Octave)
**MACY GRAY** - Do Something ( Epic)
**RUFF RYDERS** - Down Bottom (Interscope)

### Urban Recurrents

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<td>702 - Where My Girls At (Motown)</td>
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<td>CHANTE MOORE - Chapter's Got A Man (Silas/MCA)</td>
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<td>CASE - Happily Ever After (IDJMG)</td>
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<td>GINUINE - So Anxious (SSG Music)</td>
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<td>R. KELLY - Did You Ever Think (Jive)</td>
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<td>K-CI &amp; JOJO - Tell Me It's Real (MCA)</td>
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<td>LAURYN HILL - Everything Is Everything (Columbia/CRG)</td>
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<td>BRANDY - Almost Doesn't Count (Atlantic)</td>
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<td>Nelly - Bad Ass (Anita)</td>
<td>951 1073 -122 43</td>
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<td>FAITH EVANS - Never Gonna Let You Go (Anita)</td>
<td>888 888 +0 46</td>
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<td>JUVENTU - Back that Azz Up (Cash Money/Universal)</td>
<td>878 802 +76 42</td>
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<td>RUFF RYDERS - What You Want (Interscope)</td>
<td>873 846 +27 42</td>
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<td>TLC - No Scrubs (LaFace/Anita)</td>
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<td>JA RULE - Hoita, Hoita (IDJMG)</td>
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<td>WHITNEY HOUSTON - It's Not Right But It's Okay (Anita)</td>
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<td>21</td>
<td>TRACY SPENCER - It's All About You (Capitol)</td>
<td>809 800 +9 44</td>
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<td>DRU HILL - You Are Everything (University/Island)</td>
<td>735 805 -130 40</td>
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<td>NAUGHTY BY NATURE - Jamm Jann (Anita)</td>
<td>727 675 +52 46</td>
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<td>SILK - If You (Island)</td>
<td>615 503 -106 32</td>
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<td>JAY-Z - Jiggi My Niggas (Ruff Ryders/Interscope)</td>
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<td>TLC - I'm So Good At Being Bad (LaFace/Anita)</td>
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<td>MISSY ELLIOTT - A.I. My Girl (The Gold Mind,Inc./EastWest)</td>
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<td>KELLY PRICE - It's Gonna Rain (Island/Def Jam Music Group)</td>
<td>628 666 -42 34</td>
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<td>ERIC BENET - Spend My Life With You (Warner Bros.)</td>
<td>624 556 +68 41</td>
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<td>SILK - Meeting In My Bedroom (Elektra/EGG)</td>
<td>623 491 +132 39</td>
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<td>JT MONEY - Who Dat? (Pros)</td>
<td>569 657 -88 37</td>
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<td>JESSE POWELL - You (SSG/MCA)</td>
<td>533 625 -92 35</td>
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<td>MARY J. BLIGE - All That I Can Say (BLANK LABEL)</td>
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<td>CHANTEY SAVAGE - Come Around (IDJMG)</td>
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<td>Coko - Sunshine (RCA)</td>
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The sun is rising fast of the urban horizon. This tune is catching firm. WCWX-Richmond (41), WUSL-Philadelphia (35), KMJU-Houston (32), WBLF-New York (29).

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<td>Coko - Sunshine (RCA)</td>
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COKO | "SUNSHINE"
the debut single from the former VOICE of SWV

Impacting 7/13/99
with 700 spins

From the forthcoming album
HOT COKO
AUGUST 10TH

Produced by Rodney Jerkins for DarkChild Entertainment
Executive Producers: Cheryl "Coko" Gamble and Anthony Morgan
ASA Direction: Anthony Morgan/Management: Tizzy Tibbs/Managemen & Bennie Diggs/Abandon Entertainment

ALREADY MELTING AT:

KKBT, WGCI, WBLQ, WERQ, WPSC, WKKV, HOT 97-NY, WEDR, KKDA, WQUN,
WOTJ, KRQQ, WJLB, WPEG, WJMK, KKBX, WJBT, KXJN, WWWZ,
WZFX, WQOK, KMJQ, KDKS, WILD, KPBQ, WEMX, WWDM, WJMI, WUSL,
WPHI, WKYS, WCDX, WHMK, KMJJ

Sun already shining at 52 stations
Debut #30 R&B Mainstream
#30 Mainstream Audience
@ 7.5 million

www.hotsoko.com
www.pcpage.com
Q FILE
DOUG BANKS

He is one of the highest-rated air personalities ever in Chicagoland radio history. He has been named "America's Best Urban DJ," and recently re-energized ABC Radio Networks' Urban radio syndication programming with his nationally broadcast, The Doug Banks Show. A strong communicator and excellent entertainer who finds humor in everyday life, in 1997, Doug Banks was the recipient of Gavin's Sunny Joe White Award, which honors excellence and innovation.

"A lot of my stuff is based on things that happen to me," says Banks. "I talk about my kid, about being married. I don't want to be thought of as untouched. I don't want the listeners to feel that they can't relate to me. I think some personalities make that mistake. I want people to walk away from my show with something. If it's humor, great. If I made them think, great. But I have to leave them with something."

"With all the radio stations being bought up—larger companies buying big companies—there is a need for the product we provide," says Banks. "I made the right move. But the main thing I've learned over the years is that any shift you do, you must have compassion and warmth for people. I think that's one of the biggest problems with radio today. Someone told me years ago that when you do radio, you talk to people, not at them. Today, guys get on the air and talk at you. It's no longer a one-on-one thing."

ALL 247 CHART RESEARCH IS CONDUCTED AND SUPPLIED BY MEDIABASE RESEARCH, A DIVISION OF PREMIERE RADIO NETWORKS, INC.
ALL NON-MEDIABASE CHARTS ARE COMPILED BY GAVIN. THE G2 DESIGNATION REFERS TO "GAVIN SECONDARY CHARTS," COMPILED FROM PROJECTED AIRPLAY DATA SUBMITTED BY SELECT NON-MONITORED STATIONS.

ONLINE G2 TRACKING SERVICES NOW ARE AVAILABLE UNTIL 12 NOON WEDNESDAY PACIFIC DAYTIME TIME.

From Diva to DJ. One of the Urban landscapes' leading R&B singers, Miki Howard, began her on-air career this week at V-103 in Atlanta. "Last year she was on the morning show and her great personality just stayed in my mind," remembers WVEE PD Tony Brown. "So when my midday guy left, and I was going through a lot of air checks, and I wasn't hearing what I wanted to hear, I thought about her. I brought her in for a week a month ago and she was just bursting with personality. I asked her if she'd like to do it and she said I'd love to. 'But what impressed me the most was that she is a fan of radio and her knowledge of radio formats.'" Brown says he was "floored by her enthusiasm about radio, adds Brown. "When we started putting this thing together she came in and drew clocks. I asked her: 'Are you sure you haven't done this before.' She comes in with ideas that are radio friendly. She's a natural and a perfectionist. Right after her first show, she walked in my office with a list of things that went wrong. She gonna be great."

Pyramid Entertainment. The former model and published poet is completing her debut album, Mosaic, with producer Bastiany, who has worked with 112 and Tanya Blount (left to right: Bastiany, La Veda, and E'Isie Murray (VP, Pyramid Entertainment).

Over 12 thousand people were in attendance at the Light Amphitheater in Pittsburgh, PA for WAMO's 6th Annual Juneteenth Festival. Listeners celebrated with food and drink, amusement rides, face painting, and a chance to win a Suzuki GSX-R600 motorcycle. (left to right: Sly Jock (morning show), Orlana Darkins, (WAMO special events coordinator), and Sony Music recording artist Donnell Jones.

A heat wave of hits. "It's burning up here in New York and a lot of things are happening," says Michelle Campbell, MD at WBLX. "Just like the weather there are plenty of records on fire. I can't just narrow it down to one because it just a great time for music. "We've increase our spins on the Missy Elliot, but Coke's "Sunshine" is a major record for us. Last but not least, look out for the Mary J. record; it's gonna be hotter than this heat wave."

EMAIL COMMENTS TO QUINCY MAIL.GAVIN.COM OR CALL 415-495-1990 x617
Mary J. Blige "All That I Can Say" (MCA)

"Yeah we're hitting the new Mary J. pretty hard, but I can't wait for the album. I'm sure it's going to be full of gems." —Michael Saunders, PD, WJLB-Detroit

### WLBS-New York
PD: Vinny Brown MD: Michelle Campbell (212) 447-1000 Inner City

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<tr>
<td>1</td>
<td>Umbrella</td>
<td>Big Girls</td>
<td>McFly</td>
<td>Ba-Dee</td>
<td>Missy Elliott</td>
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### KKBT-Los Angeles
PD: Harold Austin MD: Dunleary (323) 634-1850

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<td>Disturb You</td>
<td>I've Reached</td>
<td>Last Call</td>
<td>Fly Me To The Moon</td>
<td>Here We Go</td>
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### WGBI-Chicago
PD: Brion Smith MD: Jay Alan (312) 437-4880

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### WUSL-Philadelphia
OM: Helen Little MD: Glen Cooper (215) 483-8900

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**WPHI-Philadelphia**
Radio MD: Mixx (215) 984-9800

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**WDJT-Detroit**
PD: Nane Bell MD: Lance Phillips (313) 671-0590

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**WJLB-Detroit**
PD: Michael Saunders MD: Kris Kelley (313) 965-2000

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**KKDA-Dallas**
PD: Skip Cheatham (972) 432-1291

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**WKYS - Wash DC**
PD: Steve Higdon APD/MD: Luis Rosa | 301-336-1111

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**WEDR-Miami**
PD: Cordy Holland (305) 623-7171

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**WQQK**
PD: Jim Kennedy APD/MD: Music Director 161-331-1067

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**V-103**
PD: Tony Brown MD: Rajeev Shobha (404) 869-8800

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The biggest gainer in the urban AC world this week. WWIN-Baltimore (36), WOZZ-Flint (17), KJMS-Memphis (17), WHUR-Wash D.C. (15)

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**The biggest gainer in the urban AC world this week.**

**WWIN-Baltimore (36), WOZZ-Flint (17), KJMS-Memphis (17), WHUR-Wash D.C. (15)**

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Alex Coronfly
Senior Director of Adult Formats, Reprise Records

Contact him at: (818) 953 3744

Hometown & birthdate: Oakland, Calif.; February 17, 1967

How long at present job? I've been with Reprise for two years.

What radio stations did you grow up listening to? KFRC, KSAN, and KQAK "The Quake.

What stations do you listen to now? KYSR, Channel 103.1, and KROQ.

First industry gig: I was a video jockey for the California Music Channel, the longest running local music video program in the U.S.

First record you remember buying: Abba's "Arrival.

Favorite song or record of all-time: The Pretenders' "Pretenders."

Favorite song right now: The Chris Perez Band's "Resurrection" and Wilco's "I'm Always in Love."

Song or act you've been proudest to break and why: I am proud to be associated with the success that Reprise Records has had in breaking the Barenaked Ladies. This band has been a labor of love for our field staff. The group's current album has scanned over 3 million units and is still selling.

Favorite sport: Baseball

Favorite junk food: MSG Peanuts

If you weren't in record promotion, you'd be: ...working as a professor.

Your personal motto: Get more spins.

Future ambitions: It's a tie between international record promotion and teaching Mass Communication at the university level.

**Bobby Rich on Boosting Morale and Team Spirit**

At a recent industry gathering, it was pointed out by Ellen K., best-known now as Rick Dees' sidekick on KLIF/FM-Los Angeles, that her former boss, Bobby Rich, was a great morale booster. As a person that's put in a lot of hours in front of a mic and in the PD chair, we asked Bobby to talk about the topic and provide some helpful pointers on how to boost your programming staff's spirit in the workplace.

"In our business, monetary rewards and extra time off are, for economic reasons, few and far between. But hopefully the vast majority of us are still doing this for the love of it, and don't need that kind of incentive. Still, every one needs to be recognized for good work. To me, it's more meaningful to get a pat on the back, if I'm passionate about what I do, that should mean more than performing to try and win some monetary item.

"The last thing you want to do is be disingenuous in your praise, so you need to choose your words and timing carefully. I don't use the hotline often, in fact, I usually have to look up the number. I don't believe in interrupting the talent while they are performing. Every now and again, though, I will catch them after the fact and say, that was great radio, or some such thing. It's a small thing, but if it's perceived as honest, it can make a big difference. Once you get the right people, anything you can do to encourage them and make them love what they're doing will pay off in the long run.

"Of course, you can also make bigger gestures, like a surprise event exclusively for the staff and their spouses (no casual dates, only spouses or significant others). It bonds your team and scores points on the home fronts. At 99X, I rented limos and did a two-night, three-day tour of New York City—hotels, dinners, tours. In Philly, I had jocks come to a 5 p.m. Friday meeting and took them by limo to Atlantic City. In San Diego, I tried to do something every year. Once it was an awards ceremony at a fancy hotel in town where everybody got a trophy for something; I made it a big, important, dress-up affair. Another year we had a beach party with catered food and we had t-shirts made up to commemorate the event. Most companies, if approached properly, will allow you to do these kinds of things.

"Finally, don't forget the non-air talent. You don't want to exclude any contributor within your department, and there's a lot to be said for camaraderie and team spirit."

**Bobby Rich is PD glowing talent at Journal Broadcast Group's KMZK-TYSON.**

**Khaner Rises at RCA**

Cheryl Khaner has been promoted to Senior Director National Adult Promotion, Adult Formats at RCA Records by the label's Senior Vice President of Promotion Ron Geslin. Khaner will now be based at the label's Los Angeles offices and continue to report to Geslin.

In her new position, she will continue to direct RCA's promotion efforts at all Adult radio formats. During her tenure, which began in December, 1997, Khaner has helped artists such as the Dave Matthews Band, Natalie Imbruglia, Eve 6, N Sync, and Lit attain Adult Radio airplay.

Khaner says of her promotion: "I am thrilled to continue my relationship with RCA from the West Coast. Bob [Jamieson], Jack [Flourens], and Ron [Geslin] have given me another great opportunity and I am proud to be associated with the label. RCA has proven that it can deliver hits at all formats and I am looking forward to continuing to break new artists here."

**Atlantic/Blitz recording group All-4-One stopped by to say "Hi" at the recent AMFM, Inc. (formerly Chancellor) meetings in Los Angeles. The quartet is currently riding the A/C chart with their latest hit, "I Will Be Right Here." They pose here with KBIG-Los Angeles' APD/MD Tony Coles and VP, A/C Programming Steve Streit, who by the way are the two that aren't dressed in white.**
**Adult CONTEMPORARY SPINS**

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<td>PHIL COLLINS - You'll Be In My Heart (Walt Disney/Hollywood) 1949 1950 -1 90</td>
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<td>BACKSTREET BOYS - I Want It That Way (Lava/Atlantic) 1719 1955 +64 90</td>
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<td>SJPENSE ONE THE RICHER - Kiss Me (Quincy/Columbia) 1569 1617 -48 84</td>
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<td>SARAH McLACHLAN - I Will Remember You (Arista) 1385 1403 -18 90</td>
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<td>'N SYNC - God Must Have Spent A Little... (RCA) 1301 1347 -46 89</td>
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<td>FELIX - The Hardest Thing (Universal/UMG) 1168 1185 -17 85</td>
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<td>SHANIA TWAIN - From This Moment On (Clint/UMG) 1109 1144 +65 90</td>
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<td>FAITH HILL - Let Me Go (Warner Bros.) 967 919 +48 80</td>
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<td>JIM BRICKMAN/HILL/PORTER - Destiny (Windham Hill) 778 674 +104 78</td>
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**GavinAC**

**A/C CHARTBOUND**

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<td>PAUL ANKA &amp; ANTHEA ANKA - Do I Love You (Epic) 1180</td>
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<td>KATHY TROCCOLI - I Remember (Monarch) 842</td>
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<td>KENNY G with LOUIS ARMSTRONG - What A Wonderful World (Arista) 840</td>
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<td>FASTBALL - Out Of My Head (Hollywood) 655</td>
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<td>ROBBIE WILLIAMS - Millennium (Capitol) 650</td>
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<td>K-CL &amp; JOJO - Tell Me It's Real (MCA) 624</td>
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<td>KENNY ROGERS - The Greatest (Dreamcatcher) 579</td>
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<td>SHAWN MULLINS - What Is Life (C2/CRG) 379</td>
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<td>JOHN MELLENCAMP - Under The Boardwalk (Clint/UMG) 295</td>
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**HyperACTIVE**

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<td>CHER - Believe (Warner Bros.) 1127</td>
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<td>SAVAGE GARDEN - Truly Madly Deeply (Columbia/CRG) 842</td>
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<td>SHANIA TWAIN - You're Still The One (Island Def Jam Music Group) 840</td>
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<td>FAITH HILL - This Kiss (Warner Bros.) 698</td>
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<td>LaANN RIMES - How Do I Live (MCA/Curb) 655</td>
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<td>EDWIN MCCAIN - I’ll Be (Lava/Atlantic) 650</td>
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<td>NATALIE IMBRUGLIA - Tor (RCA) 624</td>
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<td>BACKSTREET BOYS - ‘I’ll Never Break Your Heart’ (Jive) 579</td>
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**G2 Most Added**

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<td>KATHY TROCCOLI &quot;I Remember&quot; (Monarch) 10</td>
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<td>&quot;JEWEL - &quot;Swallow The Moon” (Atlantic) 7</td>
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<tr>
<td>&quot;KENNY G with LOUIS ARMSTRONG &quot;What A Wonderful World” (Arista) 7</td>
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<td>&quot;JNYE &quot;Day By Day” (Goody Entertainment) 7</td>
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**G2 SpinCREASE**

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<td>JIM BRICKMAN/JORDAN HILL/BILLY PORTER “Destiny” (Windham Hill) 148</td>
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<tr>
<td>SHANIA TWAIN &quot;You’ve Got a Way” (Island Def Jam Music Group) 104</td>
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<td>JEWEL - “Swallow The Moon” (Atlantic) 96</td>
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<td>BRITNEY SPEARS &quot;Sometimes” (Jive) 86</td>
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<td>JOHN MELLENCAMP &quot;Under the Boardwalk” (Island Def Jam Music Group) 75</td>
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**ALL 24-7 CHART RESEARCH IS CONDUCTED AND SUPPLIED BY MEDIANETICS, INC. A DIVISION OF PREMIERE RADIO NETWORKS, INC.**

**ALL NON-MEDIABASE CHARTS ARE COMPILLED BY GAVIN. THE G2 DESIGNATION REFERS TO "Gavin Secondary Charts." CHARTS COMPILED FROM PROJECTED ANNIVERSARY DATA SUBMITTED BY SELECT NON-MONITORED STATIONS.**

**ONLINE G2 TRACKING SERVICES NOW AVAILABLE UNTIL 12 NOON WEDNESDAY PACIFIC DAYLIGHT TIME.**

30 • gavin july 12, 1999
**GavinHotAC**

**HotAC**

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**HotAC CHARTBOUND**

**MATCHBOX 20** - Back 2 Good (Lava/Atlantic) 1830
**EVERLAST** - That's What's Up (Virgin) 1439
**EAGLE EYE CHERRY** - Save Tonight (Warner Bros.) 1270
**LENNY KRAVITZ** - Fly Away (Virgin) 981
**CHER** - Believe (Warner Bros.) 974
**SHAWN MULLINS** - Liberty (SMG-Columbia) 971
**NATALIE IMBRUGLIA** - Tori (RCA) 916
**SARAH MCLACHLAN** - Angel (Warner Bros.) 862
**SHERYL CROW** - My Favorite Mistake (A&M/Interscope) 832
**GOO GOO DOLLS** - Iris (Warner Bros.) 822

**HotAC RECURRENTS**

**MATCHBOX 20** - Back 2 Good (Lava/Atlantic) 1830
**EVERLAST** - That's What's Up (Virgin) 1439
**EAGLE EYE CHERRY** - Save Tonight (Warner Bros.) 1270
**LENNY KRAVITZ** - Fly Away (Virgin) 981
**CHER** - Believe (Warner Bros.) 974
**SHAWN MULLINS** - Liberty (SMG-Columbia) 971
**NATALIE IMBRUGLIA** - Tori (RCA) 916
**SARAH MCLACHLAN** - Angel (Warner Bros.) 862
**SHERYL CROW** - My Favorite Mistake (A&M/Interscope) 832
**GOO GOO DOLLS** - Iris (Warner Bros.) 822

**HyperACTIVE**

**PEARL JAM** - Last Kiss (Epic) 989 +263
**TAL BACHMAN** - She's So High (Columbia/CRG) 1825 +148
**SANTANA feat. ROB THOMAS** - Smooth (Arista) 965 +127
**FASTBALL** - Out Of My Head (Warner Bros.) 1649 +125
**GOO GOO DOLLS** - Black Balloon (Warner Bros.) 940 +94
**BLESSID UNION** - Hey Leonardo (She Likes Me...) (PushV2) 1008 +77
**SUGAR RAY** - Someday (Lava/Atlantic) 909 +76
**MADONNA** - Beautiful Stranger (Maverick/Warner Bros.) 1652 +66
**BARENAKED LADIES** - Call & Answer (Reprise) 1096 +31
**THE ARTIST** - Better Days (& The Bottom...) (Warner Bros.) 191 +28
**VONDA SHEPARD w/ E. SALIERS** - Baby, Don't You Want It? (Jacket) 394 +26

**G2 MostAdded**

**PEARL JAM** - Last Kiss (Epic) 8
**SANTANA featuring ROB THOMAS** - Smooth (Arista) 5
**JENNIFER LOPEZ** - If You Had My Love (War) 4
**ALANIS MORISSETTE** - So Pure (Maverick/Reprise) 4
**HOOTIE & THE BLOWFISH** - "Wishing" (Atlantic) 4

**G2 SpinCREASE**

**PEARL JAM** - Last Kiss (Epic) 4958 +258
**MADONNA** - Beautiful Stranger (Maverick/Warner Bros.) 106 +106
**NEW RADICALS** - Someday (RCA) 9 +90
**CITIZEN KING** - Better Days (Warner Bros.) 74 +74
**WILL SMITH** - "Wild Wild West" (Overbrook/Interscope/Columbia) +67

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

**All non-Mediabase charts are compiled by Gavin. The G2 designation refers to "Gavin Secondary Charts," compiled from projected airplay data submitted by select non-monitored stations.**

**Online G2 Tracking Services are available until 12 noon Wednesday Pacific Daylight Time.**

**July 12, 1999 **
Those daredevils—Jeff & Jer. Austin Powers’ nemesis Mini-Me (a.k.a. actor Vern Troyer) was in town to help Star 100.7 (KFMB/FM) San Diego’s celebrate their recent “Retro Night,” remembering 1969 as the Padres took on the Dodgers. But he also joined Star’s morning funsters, Jeff & Jer Showgram, at a local shopping mall to be jumped by motorcycle daredevil Bubba Blackwell. The entire morning show (Jeff Elliott, Jerry St. James, the pregnant Laura Cain, producer Little Tommy Sablan, Helper Boy Randy Hoag, and publicist Bess Hanley) lay side-by-side with Mini-Me standing tall in the middle as Blackwell jumped the seven people on his motorcycle with a ramp built by Little Tommy. By the way, after this event, Blackwell went on to break Evel Knievel’s record by jumping over 15 buses at the Del Mar County Fair on July 4. Mini-Me is shown here with the Jeff & Jer Showgram.

Light 99.9 shows their appreciation. Clear Channel soft A/C WLOT (Light 99.9) Dayton keeps their listeners and clients happy with their Listener Appreciation Lunches. PD Sandy Collins tells Gavin, “We’ve already fed over 7,000 listeners and friends in the first two lunches, and we have two more upcoming. We set up in densely populated office parks and in downtown Dayton, where we broadcast live and participating clients set up booths... it’s a big festival atmosphere. Plus, we giveaway $1,000 cash at each lunch.” Musically speaking, she says, “I am loving the new one from Barbra Streisand. I’ve dreamed of You” (Columbia/CRG). It’s the song she sang to James Rolin at their wedding...after several listeners, I was a crying wreck. Seriously though, as a fan, I’m happy to finally see her emerge from that movie ballad hell she’s been in and sing a nice song.”

Austin’s own Ginger Spice. At Infinity Modern A/C KAMX Austin, PD Jack Stevens answers Gavin’s burning question: “Who is Ginger Mackenzie?” He responds, “Ginger is a local artist who has an artist development deal with Lava/Atlantic. I’ve been playing her since October of last year and she is awesome to work with. The aforementioned Ginger recently played at a station function of which Stevens says, “We just had our first of our famous listener appreciation parties starring Fastball. Modern English. Ginger Mackenzie and Stretch Princess (Wind Up). Stretch Princess sounded great on stage. Their latest, ‘Story’ is doing well in research and it’s one of our favorites on the air.” P.S. Jack also says that their primo Marketing Director job is still open.

Beyond Mediabase 24/7. Josh Reno, MD at KBIU/FM-Lake Charles, La. calls to rave about Edwin McCain’s (Lava/Atlantic) latest effort: “I don’t know what he has, but somehow he reaches a level of sensitivity that’s foreign to all other men and I ‘Could Not Ask For More’ is making women melt and achieving top phones for us!” Doug Erickson, OM at WMXZ (Mix 103) Destin, Fla., needs part-time air talent. Interested parties, please contact him at (850) 654-1031. He adds, “I’m really excited about the new Goo Goo Dolls’ album ‘Black Balloon’ (Warner Bros.), a big hit, and although we’ve only been playing it for a few weeks, the early feedback has been very positive...” Keith Miller, Jr., OM at KSNO-Newport, Ore. adds “Haunt Me Tonight” as performed by Bruce Gaitsch featuring Richard Marx. Miller tonight’s, “It’s from Gaitsch’s CD On A Lyre In A Windstorm on Whirlby Bird Records. The song sounds a lot like Marx’s hit ‘Hazard.’”
**Backstreet Collective**

SXSW 1999:

-null

**Simplifying the River**

-null

**The Hardest**

-null

**Got Something**

-null

**Sirens**

-null

**AIBOY**

-null

**Dwindle Degrees**

-null

**Anything But Down**

-null

**Kimberly Pickler**

-null
Like many stations over the recent holiday weekend, heritage Alternative 91X-San Diego had a countdown. In this case, it was the ‘Fat 50’—the listeners’ choice of their 50 favorite All songs of all-time. ‘We let people vote on our Web site and via fax,’ says MD Chris Mckley, who adds, ‘and we gave out random concert tickets to help induce the audience to vote.’

Here in GAVIN 24 7 we are printing the top 50 songs, so you can compare them to what’s big in your town. Note the heavy Southern Californian influence of bands like San Diego’s Blink 182, Sublime, and Offspring, plus the ever-popular Bob Marley. And remember, in the immortal words of Casey Kasem, “The hits get bigger, as the numbers get smaller!”

1. “Tonight, Tonight,” Smashing Pumpkins
2. “Dammit,” Blink 182
3. “Smells Like Teen Spirit,” Nirvana
4. “Girls,” Beastie Boys
5. “D’Amnit!” Blink 182
7. “Santeria,” Sublime
8. “Jane Says,” Jane’s Addiction
9. “Jammin’,” Bob Marley

Red Hot Y-100. WPLY-
Philadelphia recently
hosted a ‘Concert to
End Hate in High
Schools’ with the Red
Hot Chili Peppers.
Here’s PD Jim
McGuinn along with
Y-100’s Bret Hamilton
and Matt Cord mugg-
ing for the cameras
with Anthony and John
of the Chili Peps.

41. “Tonight, Tonight,” Smashing Pumpkins
40. “Even Flow,” Pearl Jam
39. “Boy’s Don’t Cry,” The Cure
38. “Crash Into Me,” Dave Matthews Band
37. “Would,” Alice in Chains
36. “Lose,” Beck
35. “My Town,” Buck-O-Nine
34. “Buffalo Soldier,” Bob Marley
33. “Alive,” Pearl Jam
32. “Story of My Life,” Social Distortion
31. “What’s My Age Again,” Blink 182
30. “Dead Man’s Party,” Oingo Boingo
29. “Push,” Stone Temple Pilots
28. “Just Like Heaven,” The Cure
27. “Comedown,” Bush
25. “Come Out and Play,” Offspring
24. “LondonCalling,” The Clash
23. “Basket Case,” Green Day
22. “Creep,” Radiohead
19. “Riviera,” The Police
17. “One,” U2
15. “Jeremy,” Pearl Jam
12. “Blister in the Sun,” Violent Femmes
11. “Closer,” Nine Inch Nails
10. “Anything Anything,” Dramarama
8. “Self Esteem,” Offspring
7. “Girls,” Beastie Boys
6. “D’Amnit!” Blink 182
4. “Santeria,” Sublime
3. “Jane Says,” Jane’s Addiction
2. “Jammin’,” Bob Marley

KROQ 10x WEQX 18x WLIR 22x IMPACTING NOW LOOK FOR SIXPENCE ON THE LATE LATE SHOW w/Craig Kilborn 7/20 THE TONIGHT SHOW 8/26

Produced by Steve Taylor
Mixed by Tom Lord-Alge & Remixed by Ben Grosse
Managed by Ken Levitan (er V Factor Management
"RELEASE IT" - HATE DEPT.

THE BEST NIGHT RECORD YOU CAN ADD

Already On:
KPTY WKRL KWOD WJJO Q101 WEJE KBRS KROX WZPC WKLQ KHTQ KFRR KTUX KRAD KM BY WJSE WZNF KQRX WCPR KRQR KFMZ

"Anyone at Alternative/Active Rock Radio listening to this Record will know that this band is going to be HUGE!!"
—KFFR-Fresno, Brice Wayne

On Tour Forever
7/10 New York 7/12 Cambridge 7/14 Montreal
7/16 Toronto 7/17 Pittsburgh 7/19 Cleveland 7/20 Chicago

www.hatedept.com

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### Alternative

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### the VERVE PIPE

Hello, U-Haif! "We're moving on July 16th to Century City," says Y-107-Los Angeles MD Mike Savage. He adds, "It's a state-of-the-art facility, with plenty of room for bands to come in and perform (hint-hint)." On the music tip, Savage says, "It's amazing, but stuff we just started spinning is already doing really well. Dido is number one phones, and Splinder is close behind. Plus, we just put G Love in, and it's already Top 3 phones. I think that one's gonna be a hit."

Rave On. KTCL-Denver is banning an exciting remix of Fatboy Slim's "Rockfeller Skank," mixed with the Stones' "Satisfaction." "We can't seem to play enough electronic stuff—Daft Punk, Crystal Method, Chemical Brothers—our audience loves it," claims MD Sabrina Saunders. She adds that "Rave on Rocks" is coming up, featuring the Chemical Brothers and the aforementioned Fatboy Slim—everyone's coming out for it. In fact, Virgin is having its label meetings out here, so the place should be packed.

And Now The Indy 5000. "I want to give props to Kid Rock and Limp Bizkit," says WRXZ-Indianapolis PD Scott Jameson. "And one other act is doing really well for us—Powerman 5000. We just added these guys to our X-Fest coming up in August, and there is a real buzz building around the station that these guys will be the sleeper act of the show."

In heat for Nookie. Tony "Buzz" Blackburn, MD at WLSZ Jackson, reports, "The heat was really bad this weekend—it got to be 103 and really humid. It was just like an oven. The station's air conditioner really can't get the station below 80 so we were all walking around hot. "'Nookie" is just as burning hot in Tennessee as it is everywhere else. Blackburn says, "On the morning show, we're running a contest for movie passes and cds, getting people to tell what outrageous thing they've done to get laid. It's called 'What Did You Do For The Nookie'".

If you're looking to go a bit deeper on several hit albums, WWCD-Columbus MD Jack DeVoss has some tips. "On the Blink 182 CD, I recommend two tracks: 'Admirable Song,' and 'Alien's Exist.' And on the Len CD, check out 'Feeling Alright.'
"We put the Joydrop back in, and it's really testing well." —Dave Hill, WMRO-Hartford.
"Train is happening now—after a few weeks the sales have doubled."

—Leslie Fram, 99X-Atlanta
### Active Rock

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<td>BLINK-182 - What's My Age Again (MCA)</td>
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<tr>
<td>METALLICA - One (Wind-Up)</td>
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<td>ROB ZOMBIE - Living Dead Girl (Geffen)</td>
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<td>GODSMACK - Keep Away (Republic/Universal)</td>
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<td>LIMP BIZKIT - Rollin (Interscope)</td>
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<td>311 - My Own (Elektra)</td>
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<td>PEARL JAM - Last Kiss (Epic)</td>
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<td>CHER - One (Wind-Up)</td>
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<td>POWERMAN 5000 - Wordz Collide (DreamWorks)</td>
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<td>SANTANA - Smooth (Arista)</td>
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<td>PORTABLE - Help Yourself (TVT)</td>
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<tr>
<td>EVE 6 - Inside Out (RCA)</td>
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<tr>
<td>COLD - Celebrity Skin (DG)</td>
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<tr>
<td>OFFSPRING - Pretty Fly (For A White Guy) (Columbia/CRG)</td>
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### Hyper Active

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<td>RED HOT CHILI PEPPERS - Scar Tissue (Warner Bros.)</td>
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<td>STAIND - Mushmole (Elektra/EGG)</td>
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<td>DRAIN S.T.H. - Enter My Mind (Mercury)</td>
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**Fax your metal specialty show playlists to Laura at (415) 495-2580**
I Was Used for Radio Ratings (But Listened to My Conscience)

BY ROB TANNENBAUM

When the phone rang during the traditional telemarketers' hour, I was deciding what to cook for dinner. OK, I was deciding what to have delivered for dinner, but that requires concentration, too. The caller quickly stressed that she was not selling anything but was offering a 'unique opportunity' to participate in the Arbitron ratings service.

The Arbitron Company of Columbia, Md., like many organizations near Washington, is a mysterious force. This much is clear: For 50 years, Arbitron has had a virtual monopoly on determining radio ratings in the United States. Where the Nielsen ratings monitor your television, Arbitron (or "Arbitraries," as some bitter radio programmers have nick-named them) rely on the notoriously inaccurate practice of self-reporting.

My radio diary arrived in the mail with an explanatory brochure, evidently printed in the mid-70s, judging from the striped polo shirts on the models gathered happily around a radio. "We think you'll enjoy using your diary to help us measure your local radio stations," the brochure announced enthusiastically, like a parent telling a child about brussels sprouts. And in case my enjoyment wasn't sufficient reward, "a token of Arbitron's appreciation" was enclosed. It was a single $1 bill, which didn't seem very appreciative to me.

I was now, in Arbitron parlance, a diarykeeper. As the Heisenberg Uncertainty Principle notes, human behavior changes when it is observed. Advertising revenues would rise or fall, I knew, depending on my touch of the radio dial. I resolved to reward the worthy and punish the worthless—to exact some rare justice. This meant no more Howard Stern. It was my liberal duty to wake up to NPR and endure serious news for the whole morning. Each additional five minutes I logged would bump up NPR ratings, add a few dollars to their coffers, and spite Jesse Helms. I would even empty lunches to stay home and listen to WNYC, WNYE, WIRGO and other stations of estimable programming and few listeners.

Flaws quickly appeared in my advocacy mission. I'd been told to write down even shows I heard by accident, so when the tile man working in my bathroom switched on Lite FM, I grimaced. At first I considered asking him to turn on NPR, but it's real hard to find a good tile man in New York. So I reluctantly logged his daily regimen of porn anthems and housewife ballads.

As the week went on, Arbitron employees left me phone messages to make sure I had received my diary and "snail cash gift." Two more letters arrived from the company, each with another $1 bill, which is far smaller than I like my cash gifts. I called my accountant and asked if I would have to declare this as income. "Technically, yes," he said. "But I've never seen a 1999 for $A.

The token payments only reminded me that Arbitron, while behaving like a cheap grandparent, earns substantial fees by selling arcane data about net reach and gross impressions to 2,300 stations in 270 markets, from New York to Blacksburg, that we are the Desert consultant? It is extremely important that you know your listening audience. When a song is released that directly targets the lifestyle of your area, regardless of it being a hit or not, this is when instinct plays a factor.

Who (besides you) is involved in the music decisions? Our OM, Tom Jordan—and on occasion, our 25-54 women in the audience. Input from our target demo is very important.

How much of your time do you actually devote to listening to new music? I live in "ahone" and commute to Reno. It's a 45 minute drive each way. I use that time to track a CD or two. It is much more personal than sitting in the office... and less hectic.

What songs are making a big impact on your station right now? I think Montgomery Gentry's project is awesome. The new Sons of the Desert will break through, and Kenny Rogers' latest CD cannot be ignored.

ARTIST PROFILE

John Berry

LABEL: Lyric Street
CURRENT SINGLE: "Love Is For Giving"
ALBUM: Wildest Dreams in stores 9/21
ON THE RADIO: John remembers the magic he and three boyhood friends felt while sitting in the garage, listening to the radio and dreaming about the future. Years later, just a week after he underwent brain surgery, John says he vividly remembers when Bob Kingsley announced the Number One song that week was "Your Love Amazes Me."
FAVORITE CHILDHOOD MEMORY: Playing FAVORITE CAR: His brand new, bright yellow Jeep Wrangler

CURRENT SINGLE: "Love Is For Giving"

On the Radio: John remembers the magic he and three boyhood friends felt while sitting in the garage, listening to the radio and dreaming about the future. Years later, just a week after he underwent brain surgery, John says he vividly remembers when Bob Kingsley announced the Number One song that week was "Your Love Amazes Me." John's favorite childhood memory is playing and his favorite car is his brand new, bright yellow Jeep Wrangler.

THE MUSIC MEETING

Chuck Reeves MD, KBUL-Reno

What is your definition of a music director? I try to keep a balanced flow between each song on the music logs. Incorporating specific imaging between the songs adds the final touches on how I want the music to sound.

How much research is involved in your job? Using research is crucial! We are consulted by Rusty Walker and we also use Bulit-Eye Marketing and just about everything else that we can get our hands on.

When should you trust your instincts more than you trust your consultant? It is extremely important that you know your listening audience. When a song is released that directly targets the lifestyle of your area, regardless of it being a hit or not, this is when instinct plays a factor.

Who (besides you) is involved in the music decisions? Our OM, Tom Jordan—and on occasion, our 25-54 women in the audience. Input from our target demo is very important.

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<td><strong>4232</strong></td>
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<td><strong>BRYAN WHITE</strong></td>
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<td><strong>187</strong></td>
<td><strong>You're Still Beautiful To Me</strong></td>
<td><strong>2321</strong></td>
<td><strong>(Asylum)</strong></td>
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<td><strong>COLLIN RAYE</strong></td>
<td><strong>2275</strong></td>
<td><strong>KENNY CHESNEY</strong></td>
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<td><strong>DIXIE CHICKS</strong></td>
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<td><strong>LOVELY EYES</strong></td>
<td></td>
<td><strong>(Epic)</strong></td>
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**EDITOR'S NOTE:** This week's Gavin MediaBase Country Chart includes monitored airplay data from 1/13 of the 155 total stations. Gavin will include in our weekly 24/7 chart, WCTQ, WPCV, and WHHK will not. Gavin will be updated in the next several weeks. Due to reception difficulties. WFRU will not be monitored until further notice.

**MAN! I FEEL LIKE A WOMAN**

In last week's issue of Gavin (7/5), the photo used in The Music Meeting with WTCM-Traverse City, Mich. MD Ryan Dobry-Hunt was incorrect. Here is a photo of the lovely and talented (and of course, female) Mrs. Hunt.
Ken Johnson, PD, WXTU-Philadelphia, Penn.

“We’re seeing some requests for Dwight Yoakam’s ‘Crazy Little Thing Called Love.’ It’s just great for summer.... Kenny Rogers’ ‘The Greatest’ is absolutely huge! People who aren’t playing this one are really missing out big time! It’s been Top 5 in our callout for the past three weeks.... After Sherrié Austin played our recent 15th anniversary concert, we’ve seen an increase in phone requests for her new single ‘Never Been Kissed.’”

Les Acree, Consultant, Hill-Acree Consultants

“At MC103 in Nashville, we’re getting early phones on the new Lee Ann Womack (‘Now You See Me) Now You Don’t.’ Some listeners think it’s Dolly Parton and have called and asked for it as the ‘new Dolly song!’... The station is also seeing phones on the Vince Gill/Patty Loveless duet ‘My Kind Of Woman/My Kind Of Man’. ... I really like the new Andy Griggs song ‘I’ll Go Crazy.’ He doesn’t sound like anyone else—he’s slightly retro, but not too much so. It’s also up-tempo, which is always a plus in the summer.... I’m also very high on Mary Chapin Carpenter’s ‘Almost Home.’ It’s such an uplifting song!”

Coyle Collins, MD, WBEE-Rochester, N. York

‘Shania Twain’s ‘You’ve Got A Way’ is huge. Listeners definitely recognize it from the Notting Hill Soundtrack.... We were getting requests for the new Dixie Chicks song ‘Ready To Run’ before we even had it to play. As the headquarters of Xerox, Kodak, and Bausch & Lomb, our listeners tend to travel a lot and they must have gotten to hear it somewhere along the way.... We’re already starting to get some requests for Jessica Andrews’ ‘You Go First.’ She’ll be performing here in August for our annual ‘Ronald McDonald House’ radiothon. The Rochester Music Festival takes place July 17 & 18 and Brad Paisley will be performing, along with acts like Aretha Franklin, Gladys Knight, Delbert McClinton, and The Temptations. Maybe Brad and Aretha will sing a duet!”

Chris Tyler, MD, WITL-Lansing, Mich.

“The new Dixie Chicks song ‘Ready To Run’ is fantastic! As a matter of fact, it’s on the radio as I’m giving this hotline! No doubt, it’s another monster record for this trio.... Mark Chesnutt’s ‘This Heartache Never Sleeps’ is a great song and just sounds so good on the radio.... Faith Hill’s ‘The Secret Of Life’ is a little different for her, yet working well and generating good phones.... Like everyone else, Lonestar’s ‘Amazed’ is by far our biggest record. It’s the wedding song of the year.... Not quite a wedding song, but one I like a lot and has a great sound is Brad Paisley’s ‘Who Needs Pictures.’”

Mark Hill, PD, KHAV-Oxnard, Calif.

“The reaction to George Jones’ ‘Choices’ has been wonderfully surprising. We’re getting tons of calls saying they’re glad he’s back—and many of these calls are from the 25-35 demo. My pick of the month is Collin Raye’s new single ‘Move Over Georgia.’ This song really showcases his vocal talent. I think it would be great for our format to see more songs like this one and Martina McBride’s ‘Whatever You Say,’ where the artist is allowed to really stretch their vocal capabilities.”

EMAIL COMMENTS TO GAVINGIRL@EARTHLINK.NET OR CALL 615-295-5010

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### G2 Country

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<tr>
<th>LN</th>
<th>LW</th>
<th>TUNE</th>
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### G2 Break Through

**Artists with no more than 3 top 10 singles**

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<td>BRAD PAISLEY - Who Needs Pictures (Arista)</td>
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<td>96</td>
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<td>SHANE MINOR - Slave To The Habit (Mercury)</td>
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<td>5</td>
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<tr>
<td>9</td>
<td>9</td>
<td>DIXIE CHICKS - Ready To Run (Mercury)</td>
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**Sisters Kassidy, Kristy and Kelsi say ‘hello’ to Top 5 with their debut single. Many stations are reporting big phones for this ‘funny little Buddhah-man’ song!**

**Sherrié Austin**

“Never Been Kissed” (Arista)

Big spins this week include KKNX 24X, KSUX 32X, WBIR 37X, WGLR 25X, WJLM 29X, WWJZ 31X, KKJG 24X, KKBZ 24X, KDWN 25X, and KAFF 24X.

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*July 12, 1999 Gavin • 43*
Browne on Trudell

We asked Jackson Browne to submit his thoughts on John Trudell's new record, Blue Indians. Here is his written response to Gavin.

"John and I have been friends for a long time, and I've been involved with his work in the past. I think this is his best recording, his best collection of songs to date. He seems to have turned a corner, or reached a new plateau where his work is more personal and intimate, and at the same time it contains his very powerful world view and political perspective.

"Spoken word presents some challenges in terms of recording. This CD really grooves without bass and drums; it's mostly guitars and percussion, and we actually hear John better for that. His themes, which have always been very powerful and edgy, come to us by way of intimacy, rather than having to be spoken too strongly in order to be heard over a band. At the same time, the songs have choruses and hooks.

"But it's the development of his personal narrative that makes this his best work. We had the time to take a couple of things off and add a couple of songs to make it a very even and diverse collection, if anyone should be on his own label, it's John. This label is really an extension of the management effort and the desire to have the music represented as unique. This is a momentous time in the history of the music business, and we're looking forward to the opportunities afforded by the movement towards greater independence by artist controlled labels."

John Trudell Mixes The Old and New With The Very Blue

We're all wandering on a reservation of sorts, and that's the point John Trudell is getting at on Blue Indians, his latest release. Produced by Jackson Browne. Blue Indians has just been released on Trudell's own imprint, Dangerous Doses, through Jackson Browne's label, Inside Recordings.

Like previous efforts—including the stunning Grafitti Man and Johnny Damon and Me—there's a little bit of blues mixed in with life, a lot of rock & roll, electric guitars, Hammond organ, and words. A word is a feeling, translated into a thought, turned into sound, sent into a vibratory world," John Trudell tells me over the phone from his home. "It's like throwing a stone into a pond. Something happens.

"The whole premise of Blue Indians is that the world is an industrial reservation," he continues, "so maybe everybody is the Indian, and that's what's given us the blues in some kind of way."

After two previous CD collections of "runt and roll" on the Ryko label, Trudell's newest release, Blue Indians, was designed as a sonic departure, though fans of Trudell's earlier music will welcome the return of guitarist Mark Shank and Billy Watts. Also returning are the traditional native vocals of Quiltman. Blue Indians is an introspective work, a stripping away of the rock hard rhythm section that ruled Trudell's previous work.

"The major difference on this album is that we don't use a drum kit or a bass line," explains Trudell. "We built it around percussion and guitars—the industrial electric drum—and our voices. I had been wanting to do something in this format for a long, long time—to drop from a full band into this other thing."

For some reason, Trudell laughs when asked to survey his body of rock & roll poetry to date, as if he's amused at how his initial incompetence has turned into high art: "I look back with amazement and surprise," he says. "All the writing and recording, I did it because it was something I had to do; I did it for me. A great deal of it came out of desperation, but I truly look back at it with surprise. The coherency came out of what I was going through, and I feel good about that. When I started recording, I knew I didn't know what I was doing, but I went for it. I never tried to be perfect—to have it all together—I just went "

Trudell, who spent half his life on the Santee reservation, wraps his poetry and his Indian activism in a musical coat of many colors. He turned to song under the most tragic of circumstances, after the devastating death of his family in a fire just days after burning a flag on the steps of the FBI building in Washington, D.C. As a result of his activism, he has accumulated a 17,000-page FBI dossier.

"It was after my family was killed in 1979 that I started writing," Trudell remembers. "I was 33. I had been married before, but that family, I lost it all and it fucked me up. In some ways I'm still fucked up, and it's been 20 years."

Rock & roll—let alone poetry—was probably the last medium Trudell suspected he'd find himself working in. But soon he began running in rock's more intellectual circles, hanging with Jackson Browne, who produced his first music, and Kris Kristofferson, who immortalized Trudell in his song, "Johnny Lobo."

"I grew up listening to rock & roll, and I love it, but I never anticipated..."
**Triple A most added**

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**It's a good, good thing! Chris is joined on the Eyes Wide Shut soundtrack by Shostakovich, Liez, and Oscar Peterson Trio.**

**Gavin**

**July 12, 1999**
ANY LITTLE TOWN

THE PUSH STARS

"ANY LITTLE TOWN"
"CLASSIC POP/ROCK PERFECTION"
—NEW YORK TIMES

"One of the strongest releases of the year!
I've already picked the next three singles!"
—Dean Carlson KMTT

“We're getting instant phone response to Any
Little Town. The hook is very infectious!”
—Mike Wolf KTCZ

R&R AA: 21*-17*
GAVIN AAA: 18*-16*
TOTA LLY ADULT: 17*-15*
FMQB: 17*–13*

THE FIRST SINGLE FROM THE NEW ALBUM
AFTER THE PARTY
COMING SOON TO EVERY LITTLE TOWN

ON TOUR JULY 1-AUGUST 30 WITH JULIAN LENNON

PRODUCED, RECORDED AND MIXED BY JACK JOSEPH PUIG
MANAGEMENT: RALPH JACCODINE MANAGEMENT
WWW.PUSHSTARS.COM • HOLLYWOODANDVINE.COM
©1999 CAPITOL RECORDS, INC
ever having anything to do with it," says Trudell. "After I started writing, I was around Jackson Browne a lot. I met him April, 1979. While it's a friendship, he’s more of an ally. It's like meeting an enemy, there's no explanation. It's just that way."

Trudell soon gained access to recording studios, where he honed and perfected his combination of vibrant poetic and political thought with music. In the beginning, Trudell stuck with the more traditional tribal music of his youth.

"I wanted to do two things, first putting my stuff with the oldest musical forms—the drums and the chants, the tribal form. Around Thanksgiving of 1982, Jackson and I recorded our first album, *The Tribal Voice*, poetry with native music. The next form was to incorporate the newest music form, which would be more difficult. The lines need to fit mathematically, much more than with the tribal stuff."

"I met Jesse Ed Davis on May Day," continues Trudell. "I was looking for something when Jesse became the next ally to show up. The second thing he said to me was, 'I can make music for your words.' He'd been staying at a white person's house, listening to *The Tribal Voice*. Within a month, we started recording *Graffiti Man*."

After Davis' death, Trudell followed up with the forceful *Johnny Waws* and *Me*. But with the release of *Blue Indians*, Trudell has finally struck a balance between the power of Western rock & roll and the subtle, blue-sky beauty of his native roots. Whether it's "Blue Indians", "Devil and Me" or the gum tooting "Dizzy Duck", it's Trudell’s most realized effort to date—truly his "blue" period.

"If the albums are my books," Trudell says, "then each song is a chapter. I’m not really sure what story is being told in these books, but I figure that’s up to the people who get it, who relate. They make up their own story, which works for me."

*Editors: Kent & Keith Zimmerman*
Editors: Kent & Keith Zimmerman

Spins in BLUE are AODS

Reviews

ZIGGY MARLEY & THE MELODY MAKERS

Spirit of Music (Elektra/EGG)

This is Ziggy Marley back to form, re-igniting some of the energies of his early recordings with stately simplicity. Along with Julian Lennon, Ziggy (who took the name from Ziggy Stardust) was one of the earliest second generation music stars who, after guitar and drum lessons from his famous father, began sitting in with the Wailers at age ten. Over the years, Ziggy has developed a rabid following, peppered with HORDEish youths who missed Father Marley's heyday. Ziggy has grown beautifully as a front man while his siblings provide perfect Three vocal accompaniment. Fittingly, Spirit of Music is racing neck and neck up our Full Sample with Widespread Panic.

Q. LOVE & SPECIAL SAUCE

"Rodeo Clowns" (0Keh/S50)

Way before Everlast and Sugar Ray, there was G. Love. While his past work has either tended toward Xtreme bluesy or hip-hop, this time G. has one right down the middle with a hip-hop beat offset by some wonderful acoustic guitar work and fast rhyming. Easily his best song yet. No dangerous rap on the edit.

TOWNES VAN ZANDT

A Far Cry From Dead (Arista Austin)

Assembled posthumously from tracks recorded from 1989 until 1996 and sanctioned by his widow, Townes Van Zandt sadly gets the first class treatment he’s deserved all along. Even the umpteenth recorded version of “Pancho and Lefty” sounds fresh and new. It’ll admit to approaching this one with trepidation, but if you look at the positive side, this is certainly an honor as opposed to an exploitation. Single is “Ain’t Leavin’ Your Love.”

FREDDY JOHNSTON

Blue Days Black Nights (Elektra/EGG)

This is Freddy Johnston’s fifth album since 1990 but it was 1992’s Can You Fly on the Bar/None label when he began cultivating a steadfast legion of fans. Working with top-drawer producers (including Butch Vig and Danny Kortchman), T Bone Burnett takes the reins on Blue Days Black Nights, a suitable title for Freddy’s darkeSTest, most understated effort yet. Drum legend Jim Keltner provides ample rhythm foundation. Single is “Changed Your Mind.”
**STATION NEWS**

- Saturday, June 26th, KPFT-Houston, Tex. celebrated two major milestones—Pacifica Radio's 50th Anniversary and KPFT's 29th Birthday—with an Anniversary Concert emceed by World Cafe's David Dye. James McMurtry, Tish Hinojosa, Tom Russell, Jonatha Brooke, and Peter Himmelman were on hand at the Aerial Theatre at Bayou Place.

- Bill Bowker, Music Director at KRSH and host of the station's American Roots show, also books talent in the Santa Rosa area. Reach him regarding the Red Ale Music Festival in August at (707) 568-0707 x112.

- PD Michael Stone of KOLL-FL Collins, Col., shares a contest that has been working really well: The prizes are "experiences"—like white water rafting trips, riding in the pace car before a race, rock climbing adventures, helicopter flights, and swimming with the dolphins in Hawaii. Imagine the promos...pure theater of the mind. It makes for compelling radio—fun to listen to even if you don't enter. Listeners can get on board via Web site, fax and hourly on-air qualifying for each week's "experience." The winner is drawn on Thursdays with a forced listening call in, then it's on to the next experience later that day. The response has been incredible.

- Billy Block's Western Beat Roots Revival can now heard on Friday nights at 9 p.m. Central on Twangcast.com. For more information call: (615) 383-5466 or email@westernbeatatn.com.

- We bid adieu to KFDI-Wichita, Kan. which is no longer a Gavin Americana reporter. Orin Friesen retains the 26-year-old Bluegrass Country show. WGBH-Boston, Mass. leaves the panel, as well.

- WELCOME NEW REPORTER: Shane Connor, OM/PD at WHHM-Jackson, Tenn.: P.O. Box 203, Henderson, TN 38340. Phone (901) 989-5961, fax (901) 989-4516, e-mail whhm@americanacross.com.

**MUSIC NOTES**

- On Tuesday, July 13, the Old 97's perform "Murder (Or a Heart Attack)" on The Tonight Show with Jay Leno. Ronnie Dawson (Yep Roc Records) appears on Conan O'Brien later that same night. Dawson will also be talking about the music of his life with Liane Hansen on an upcoming edition of NPR's Weekend Edition.

- George Jones just graced Wal-Mart in Nashville with an in-store, selling over 1,200 units...additionally, Gold Hard Truth debuted at #5 on the Country album sales chart this week, boasting first week sales of 28,058.

- Contrary to rumors, Big Sandy & his Fly-Rite Boys are not breaking up! At the end of July, Wally Herson will be stepping down from an 11-year run as bass player, bus driver, accountant, merchandise man, and comrade. Carl Sonny Leyland, a member since 1997, leaves in September. Former Sun Demon Jeff West will replace Wally till further notice. They're touring the States all summer, then it's off to Europe in November.

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**In Memorium**

With sadness, we note the passing of KFAL-Fulton, Mo. Station Manager Shirley Evans. Shirley's vision was the impetus for Americana being woven into the station's traditional Country and Bluegrass mix. Program Director Robert Wooldridge remembers, "Shirley always gave me much more freedom than most PDs enjoy. We'll miss her greatly.

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**Impact**

**JULY 13**

- Mac McAnally Word of Mouth
  (DreamWorks)

- Don Rigby & Dudley Connell Meet Me by the Moonlight (Sugar Hill)

- Doyle Lawson & Quicksilver Winding Through Life (Sugar Hill)

- Ray Wylie Hubbard Crusades of the Restless Knights (Pinebox)

- Sprague Brothers Let the Chains Fall Where They May (Whitehorse)

- Lonnie Brooks, Long John Hunter, Phillip Walker LoneStar Shootout
  (Algito)

**JULY 20**

- Kate Campbell Rosarvile (Compass)

- Monte Montgomery Mirror (Heart Music)

- Alison Krauss Forget About It (Rounder)

- Sisters Wade Sisters Wade (Blue Cat)

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**FROM THE DESK OF KINKY FRIEDMAN...**

Dear Americana Radio,

It's a little awkward to have a tribute album if you're not dead. As a result, I can't quite decide whether to kill myself or go bowling. In the meantime, I'm grateful beyond words and music that you've sent "Pearls in the Snow" to the top of the chart. May the best of the past be the worst of the future.

Your Friend,

Kinky Friedman
June 24, 1999
Medina, Texas

---

**TEXAS BLUES SUPERSESSION**

featuring Lonnie Brooks, Long John Hunter, and Phillip Walker with a Lone Star serving of ROCKIN' ROOTS MUSIC and a pinch of CAJUN SEASONING.

Already on: WNCW-WFDO, WFHB, and KOPN

Ranga Colloquialism
Tim Kollett 773 - 973 - 7716 x 23
Craig Bannell 773 - 973 - 7736 x 24
Leslie Ruofte @ Songlines 917 - 469 - 9543

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**LONE STAR SHOOTOUT**

featuring:

YOU'RE PLAYING HOOKY, ROLL, ROLL, ROLL, and BON TON ROULET!

Going for Americana adds JULY 13TH

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**50 • gavin July 12, 1999**
"From the opening track, "I've Got a Picture," Radney Foster's See What You Want To See (Arista) is a favorite. The album has been called the "real deal" by Joe Ely, Hank III, and countless critics and fans. On the eve of release number three, we hooked up to talk philosophy.

PROJECT: Wild, Free & Reckless
LABEL: Arh 21
Wayne "The Train" Hancock has been called the "real deal" by Joe Ely, Hank III, and countless critics and fans. On the eve of release number three, we hooked up to talk philosophy.

CAREER ADVICE: "My father was a mathematician. He said, "Whatever you do, you have to love it."

KIDS WHO TAKE MUSIC IN SCHOOL TEND TO DO BETTER IN MATH: "He must have passed something down to me, but I got it backwards. I love music. There's not much point in coming out and doing this unless you're going to do it your whole life."

TELL ME ABOUT THE ALBUM: "It was a needed thing. I hadn't put out an album in two years. I figure it takes a year for people to hear your record, and another year for them to like it. I was tired of listening to my old one!"

ALL IN A DAY'S WORK: "We recorded it in 16 hours. We took our time. At one point, I had 12 guys sitting in the studio. We did everything live. If the guys thought they could do something a little better, we went back and fixed it — but sometimes the imperfection is what makes it. Like the first album (Thunderstorms and Neon Signs), it's got a lot of country in it."

WHAT DO YOU SEE IN YOUR FUTURE? "I would like to be like Bob Wills, or Milton Brown, or Hank Thompson, just always be playing. I'll keep spitting out records. I'm always gonna be doing this."

Wayne Hancock
Brian Delp, who currently handles an evening air shift for WBGO and whom we remember as being a crack jazz programmer from the Dakotas, is the interim Music Director to replace Gary Walker. With his previous experience, we figured all along he’d be the most logical choice. "It’s good to be a ‘reporter’ again,” Brian told GAVIN.... Arkadia Jazz has just doubled the size of its catalog, which includes artists like Billy Taylor, Benny Golson, and Joanne Brackeen. Mike Friedman, by acquiring another indie label, Postcards, has released CDs by artists like Alain Pasqua and Ralph Simone. "Arkadia is on an aggressive campaign for the future," said CEO Bob Karcy, who founded the label in 1997. "And is also in negotiations to acquire other record labels and catalogs. "...The Chicago-based Jazz label Premonition Records is about to enter into a unique distribution agreement with Blue Note Records. Details will be announced soon by label prez Mike Friedman. In honor of the new arrangement, Premonition is holding a contest among GAVIN Jazz stations. Programmers can win a weekend trip for two to Chicago and attend live gigs headlined by Patricia Barber and Kurt Elling, which are being taped for subsequent live albums. Kurt will play on Friday.

Label Deals and Busy Dot Coms

Be the Conduit: Gary Walker’s “Exit” Interview

As I finished this column, who rang on the telephone but the man himself: Gary Walker called to wish us well and say goodbye. “I won’t miss Jazz,” said Gary, showing some sentimentality. I have 8000 Jazz CDs. But I am going to miss the people.” We will all miss him madly.

You’re leaving WBGO after 17 years. What’s your biggest fear?

I have this recurring nightmare that I’ll be standing on the edge of the lake near where I’m staying at five o’clock in the morning, with a microphone, soap-on-a-ropes giving weather forecasts and trying to play Coltrane.

Has there been any talk of a replacement?

My job will probably become two. Various people will fill in from six to ten in the morning on the air, and Brian Delp will be taken over the music chores in the interim. I believe they will post both jobs.

How do you look at Jazz Radio? Is it in great shape, could it be better, or is it in trouble?

It’s a combination of all three. It’s in the hands of many fine Jazz programmers I’ve met and spoken with over the years. Just the fact that people are considering the audience instead of their favorite Jazz records is encouraging.

So many people are afraid of this music. We need to be a conduit of information that relates to artists. It’s not the academic stuff. It’s the up close and personal tidbits like Thelonious Monk was a killer poker player and used to sit in his apartment and play ping-pong for hours. People don’t approach Jazz musicians as human beings.

If Jazz stations schedule their music, that frees up air talents to sound more creative on the air.

I don’t know if I’m a big fan of the modal thing. My gut tells me it’s much too restrictive and playing it too safe. But it does encourage show prep. Jazz radio involves show prep and not just going in and saying it’s Cannonball Adderley’s birthday today, so I’ll play this.

When you walk out of that studio, you should be so tired you gotta sit down for a half hour. The first thing I do when I go into the studio is disarm the telephone. Unless I ask for contest calls, I do not want people calling me! I’m at work.

What’s your take on air talents around the country?

You’d be surprised how many Jazz air talents don’t read newspapers. "Hey! Joe Henderson is on Charlie Rose tonight." What? USA Today may win a Pulitzer for Best Paragraph, but it’s a Bible for broadcasters because there’s so much stuff you can use to drop a comment on the air and tie it into your show. The Cyber listings are great, and you sound like you know what you’re talking about. You’re not just playing old Sonny Stitt records.

Any fond music memories?

I met a drummer once who played in a pit band for a cheesy dinner theater version of Sophisticated Ladies in Mountain Lakes, New Jersey. He told me his girlfriend had a CD out. I thought to myself, “Oh no, not again.” It was one of Diana Krall’s early Canadian records. I put her on the air about four weeks later.

When I was new at WBGO, this guy named Anthony Wilson was working at the station and there was this woman in the other room singing scales. I asked him, “Who is that person singing?” “That’s my wife,” he told me. They had just moved up from the South. We spoke and she told me she wanted to be a professional singer. It was Cassandra Wilson.

What is your parting wisdom for Jazz radio?

Make them tap their feet, shake their head, and snap their fingers. If you can get them to do that, you’ve done your job and they’re into Jazz.
Energized and back to the basics, Vanessa Rubin and producer John Clayton swing the place up. Play Vanessa's silk and satin duet with Freddy Cole.

25 24 BRAD MEHLDAU - Lyric jazz (Warner Bros.)
59 50 372 +15
25 25 JAE SINNETT - The Better Half (Heart Music)
52 50 372 -73
26 26 JIMMY BRUNO - Live At Birdland II (Concord Jazz)
58 50 368 +11
34 27 DIRTY DOZEN BRASS BAND - Buck Jump (Mammoth)
58 50 365 +61
26 28 JAMEY HENDERSON - Uncut Country and Kids Long Things (Creative Music Group)
60 50 360 +15
20 29 MCDOY TYNER - McCoy Tyner and the Latin All-Stars (Tear Jazz)
44 50 348 -86
30 29 CHICHO VALDES - Biyambwa Congo Blue Jazz
58 50 341 +63
31 31 DOMINIQUE EADE - The Long Way Home (JazzNote)
43 50 328 -152
31 32 PRYSM - Second Rhythm (Compass)
65 50 327 +56
27 33 MEILIN RAYNE TRIO - Remembering Wes (Savant)
45 50 324 -33
48 34 CHIP JACKSON - Is There A Jackson In The House (JazzKey)
50 30 321 +85
36 35 ROD McGHEE - The Blues (Concord Jazz)
56 50 319 +69
37 36 ANDY SUMMERS - Green Chimneys (JazzNote)
57 50 319 +20
37 37 AVSHAI COHEN - Devotions (Streit/Comcord)
41 50 319 -123
50 38 RODNEY JONES - The Undiscovered Four (Blue Note)
64 60 307 +85
38 39 JOHN STEIN - Green Street (A Records)
56 60 306 +11
34 40 CHICK COREA & ORIGINS - Change (Streit/Comcord)
57 50 304 +5
31 41 CHUCK MARRION - The Feeling's Back (Comcord)
29 60 284 -35
42 42 JASON MORAN - Soundtrack To Human Motion (Blue Note)
36 50 279 -115
43 43 DIANE EUBANKS - My Shining Hour (Tig)
55 40 274 +18
45 44 RICHARD GALIANO - French Touch (Sheryl Jazz)
48 50 250 -4
34 45 JANE IRA BLOOM - The Red Quartets (Arabesque)
58 50 240 +20
46 46 KENNY DREW JR. - Winter Flower (Milestone)
43 50 240 +5
50 47 WALLY SCHNALLE - That Place (Beebea)
38 50 240 -78
34 47 PETER MARTIN WOSS - Bass Hits (Milestone)
34 50 239 -72
49 49 JEFFREY SMITH - Down Here (Savant)
32 50 226 -31
50 50 JOE LOVANO/GREG OSBY - Friendly Fire (Blue Note)
44 50 225 +12
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<th>No.</th>
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<td>David Benoit</td>
<td>Professional Dreamer</td>
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<td>Roger Smith - Both Sides (Miramar)</td>
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<td>Tom Scott &amp; The L.A. Express - Smokin' Section (Windham Hill)</td>
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<td>The Rippingtons featuring Rusty Freeman - Trip (Windham Hill / JazzPak)</td>
<td>GRP</td>
<td>1987</td>
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<td>Bone James - Body Language (Warner Bros.)</td>
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<td>Peter White - Perfect Moment (Columbia/GRP)</td>
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<td>Joe Sample Featuring Lalah Hathaway - The Song Lives On (PRA/GRP)</td>
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<td>1987</td>
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<td>Spyro Gyra - Get the Magic (Windham Hill Jazz)</td>
<td>GRP</td>
<td>1987</td>
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**Smooth Jazz**

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<td><strong>Artist Profile</strong></td>
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<td><strong>On Classics in the Key of G, Kenny G picks the most historically melodic moments of mass appeal jazz and makes them his own.</strong></td>
<td>Slim Man</td>
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<td><strong>37</strong></td>
<td>Brian Tarquin - &quot;Darlin' Darlin' Baby&quot; (Indicted)</td>
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<td>Craig Chaquico - Four Corners (Higher Octave)</td>
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<td>Michael Paul - Midnight Passion (Milestone)</td>
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<td>Ryan Braithwaite - Full Speed (Atlantic)</td>
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<td><strong>41</strong></td>
<td>Guido Barberi - Che Corazón (Columbia/GRP)</td>
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<td><strong>42</strong></td>
<td>Diana Krall - &quot;Why Should I Care&quot; (Verve Music Group)</td>
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<td><strong>43</strong></td>
<td>Riccardo Smith - Flow (Heads Up)</td>
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<td>E. Caldwell/M. Scott - &quot;Show Me Your Devotion&quot; (Sin-Groove)</td>
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<td><strong>45</strong></td>
<td>Steve Reid - Passion In Paradise (Dorco)</td>
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<td><strong>46</strong></td>
<td>Marion Meadows - Another Side of Midnight ( Heads Up)</td>
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<td><strong>47</strong></td>
<td>Michael Franks - Barefoot On The Beach (Windham Hill Jazz)</td>
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<td><strong>48</strong></td>
<td>Bill Evans - Touch (Zebra)</td>
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<td><strong>49</strong></td>
<td>Marc Antoine - Madrid (NYC/GRP)</td>
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<td><strong>50</strong></td>
<td>Gabriela Anders - Wanting (Warner Bros.)</td>
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**Smooth Jazz**

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<td><strong>51</strong></td>
<td>Ken Nater - &quot;Ain't Nobody Got Nothing On Me&quot; (Motown)</td>
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<td><strong>52</strong></td>
<td>Dave Brown - &quot;Take Five&quot; (Higher Octave)</td>
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<td><strong>53</strong></td>
<td>Erroll Garner - &quot;Autumn Leaves&quot; (Prestige)</td>
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<td><strong>54</strong></td>
<td>Spyro Gyra - &quot;Get The Magic&quot; (Windham Hill Jazz)</td>
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**Review**

**Kenny G with Louis Armstrong**

Kenny G with Louis Armstrong (19) "What a Wonderful World" (Arista)

**Slim Man**

For my new record, Jazzified on GES Records, Merck Antoine plays on a couple of songs, Ken Navarro plays a solo on the opening single ("Sweet Serenade"), and Kevin Lewis (who plays with Shai, SWV, George Clinton and Bona Fide) added a funky R&B sounding saxophone throughout.

I wrote 30 songs for this record, but I kept going through the weeding out process. I thought about what I really liked about the very first Slim Man album and took a couple of years to reach that point. As a result, it took me a long time to get to the point where I felt I had the right collection of tunes. For the first time I wasn’t in a hurry and didn’t have a specific deadline. Jazzified was ready when it was ready, and I had no plans to put it out until I was sure it was done. I wanted to take my time.

Joe Ecole was the producer during the sessions. We recorded the music digitally on a 24-bit hard drive computer, which was a first for me since I’ve always been an analog gear hound. This was my first experience in the digital realm, and it was an educational experience as well. Plus, I’ve just received an endorsement deal from my Steinberger bass guitar guy. They made me an incredible custom fretless Steinberger. I used it for almost every song! I had a new toy to play around with, and I loved its sound.

"Sweet Serenade" has this swingy 12/8, shuffle kind of feel. It’s my favorite tune off the album and I’m glad we got good feedback to make it the first single. These days I’m in the position to go out on the road both as Slim Man and Bona Fide. While Joe is not quite the road warrior that I am, I’ll offer him whatever gigs come around and if he can make it live. If not, I’ll use somebody else, which is fine with him.

**Smooth Jazz & Vocals**

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<thead>
<tr>
<th>Artist Profile</th>
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<tr>
<td><strong>KENNY G</strong></td>
<td>with <strong>LOUIS ARMSTRONG</strong> (19) &quot;What a Wonderful World&quot; (Arista)</td>
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<td><strong>19</strong></td>
<td>Ken Nater - &quot;Ain't Nobody Got Nothing On Me&quot; (Motown)</td>
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**Kenny G**

"What a Wonderful World" (Arista)

Louis Armstrong is a god around the Gavin office. Senior Editor Quincy McCoy named his young son, Lou, after the legendary performer, and "Black and Blue" is (in our opinion) one of the greatest jazz anthems of all time. When Kenny G and his band performed this remake of "What a Wonderful World" on QVC, the sales orders must have rolled in. This is the ultimate clever image record for the current face of Smooth Jazz. On the full Classics in the Key of G CD, Kenny also covers gentle versions of Getz and Miles.

**Smooth Jazz**

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**Pick of the Week**

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The Conclave College

Consultant Randy Lane
Capstar Sr. VP/Programming Jack Taddeo
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 Yes/No)  
Modern AD (performance by Bobbyd Regland/Red Ant)  
Country

General Session
Emerging Audio Services - What you don’t know about DARS, DAB, Low Power FM and MicroRadio CAN Hurt You! A very high power discussion moderated by Tech Guru Mark Burnsberner.
Faculty Dick Ferguson (Sr. VP/GM), Al Brady law (VP/Programming - Command Audio), and more!

Lunch/Performance
Keynote Speaker
Jesse "The Governor" Ventura
(Featuring a musical presentation by Cal Hollar/Jericho Records)

Concurrent Sessions
Arbitron - What you MUST know!
Legends of Rock Radio presented by PYQG 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 Delicious/Virgin Records)  
AC (musical presentation by Julia Darling/wind-Up Records)  
Air Check Clinic

Format Symposiums
R&B/Smooth Jazz  
Soul 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. J" Najarian Faculty: Bishop Cheen (First Union Capital Markets), Michael O’Shea (New Northwest Broadcasting), Carl Sardes (The Journal Company), Ken O’Keefe (Chancellor Media) Presented by The M Street Journal

Awards Luncheon
Keynote
Mitch Albom - Author of the best selling "Tuesday’s with Morrie", ESPN Sports Personality
Presented by ABC RadioToday

Concurrent Sessions
Moderation: 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/VP/Programming's Promise)

 génér: What are YOU doing with the Internet! Practical advice from the pro’s who know. Moderator: Don Seidholz (Capotar/Omaha).
Faculty: Dave Casper (RAB), Amy Van Hoek (SunGubanks, Jim Smith (RadioWave.com), Michael Bau (Radio Data Group/WI), and more!

Format Symposiums
Rock  
Oldies  
Air Check Clinic  
This agenda is subject to change without notice

CONFERENCE REGISTRATION

The Conclave (612) 927-4487
4547 Minnesota Blvd., Suite 104
Minneapolis, MN 55446
www.theconclave.com

Name
Title
Call Letters/Company Name
Street
City State Zip
Telephone
E-mail

$99.00 Educator/Student/Free Agent/Faculty
$99.00 Before July 9th
$99.00 After July 9th

Amount Enclosed
Check

Account Number:
Exp. Date

Cardholder's Signature
Print Card Holder’s Name

Cancellation Policy: All cancellations must be submitted in writing. A refund less a $50 administrative fee will be issued after the conference if notified before 7/1/99. There is no fee to transfer your registration.

HOTEL REGISTRATION

Minneapolis Marriott City Center SOLD OUT
Radisson Hotel SOLD OUT

Crown Plaza Hotel (3 Blocks)
$82 Room Rate
Call (612) 338-2288

EXTRACURRICULAR ACTIVITIES

KDWB Variety Family Center Golf Classic - Wednesday PM
The Conclave Silent Auction - Thursday-Saturday
McVay Seminar - Thursday AM
The Jerry Clifton Seminar - Thursday AM
Twins vs Mariners - Saturday

CONCLAVE PARTNERS

The Conclave thanks the following organizations and individuals who have made significant contributions to the 24th annual Conclave: All Access Music Group, Arbitron, RAB, Bestless Records, Red Ant Records, Jisten Records, Fairwest Street, REO Speedwagon, MII, ABC Radio Today, Virgin Records, New Radio, PYQG, wind-Up Records, M Street Journal and more!

The Conclave... is a not for Profit Organization
"Mediabase 24-7 is the world's most comprehensive station monitoring and music tracking service. It's an amazing tool in today's ever-changing radio world for keeping up-to-date on the music and positioning on our client stations, market clusters and competition. When it comes to accuracy and timely information, nothing else comes close."

**Guy Zapoleon**  
President  
Zapoleon Media Strategies

"I use Mediabase 24-7 at least once a day, if not four to five times a day. I'm constantly checking our radio stations and find Mediabase extremely accurate and reliable."

**Michael Newman**  
Sr. CHJ Consultant  
Steve Smith Radio and Ratings

"McVay Media suggests Mediabase to all its clients. I'm impressed with the accuracy of the reports, how timely they are, and how information is more than just a music list. The difference between having Mediabase and living without it is like walking into a darkened room and suddenly someone turns on the lights!"

**Mike McVay**  
President  
McVay Media

"I've depended on Mediabase for accurate music information for years. 24-7 continues the tradition of dependable, accurate music and market information. I'd have a tough time doing my job without it."

**Gary Berkowitz**  
President  
Berkowitz Broadcast Consulting

"It didn't take the Shane Media staff long to become addicted to Mediabase 24-7. The data is clear. It's easy to access. Highlights help us find what we need quickly. Next to priority custom research, Mediabase 24-7 is the best way to get an instant, accurate feel for the music."

**Ed Shane**  
President  
Shane Media

"Rarely a day goes by when I don't use Mediabase 24-7. It not only helps me keep up-to-date daily on my clients and their competitors, it also enables consultants like myself to size up stations and markets without leaving the office."

**Randy Lane**  
President  
The Randy Lane Company

"Programming without Mediabase 24-7 is like racing blindfolded against Jeff Gordon. Either way, you're gonna lose. Our clients win by keeping their eyes on the road."

**Alex DeMers**  
President  
DeMers Programming