SPECIAL INSIDE
Diane Warren: She Writes the Songs

MUSIC

TOP 40
Pearl Jams Top 15

RHYTHM Crossover
Ginuwine Is The Real Thing

ALTERNATIVE
Filter: Welcome To The Fold

HOT A/C
Red Hot “Scar Tissue”

URBAN
Mary J. Blige Is All That

NEWS
Revenues Up 12%
CDnow in Label Alliance
ABC Signs Drudge

“Shes All I Ever Had” is Produced by Jon Secada and George Noriega for Estefan Enterprises, Inc. Management: Angelo Medina Enterprises

www.cbreords.com
www.columbiarecords.com
www.rickymartin.com
www.rickymartinmanagement.com
Summer Saturday nights just got hotter!

FREE (One night only)

Club Country LIVE
With Tony & Kris

Requests & Dedications • Games & Contests
Live In-Studio Guests • Original Custom Party Remixes • Instant Pizza Party Pack

It's America's coast-to-coast party! Club Country Live brings a fresh, energy-packed, music-filled party with in-studio guests mixed with requests and dedications to your station every Saturday night. Plus you get Tony & Kris's custom music remixes produced only for Club Country Live. Get in on the fun via satellite every Saturday night live from 7p-12m (ET).

For your free one night party trial, call your Premiere Radio Networks representative at 818-377-5300.

Saturday nights just got hotter with Club Country Live!
Bill Pearson: On Stickiness

Bill Pearson, President/CEO of RadioWave.com, boasts a background that spans the radio, Internet and music industries. He was a founding partner of Broadcasting Partners; he served as Sr VP of Prodigy, Inc., where he launched Prodigy Internet in November 1996; and as a musician, Pearson has performed professionally and published a book about Jazz: ‘Goin’ to Kansas City, (University of Illinois Press, 1987).

One of the things everybody talks about in terms of Web sites is “stickiness.” And what people mean when they talk about stickiness is trying to encourage people to stay on a Web site for a long period of time. Well, that isn’t what most people want to do; they want to go into a Web site to find out something, do something relatively quickly, and then go away to do something else. That’s true, even of Yahoo! and AOL.

One of the things we see as an advantage to a product like RadioWave is that, when someone is listening to audio, if something in that audio elicits some attention, it’s possible to call that item up and to click on something to find out more about that song or more about that advertisement. That, I think, is real stickiness. Radio is extraordinarily effective at driving Internet usage. We saw this at Prodigy, and I think every Internet company sees it, which is why Internet advertising on radio is growing so rapidly. But the question is, “What are you driving it to?”

Internet audio software, whether from a broadcaster or somebody else, makes it possible to click on a graphic for a song that’s playing, or to click on a graphic for an ad that’s airing. It creates an opportunity that isn’t peripheral; it’s primary. If the audio programmer has an ad that happens to hit a person at a time when they are interested in that ad’s message, if the software provides a means to find out more about that message, taking part is nothing like seeing a billboard. It’s an interest that the audio track has elicited and that the software makes possible to participate and buy. Banner advertising, as it stands now, will probably continue to lose value and be of interest only to advertisers on the largest Web sites, like AOL and Yahoo!

Then And Now

“There were similar cases in the 1980s but the defendants in those cases did not work for record companies. They were outside record promoters who came to the company and promised to make a hit using methods the companies presumed were legal.” —TOM MIBUSZ, U.S. ATTORNEY’S OFFICE, COMMENTING ON PAYOLA CHARGES FOLLOWING AN INVESTIGATION INTO FONOVISA.

Large Is As Large Does

“It’s amazing that in just over ten years, AMFM has emerged as the world’s leading radio enterprise. AMFM is the largest radio broadcaster with 169 stations, the most geographically diverse in serving over 105 markets, and the most listened-to station group with over 66 million weekly listeners.” —AMFM RADIO GROUP CEO JIMMY DIECASTRO, REACTING TO SHAREHOLDER APPROVAL OF THE CHANCELLOR-CAPSTAR MERGER AND SUBSEQUENT NAME CHANGE.

The New Gold Rush

“As middlemen, they’re terrified the digital revolution is leaving them behind, and they have a point—who needs ‘em? I mean, check out this download frenzy! No wonder Chuck D. and The Beast are distributing online—it really is the new Gold Rush.” —DOONESBURY’S JIMMY THOMPSON, COMMENTING ON RECORD LABEL REACTION TO DIGITAL DOWNLOADING, JULY 14 (UNIVERSAL PRESS SYNDICATE, © 1999).

Revenues Up 12% in May

The radio industry continues its record-setting pace for advertising sales during the month of May, with combined local and national revenues registering a 12 percent increase over monthly totals for the previous year. Compared to 1998, local ad dollars also increased by 12 percent in May, and national figures were up 9 percent over last year. May marked the 83rd consecutive month of revenue gains for the industry. In 1999 thus far, local advertising sales are up 13 percent ahead of the first five months of ’98, and national revenues have risen 9 percent.

Combined local and national advertising totals are up 12 percent year-to-date. Figures are based on the Radio Advertising Bureau’s index of more than 100 markets.
Sony, Time, CD Now, Join Forces

Sony, Time Warner, and CDnow this week announced plans to construct an online music and video powerhouse designed to serve as a major Web portal for the entertainment industry. Columbia House, co-owned by Time Warner and Sony, will merge into this new publicly traded entity, which will draw on the marketing resources and existing customers of its parent companies. "CDnow will be the space for music lovers to go," commented Time Warner Chairman/CEO Gerald Levin. "Anything you want you will be able to get at CDnow."

CDnow shareholders will exchange each of their shares for one share of the new firm's no immediate dollar value for the deal was released.

Sony Acquires Half of Loud

Sony Music announced it has acquired the 50 percent equity stake in Loud Records that previously was held by RCA Records, a unit of BMG Entertainment. Relativity Recordings, a wholly owned Sony Music label, will be merged into Loud, and the new company will be distributed by RED Distribution nationally, and by Sony Music Internationally. Steve Rifkind, who founded Loud Records in 1992, will continue to head the label.

XM Closes $250 M Deal

XM Satellite Radio has closed its $250 million investment deal with Clear Channel Communications, a unit of Hughes Electronics Corporation. The General Motors Corporation, and a private investment group comprised of Columbia Capital, Telcom Ventures, L.L.C. and Madison Dearborn Partners. XM parent company American Mobile Satellite also completed its acquisition of WorldSpace Inc.'s interest in XM. The company plans to offer subscribers a mix of music, news, talk, sports, and entertainment formats for about $10 a month.

ABC Signs Matt Drudge

Matt Drudge, Internet columnist and one of this year's Gavin Seminar keynote speakers, has inked a deal with ABC Radio Today Entertainment to host a weekend show. Drudge—the show, not the man—is billed as a topical commentary and listener call-in show airing 10 p.m. to midnight EST from ABC Studios in Los Angeles. "Never before has a national talk show debuted in so many top markets," said Geoff Rich, Executive Vice President of ABC Radio Today Entertainment. "Matt is by far the hottest new personality on radio."
Webcast your station free:

WEB RADIO .COM

Unlimited Bandwidth • Unlimited Streams

reach more listeners. increase market share. generate revenues.

www.webradio.com/gavin

contact: Affiliate Relations Department
888.643.6782, ext. 302 • sales@webradio.com

powered by EMBLAZE TECHNOLOGY INC.

*Special Introductory Offer. Free Setup, Support, Hardware, and Software. Free service for non-commercial stations, nominal fees for commercial stations, with first month free.
Putting On The Full Court Press For Press

So you've just dragged yourself back into the station, drained and exhausted after successfully pulling off your biggest promotion of the summer. Thousands of people attended, the morning show was in high gear working the crowd, dozens of clients basked in the glow of the event, and not one member of the press showed up to cover it. This has happened to everyone at one time or another. There's no way to guarantee coverage (or that you won't ID'd as 'a local radio station'), but there are ways to increase the odds in your favor. Like counting cards in Vegas.

First of all, you know how many press releases your public service director gets. Multiply that by ten and you'll have a pretty good handle on what an assignment editor at a TV station has to wade through. Like sending out a resume with a cover letter, faxing over a press release is boring. If you can get a prospective employer to spend eight seconds looking at your resume, you've already leapfrogged to the front of the pack.

The same goes for press releases. Make 'em sexy. Add an element that they can't ignore. Freezing the midday jock in ice? Send the press release attached to an ice cube tray.

When I did the Carolina's First Lottery in Charlotte, I researched where all the local TV anchors were from and stapled lottery tickets from their home states to the press releases. These were mailed with a Publishers Clearing House-type envelope with headshots of the morning show and the caption "You May Already Be A Winner!" It worked, and we were covered on every station in the market.

When Mega 100-Los Angeles capped off their $25,000 Cash Contest with a marathon spending spree last year, the press releases to the TV stations were accompanied by a laminated $100 bill. These were then donated to a charity when the TV crews arrived at the event. The charity angle is something that can't be ignored. Whenever you tie in a charity, it not only legitimizes your promotion and gives the airtight an additional reason to talk it up, but it provides you with an additional avenue for press. Besides the radio station sending out press releases, the charity (which usually has a staff member who's sole job is to drum up coverage) can hit it from their angle. And don't forget that a "stupid viewer" call (or two) the day of the promotion always helps, i.e. "Hey, do you guys know what's happening over on Hennepin Avenue? There's a giant truck and a pile of pumpkins and a steamroller. I was just wondering."

Choose your battles. Don't deluge these folks with press releases every time you have a remote or the night jock visits a high school. You know what a TV station is looking for: something compelling and exciting that they can fill fourteen seconds with. I had an extremely talented (and now famous) morning guy who press released the media every time he went to the bathroom. Or so it seemed. This so de-sensitized them that they never even glanced at his stuff after a while...and missed covering some of the truly great stunts and contests that he did pull off.

Press releasing is a skill. There are books and classes on how to write them, and it's worth your while to learn how to effectively do it. Getting coverage is half the reason we do most of the stuff that we do. And we all know the let-down when no media shows up.

---

Wanted: IT Whiz For Expanding Department

Gavin's looking for an IT professional to oversee our computer and network functions. Requirements include considerable experience in the maintenance of Macintosh hardware and software, the Internet, and email. Knowledge of LAN, routers, UNIX, FTP, HTML, DNS is also part of the job. ACUS 4th Dimension, Quark XPress, and Microsoft Word would be considered a real plus. Fax or email your resume and salary requirements to Natalie Duttsman at 415-495-8684 or natatelly@halvina.com. No phone calls please!
Be **Y2K** compliant  
Add Bill Zucker's new smash hit "**Millennium**" to your play list!

# 6 on the **Most Added Record** Chart in America after its first week out, Bill Zucker's "Millennium," is helping radio stations across the country prepare for the **New Millennium** celebration!

Bill wants to **thank** the early believers already on board the "**Millennium**" express!

<table>
<thead>
<tr>
<th>KBCQ</th>
<th>WIFX</th>
<th>KQNS</th>
<th>WMXB</th>
<th>WEIM</th>
</tr>
</thead>
<tbody>
<tr>
<td>WIDF</td>
<td>KOJM</td>
<td>WRZI</td>
<td>KROC</td>
<td>KEZU</td>
</tr>
<tr>
<td>WDMG</td>
<td>KHTR</td>
<td>WILI</td>
<td>KOTM</td>
<td>KHPY</td>
</tr>
<tr>
<td>KPEZ</td>
<td>KLBQ</td>
<td>WSFW</td>
<td>KTHO</td>
<td>WKRZ</td>
</tr>
<tr>
<td>WDRC</td>
<td>KLKC</td>
<td>KRSQ</td>
<td>KKCK</td>
<td>WIQQ</td>
</tr>
<tr>
<td>KONG</td>
<td>WKDR</td>
<td>KOKO</td>
<td>WOND</td>
<td>WSNU</td>
</tr>
<tr>
<td>WOYS</td>
<td>KYYY</td>
<td>KAYL</td>
<td>KMVR</td>
<td>WKWK</td>
</tr>
<tr>
<td>WMSX</td>
<td>KJOQ</td>
<td>WNSI</td>
<td>KOJM</td>
<td>WOYS</td>
</tr>
<tr>
<td>KNTI</td>
<td>WHYN</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

*Many more joining daily!*

**ON YOUR DESK NOW!**

*Stolen? Lost? Mishandled? Get your copy today by contacting:*

<table>
<thead>
<tr>
<th>AC Market</th>
<th>Top 40 Market</th>
<th>AAA Market</th>
<th>Top 40 Market</th>
<th>PR Firm</th>
<th>Record Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mazetta Promotion</td>
<td>McClusky Promotion</td>
<td>MacNet Promotion</td>
<td>TJ Promotion</td>
<td>LCO</td>
<td>Millennium</td>
</tr>
<tr>
<td>Tommy Mazetta</td>
<td>Lisa Campbell</td>
<td>Dave Mack</td>
<td>Lynda Tice</td>
<td>Sheila McGrady</td>
<td>(215) 796-2470</td>
</tr>
<tr>
<td>(303) 545-9990</td>
<td>(773) 938-1120</td>
<td>(609) 810-1566</td>
<td>(818) 841-2253</td>
<td>(323) 692-9999 x18</td>
<td></td>
</tr>
</tbody>
</table>

Now in the Top 5 of the **NMW “Next Up” Chart**
Lenny Braves the Heat
New York Metropolitan Museum of Art is loosening its tie by hosting a rock fashion exhibition from December 9 to March 19. On display will be some of the more important outrageous finery worn by Peter Gabriel, Lenny Kravitz, and Marilyn Manson. We don’t know if the man called Marilyn donated his plastic breasts—we can only hope. Speaking of Kravitz, although he complained to the UK press last month that he longed to take a break from touring after the scare he had at a New Jersey concert when he passed out from heat exhaustion, he has signed on for another tour of duty. He will be opening up for Smash mouth on their upcoming tour to promote their Astro Lounge album. Kravitz winds up his European festival swing dates on July 17, then chills out for a month before hitting the road on August 20 with the San Jose rockers. He will spend the next six weeks with them, finishing the tour on October 9.

Back in Black
Another dog lover may have to eat his words for the second time. Ozzy Osborne—who once paid for his bulldog Balrick’s face to be cosmetically altered—told fans earlier this year that the reunited Black Sabbath would break up at the end of this year’s Ozzfest, which winds down July 24 at The Great Rock and Roll Hall of Fame in Cleveland. But that doesn’t look like the case. The band not only is going out on the road for dates with Metallica and Slayer this August, but they’re slated for two shows this December in their home town of Birmingham, England on December 21 and 22. “For Black Sabbath it would only seem fitting to go back to our roots and end our career where it began, in the UK,” said the Ozzmeister, backpedaling just a little. The last time he made such a sweeping statement was in 1993, when he declared he was retiring from touring, only to haul his tired posterior back out on the road in 1995 on a tour he was forced to call “Retirement Sucks,” to promote his Ozzmosis album. An unexpected bonus for guitarist Tony Iommi is he became engaged to singer Maria Stholmen of Swedish rockers Drain T.H.—the only female act on this year’s Ozzfest—which might have everything to do with why Sabbath has continued its touring schedule.
In the aftermath of the Omagh bomb in Northern Ireland on the 15th of August, 1998; this album aims to raise funds for the victims and families. It also embodies the hope for peace and reconciliation throughout Ireland and beyond. It is a collective statement of sympathy for all those who have suffered as a result of the long history of conflict in Northern Ireland.

Scatter the seeds of peace over our land
So we can travel, hand in hand
Across the bridge of hope

‘The Bridge’
Shaun McLaughlin

Scatter the seeds of peace over our land
So we can travel, hand in hand
Across the bridge of hope

An album in aid of the Omagh Fund

Includes recordings by U2 | Sinéad O’Connor
Van Morrison | The Corrs | Boyzone | Enya
Liam Neeson | and many other Irish artists

CD AVAILABLE JULY 13

www.americanradiohistory.com
You Deserve the BEST!

BEST HAMBURGER
BEST SUNDAE
BEST PIZZA

The BEST Show on Radio!

THE NAB RADIO SHOW

TUESDAY – FRIDAY
August 31 - September 3, 1999
Orange County Convention Center
Orlando, Florida

This Year's NAB Radio Show is
Business Casual Attire!

The Early Bird Registration has been EXTENDED to 8/9!

For SPEEDY Registration...
Register Online www.nab.org/conventions/
Call 1.888.740.4622 or 1.301.682.7962 • Fax 1.301.694.5124

see you in
Orlando!
Changes at Nassau Broadcasting Top 40 WBBO (96.5)-Monmouth-Ocean: PD Neil Sullivan exits, along with MD/middays Alan Fox, and morning co-host Mike Brady. OM Mike Kaplan will oversee programming, based at nearby WJLX-Asbury Park. He can be reaching an APD/afternoon talent. In bound for mornings: Human Numan and producer Ken Winter from 2100-New York. Numan will team with existing co-host Diane Mitchell. Current afternoon jock Joey will temporarily handle middays. Joining as MD/afternoons is Gregg Pirillo from WJLX. Neil Sullivan can be reached at (732) 244-6427 or nsullil112@aol.com. Alan Fox is at (609) 660-2210.

Jefferson-Pilot Rhythm-Crossover KQKS (KS107.5)-Denver now has two prime openings: afternoons remain vacant, and now MD/swing jock Harrison Wood is leaving to pursue a full time on-air position closer to his home in the Pacific Northwest. Mail your stuff to PD Cat Collins, 1095 S. Monaco Pkwy., Denver, CO 80224.

KKFR (Power 92)-Phoenix afternoon co-host Mark Medina is headed back to KRO/-Tucson as APD/afternoons. Medina did nights there prior to KKFR. His current p.m. drive co-host C.K., who recently arrived from KYLD-San Francisco, will now fly solo.

Veteran programmer and consultant Joel Folger is in Kansas City as we speak, acting as in-house consultant at Top 40 KCHZ (295)-Kansas City. "I'll be in town for about a month," says Folger. "I look forward to working with (new owner) Syncom and co-PDs Mike Austin and Just Plain Dave." Syncom owns several other properties in the market, as well as in Phoenix and Mobile. 295.7 is a Mainstream Top 40 that leans, in Folger's words, "a little bit rhythmic." He can be reached in K.C. @ (913) 696-3700 or via premaster@preplinks.com.

At Rhythmic Top 40 KKI- Honolulu, MD James Coles has been upped to Interim PD.

WTCF (formerly "The Fox")-Saginaw is now Rhythmic Top 40 "Pirate Radio 100.5" under OM/PO Rich Stevens and consultant Jerry Clifton. "Pirate Mason," former morning show producer, will do middays; Mornings, afternoons and, other fine shifts are open. Packages to Rich Stevens, WTCF, 5196 State St., Saginaw, MI 48603. Reach Meier at (616) 429-9641, or ericmeier37@hotmail.com.

WKRQ (Q102)-Cincinnati OM Mike Marino links ex-KHFI-Austin night jock Len Lawler for the same shift. "My MD Jim Kelly is ecstatic, as he can now spend some quality time with his wonderful wife," Marino tells Gavin.

Former KBFM-McAllen-Brownsville PD Jeff "Hitman" Dewitt resurfaces in middays at Top 40 KIXY-San Angelo, TX.

WZPL-Indianapolis Promotion Director Jeff Graves exits to become Director of Special Events for the Indy 500 Festival. PD Tom Gjerdrum needs an immediate replacement. Packages to 9245 N. Meridian St., Suite 300, Indianapolis, IN 46260, or email your stuff to tomg@wzpl.com. And get this: telephone calls will actually be accepted! (317) 816-4000.

KISV (Kiss 94.1)-Bakersfield needs nights and a morning show sidekick. Night jock Tony Tates, exits for the same shift at KBOS (B95)-Fresno. Ironically, former B95 night jock Big Willy is filling Tates’s shift for now, but PD Bob Lewis wants tapes. Kiss 94.1, 1400 Easton Drive • 144-A, Bakersfield, CA 93309 EOE.

WFLZ To Hurl Listener Into the Heavens

In space, no one can hear you talk. WFLZ-Tampa will soon have the unique distinction of being the first radio station to send a listener into space...or at least the edge of space. The Clear Channel Top 40 has teamed up with Pepsi to help thrust the common pedestrian up to the front door of that final frontier.

"We’re sending a listener on a ‘Journey To The Edge Of Space’ with a privately-owned company called Space Adventures," PD Domino tells GAVIN. "We’ll send you a lot closer to space than John Denver ever got, plus, you’ll live to tell about it," adds Marketing Director Jay Griffiths helpfully.

Over the course of the three-week promotion, listeners will qualify, winning some swell Pepsi Star Wars items in the process. But let’s face it...it’s July-Star Wars is over," says Domino, in true PLZ style. We wanted to bring out audience a more compelling-sounding contest that sounds even bigger than Star Wars.

Truth be told, winning this prize will end up being a bit more strenuous than driving down to the station to pick up your family four-pack. This is a bonafide chance to bite off a considerable chunk of the ‘right stuff.’

The week-long event begins with the winner flying to Moscow (where the ‘Edge Of Space’ flight originated), and undergoing several days of orientation. “Hopefully, they won’t imbibe too much vodka before they board the MI,” says a concerned Griffiths.

After the training, the lucky winner will then hang on for his/her life as a Russian MI 25 propels their ass to a height of 80,000 feet at two and a half times the speed of sound. "At that altitude, 99 percent of the Earth’s atmosphere is below you," says Domino, who may or may not have actually looked that factoid up somewhere.

“You’ll be able to see the curvature of the Earth below, and the blackness of space above.”

It’s week one of the contest, and the response is already tremendous, especially from certain PLZ staffers, who look to the sky somewhat wistfully. “I got goose bumps just listening to the promo,” says Domino. “When somebody finally perfects a trip to the moon to civilians, I want be the first radio station to give one of those away.”

FOR MORE DETAILS, CHECK OUT WWW.SPACEADVENTURES.COM.
“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, Delser/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) 980-6600


www.americanradiohistory.com
**GavinTOP40**

**Top 40/40**

**TOP 40 HITS AT THE TOP 40 AQH STATIONS**

<table>
<thead>
<tr>
<th>(#)</th>
<th>TW</th>
<th>LW</th>
<th>TW</th>
<th>LW</th>
<th>Trend</th>
<th>Stats</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>JENNIFER LOPEZ - If You Had My Love (WOR)</td>
<td>2177</td>
<td>2077</td>
<td>+100</td>
<td>38</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>BACKSTREET BOYS - I Want It That Way (Jive)</td>
<td>2170</td>
<td>2131</td>
<td>+39</td>
<td>39</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>SMASH MOUTH - All Star (Warner Bros)</td>
<td>2090</td>
<td>2010</td>
<td>+80</td>
<td>40</td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>WILL SMITH - Wild Wild West (Overbrook/Interscope/Columbia)</td>
<td>1959</td>
<td>1954</td>
<td>+5</td>
<td>38</td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td>RICKY MARTIN - Livin' La Vida Loca (C2/CRC)</td>
<td>1653</td>
<td>1644</td>
<td>-19</td>
<td>38</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>CHRISTINA AGUILERA - Genie In A Bottle (RCA)</td>
<td>1603</td>
<td>1477</td>
<td>+131</td>
<td>37</td>
</tr>
<tr>
<td>7</td>
<td>7</td>
<td>BRITNEY SPEARS - Sometimes (Jive)</td>
<td>1543</td>
<td>1436</td>
<td>+107</td>
<td>37</td>
</tr>
<tr>
<td>8</td>
<td>8</td>
<td>MADONNA - Beautiful Stranger (Maverick/Warner Bros.)</td>
<td>1372</td>
<td>1410</td>
<td>-38</td>
<td>38</td>
</tr>
<tr>
<td>9</td>
<td>9</td>
<td>TLC - No Scrubs (SaFace/Arista)</td>
<td>1303</td>
<td>1465</td>
<td>-162</td>
<td>38</td>
</tr>
<tr>
<td>10</td>
<td>Blessid Union Of Souls - Hey Leonardo (She Likes Me) (PolyV)</td>
<td>1256</td>
<td>1203</td>
<td>+53</td>
<td>31</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>ENRIQUE IGLESIAS - Bailamos (Overbrook Music/Interscope)</td>
<td>1088</td>
<td>1011</td>
<td>+77</td>
<td>32</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>TAL BACHMAN - She's So High (Columbia/CRG)</td>
<td>1082</td>
<td>992</td>
<td>+90</td>
<td>34</td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>SIXPENCE NONE THE RICHER - Kids Me (Sound/Columbia)</td>
<td>1065</td>
<td>1188</td>
<td>-123</td>
<td>33</td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>BRANDY - Almost Don't Count (Atlantic)</td>
<td>1014</td>
<td>1030</td>
<td>-16</td>
<td>27</td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>SARAH MCLACHLAN - I Will Remember You (Ariatia)</td>
<td>990</td>
<td>973</td>
<td>+17</td>
<td>26</td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>SUGAR RAY - Someday (Lavato/Atlantic)</td>
<td>981</td>
<td>901</td>
<td>+80</td>
<td>33</td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>RICKY MARTIN - The Cup Of Life (C2/CRG)</td>
<td>969</td>
<td>872</td>
<td>+97</td>
<td>29</td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>PEARL JAM - Last Kiss (Epic)</td>
<td>949</td>
<td>698</td>
<td>+251</td>
<td>29</td>
<td></td>
</tr>
<tr>
<td>19</td>
<td>WHITNEY HOUSTON - It's Not Right But It's Okay (Arista)</td>
<td>936</td>
<td>873</td>
<td>+63</td>
<td>25</td>
<td></td>
</tr>
<tr>
<td>20</td>
<td>SHINE TAN - That Don't Impress Me Much (EMG)</td>
<td>916</td>
<td>1074</td>
<td>-158</td>
<td>31</td>
<td></td>
</tr>
<tr>
<td>21</td>
<td>CITIZEN KING - Better Days (#The Bottom) (Warner Bros)</td>
<td>884</td>
<td>772</td>
<td>+122</td>
<td>25</td>
<td></td>
</tr>
<tr>
<td>22</td>
<td>22</td>
<td>GOO GEE DOLLS - Slide (Wamer Bros.)</td>
<td>863</td>
<td>903</td>
<td>-40</td>
<td>34</td>
</tr>
<tr>
<td>23</td>
<td>23</td>
<td>TLC - Unpretty (Lavato/Arista)</td>
<td>858</td>
<td>788</td>
<td>+70</td>
<td>29</td>
</tr>
<tr>
<td>24</td>
<td>24</td>
<td>FASTBALL - Out Of My Head (Hollywood)</td>
<td>821</td>
<td>727</td>
<td>+94</td>
<td>25</td>
</tr>
<tr>
<td>25</td>
<td>25</td>
<td>EVERYLAST - What's It Like (Tommy Boy)</td>
<td>808</td>
<td>930</td>
<td>+122</td>
<td>28</td>
</tr>
<tr>
<td>26</td>
<td>26</td>
<td>SUGAR RAY - Every Morning (Lavato/Atlantic)</td>
<td>801</td>
<td>842</td>
<td>-41</td>
<td>37</td>
</tr>
<tr>
<td>27</td>
<td>27</td>
<td>98º - The Harshest Thing (Universal/UMG)</td>
<td>799</td>
<td>795</td>
<td>+4</td>
<td>32</td>
</tr>
<tr>
<td>28</td>
<td>28</td>
<td>KDJS KSJO - Tell Me It's Real (MCA)</td>
<td>777</td>
<td>767</td>
<td>-10</td>
<td>31</td>
</tr>
<tr>
<td>29</td>
<td>29</td>
<td>GOO GEE DOLLS - Black Balloon (Wamer Bros)</td>
<td>681</td>
<td>612</td>
<td>+69</td>
<td>27</td>
</tr>
<tr>
<td>30</td>
<td>30</td>
<td>EDWIN MCCART - I Could Ask For More (Lavato/Atlantic)</td>
<td>630</td>
<td>637</td>
<td>-7</td>
<td>29</td>
</tr>
<tr>
<td>31</td>
<td>31</td>
<td>LENNY KRAVITZ - Fly Away (Virgin)</td>
<td>613</td>
<td>565</td>
<td>+48</td>
<td>26</td>
</tr>
<tr>
<td>32</td>
<td>32</td>
<td>BRITNEY SPEARS - Baby, One More Time (Jive)</td>
<td>563</td>
<td>573</td>
<td>-10</td>
<td>36</td>
</tr>
<tr>
<td>33</td>
<td>33</td>
<td>VITAMIN C - Smile (Elektra/EEG)</td>
<td>553</td>
<td>440</td>
<td>+113</td>
<td>27</td>
</tr>
<tr>
<td>40</td>
<td>40</td>
<td>702 - Where My Girls At (Madow)</td>
<td>543</td>
<td>429</td>
<td>+114</td>
<td>21</td>
</tr>
<tr>
<td>39</td>
<td>39</td>
<td>LFQ - Summer Girls (Ariatia)</td>
<td>541</td>
<td>436</td>
<td>+105</td>
<td>23</td>
</tr>
<tr>
<td>34</td>
<td>34</td>
<td>EAGLE EYE CHERRY - Save Tonight (WORK)</td>
<td>532</td>
<td>545</td>
<td>-13</td>
<td>35</td>
</tr>
<tr>
<td>35</td>
<td>35</td>
<td>Whitney Houston/Faith Evans/Kelly Price - Heartbreak Hotel (Arista)</td>
<td>500</td>
<td>525</td>
<td>-25</td>
<td>25</td>
</tr>
<tr>
<td>31</td>
<td>31</td>
<td>MATCHBOX 20 - Back 2 Good (Lavato/Atlantic)</td>
<td>492</td>
<td>589</td>
<td>-97</td>
<td>24</td>
</tr>
<tr>
<td>35</td>
<td>35</td>
<td>MOMA - Angel Of Mine (ARIS)</td>
<td>464</td>
<td>499</td>
<td>-35</td>
<td>23</td>
</tr>
</tbody>
</table>

**FORMAT NEWS:**

Effective this week, Mediabase Top 40 WROX - Norfolk, VA flips back to Alternative as 'Extreme 96X' under PD Holly Williams.

**KPTV - Phoenix moves from Top 40 to the Alternative panel.**

**Snapshot:**

Lovefest: Lil' Troy

- "Top 5 phones on 'Wanna Be a Baller' by Lil' Troy" - Kashon Powell, MD, KBXX Austin
- "Lil' Troy is #2 callout on every demographic page, with very low burn." - Scooter Stevens, KSBX Austin
- "#2 phones on Lil' Troy, which we can't find...the first 14 record stores we called were all sold out." - Rich Stevens, OM/PD, Pirate Radio@100.5, Saginaw

**Ahead Of The Curve:**

- "Watch out for a song I played as an import at KDWB: 'Sex On The Beach' by Teaspoon (550 Music)-already Top 10 phones." - Rich Davis, PD, WZEE Madison
- "Be aware of 'When You Think About Me' by One Voice (Kamikaze)-it will be f***ing huge!" - Bob Lewis, PD, KISV Bakersfield
- "We're getting ready to pop this cool freestyle dance record, 'There Goes Your Heart' by Caprice (Fine Tune), and there are a couple of outside the box records: 'When You Think About Me' by One Voice (Kamikaze), and a female hi-energy dance record called 'Bailando' by Luna (Twisted/MCA)." - John Candelaria, OM, KQKQ El Paso
- "I love the new one from No Authority-the lead singer reminds me of a young Smokey Robinson, and the melody is as carefree as an afternoon on a rollercoaster." - Clarke Ingram, PD, WPXy-Rochester

**Quotation of the Day:**

- "To help celebrate July 4 with the proper dignity and respect, I dropped my pants and ran through the crowd screaming, 'I got your screeches right here!!'" - KOKO- Omaha PD Wayne Coy, who spent Independence Day in London.
- "I recently discovered that frequent use of call letters seems to increase what we like to call 'recognition.'" - WPXy-Rochester Clarke Ingram, offering some tongue-in-cheek pocket PD philosophy.
- "The worst-case scenario would be the sound of a 'pained mooning,' followed by a brick of cheese thudding on the ground." - KOKO Denver PD Cat Collins, describing the lowest rung on his ladder of his 'Cash Cow' sound effects.

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

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

<table>
<thead>
<tr>
<th>SPINS</th>
</tr>
</thead>
<tbody>
<tr>
<td>TW</td>
</tr>
<tr>
<td>-----</td>
</tr>
<tr>
<td>1</td>
</tr>
<tr>
<td>2</td>
</tr>
<tr>
<td>3</td>
</tr>
<tr>
<td>4</td>
</tr>
<tr>
<td>5</td>
</tr>
<tr>
<td>6</td>
</tr>
<tr>
<td>7</td>
</tr>
<tr>
<td>8</td>
</tr>
<tr>
<td>9</td>
</tr>
<tr>
<td>10</td>
</tr>
</tbody>
</table>

**Christina cracks the Top 10, performing above and beyond the call(put) of duty everywhere she's being played... Too many success stories to mention by name.**

### R/CHART BOUNDS

<table>
<thead>
<tr>
<th>TW</th>
<th>LW</th>
<th>Trend</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>702 - Where My Girls At (Motown)</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>112 - Anywhere (Bad Boy/Arista)</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>JENNIFER LOPEZ - If You Had My Love (W Pik)</td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>DESTINY'S CHILD - Bills, Bills, Bills (Columbia)</td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td>WILL SMITH - Wild, Wild West (Overbrook/Interscope/Columbia)</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>BACKSTREET BOYS - I Want It That Way (Liv)</td>
</tr>
<tr>
<td>7</td>
<td>7</td>
<td>TLC - No Scrubs (LaFace/Arista)</td>
</tr>
<tr>
<td>8</td>
<td>8</td>
<td>JA RUE - Holla Holla (IDJMG)</td>
</tr>
<tr>
<td>9</td>
<td>9</td>
<td>RUFF RYDERS - What Ya Want (Interscope)</td>
</tr>
<tr>
<td>10</td>
<td>10</td>
<td>RICKY MARTIN - Livin' La Vida Loca (C2/CGR)</td>
</tr>
<tr>
<td>11</td>
<td>11</td>
<td>BLUE - 868 (Track Masters/Columbia/CRG)</td>
</tr>
<tr>
<td>12</td>
<td>12</td>
<td>TYRES - lately (RCA)</td>
</tr>
<tr>
<td>13</td>
<td>13</td>
<td>K-CI &amp; JOJO - Tell Me It's Real (MCA)</td>
</tr>
<tr>
<td>14</td>
<td>14</td>
<td>ENRIQUE IGLESIAS - Bailamos (Overbrook Music/Interscope)</td>
</tr>
<tr>
<td>15</td>
<td>15</td>
<td>CHRISTINA AGUILERA - Genie In A Bottle (RCA)</td>
</tr>
<tr>
<td>16</td>
<td>16</td>
<td>JENNIFER LOPEZ - If You Had My Love (W Pik)</td>
</tr>
<tr>
<td>17</td>
<td>17</td>
<td>GINUWINE - So Anxious (550 Music)</td>
</tr>
<tr>
<td>18</td>
<td>18</td>
<td>HAPPILY EVER AFTER (DJMJ)</td>
</tr>
<tr>
<td>19</td>
<td>19</td>
<td>JA-Z/JUA/AM - Can I Get A ...Fella (IDJMG)</td>
</tr>
<tr>
<td>20</td>
<td>20</td>
<td>WHITNEY HOUSTON - It's Not Right But It's Okay (Arista)</td>
</tr>
</tbody>
</table>

### HyperACTIVE

<table>
<thead>
<tr>
<th>SPINS</th>
</tr>
</thead>
<tbody>
<tr>
<td>TW</td>
</tr>
<tr>
<td>-----</td>
</tr>
<tr>
<td>1</td>
</tr>
<tr>
<td>2</td>
</tr>
<tr>
<td>3</td>
</tr>
<tr>
<td>4</td>
</tr>
<tr>
<td>5</td>
</tr>
<tr>
<td>6</td>
</tr>
<tr>
<td>7</td>
</tr>
<tr>
<td>8</td>
</tr>
<tr>
<td>9</td>
</tr>
<tr>
<td>10</td>
</tr>
</tbody>
</table>

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

### ONLINE TRACKING SERVICES

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

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

Online tracking services now are available until 12 noon Wednesday Pacific Daylight Time.

**Gavin July 19, 1999**

www.americanradiohistory.com
G2K in SFO
February 16-20, 2000
"I got some eye-opening initial research on 702 which looks great...Top 15 after only a few days."

—Brian Bridgman, PD, WIQO (Q102)-Philadelphia
With an incredible jump from 17 to 4, The Hi & Mighty are probably the doppest independent on our panel.

Second week on the chart and shooting towards the Top 10. With one new add at WUSR and a spincrase of +144, you can't argue with that!

The Mood Swingaz

**CURRENT SINGLE**: "Mood Swingaz Anthem" b/w "Muslin"

**LABEL**: Raw Shack Records

**HISTORY LESSON**: Released the highly acclaimed single last summer, "The Blessin" b/w "No Stimulator," on Raw Shack Records. Using "their distinctive brand of verbal science with the confidence and panache of rap veterans," this group caught Hip-Hop heads off-guard. Then they put out the promo-only 45, "Final Friction," showing their appreciation of the tiny piece of plastic that so many crate diggers crave. Now they are back to re Respect our "Mood Swingaz Anthem" and "Muslin."

**HOW THEY GOT THE NAME MOOD SWINGAZ**

"Basically, it explains us and our style. Ya see, Saucerest is my brother and Hazel-Eyed is my cousin, so we have known each other all of our lives. We've seen each other's good sides and bad sides. When we come to the Hip-Hop game, we bring that all together and I believe we show that diversity in our music."

**ON RELEASING A 45**: (Schizophrenic) "We were going to release "Final Friction" as our next single but, after hearing the sample being used already by other artists, we decided against it. So we just threw it out as a teaser. We are thinking about doing something more because it's old school."

**ON THE NEW SINGLE**: (Schizophrenic) "We hope to sell at least 10,000 with this release but, most of all, we are just trying to make our presence felt. We want to establish ourselves and represent Jersey City in this Hip-Hop world."

---

**Gavin Station Reporting**

**THURSDAYS**

**SPORTY THEVZ (Roc-A-Fella/IDJMG)**

**RAP REPORTS ACCEPTED**

**THURSDAYS 9 A.M.-4 P.M.**

**Gavin Station Reporting**

**PHONE: (415) 495-1900, FAX: (415) 495-2580**

---

**RAH DIGGA - "Tight"**

(Elektra/EEG)

"This is the first hot female MC that I've heard in a while."

—Alli Fox, WCKS, Grand Rapids, MI.

---

**NOREAGA (72)** - "Oh No" (Penalty)

**DA SOWAD (53)** - "Rhyme Mania '99" (Replay)

**RAIDGE (35)** - "Compound/Booty Hoppa" (New Realm)

**U-GOD (27)** - "Bazur" (Wu-Tang)

**TRICK DADDY (15)** - "Sweatin' Me" (Sip-N-Slide/Atlantic)

---

**THE MOOD SWINGAZ**

"Basically, it explains us and our style. Ya see, Saucerest is my brother and Hazel-Eyed is my cousin, so we have known each other all of our lives. We've seen each other's good sides and bad sides. When we come to the Hip-Hop game, we bring that all together and I believe we show that diversity in our music."

"We were going to release "Final Friction" as our next single but, after hearing the sample being used already by other artists, we decided against it. So we just threw it out as a teaser. We are thinking about doing something more because it's old school."

"We hope to sell at least 10,000 with this release but, most of all, we are just trying to make our presence felt. We want to establish ourselves and represent Jersey City in this Hip-Hop world."
LORD HAVE MERCY

SAY WHAT!! SAY WHAT!!

THE PREMIERE SINGLE FROM HIS DEBUT ALBUM

THEE UNGODLY HOUR

Produced by, Scratch
Executive Producer - Guru Rap Wise
Management by: Mona S. - 1st Wave Management

www.lordhavemercy.com
Egypt, Music Director, WPHI/Philadelphia

Egypt calls herself a 23 year-old dynamic do-it-all. She began her radio career in 1996 as host of “Turn On the Quiet” at WRTI/FM, Temple University's jazz station. "I met Cathy Hughes at the IM convention (International Association of African American Music), a year before WPHI hit the market," says Egypt. "She was one of my idols. She said to me: ‘Hey, you never know...you might be working for me one day.’"

In February of 1997 WPHI debuted in Philadelphia and Egypt was hired to do overnights. She moved up to programming assistant, and is now Music Director and host of "Ultrasound: 4 Females Only," the station’s popular weekend show. Egypt graduated from Temple in 1999 with a degree in broadcasting, telecommunications, and mass media.

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

I know the big picture. I’ve experienced every part of the radio station so I understand everybody’s need and what my position can offer them.

What are your responsibilities as Music Director?

The overall job of the MD is to help shape the sound of the station. I think a good MD is someone with a good ear, an open mind, and on top of the listening patterns of their market.

How would you define the sound of your station?

The sound of our radio station is the sound of a new generation. If I had to pick a few artists that fit us perfectly they would be Lauryn Hill, 112, Busta Rhymes, Faith Evans, Jay Z, and Mary J. Blige.

How important is research in the selection of new music?

It’s our Number One resource, even with new music. We even request that record companies send us their initial research on every record. We want to know who’s playing it. What’s the soundscape report? Is it on MTV? What type of marketing plan is behind it? But don’t get me wrong...if I like a record and think it’s right for the station, I’ll go into the music meeting singing it’s praises. So let’s say it’s 50 percent gut and 50 percent research. Most of the new records that get on the air are because of gut; if you really know your market and your music, you can feel it when something is really gonna be a hit.

Blackstreet Makes It Hot This Summer

Blackstreet is set to release "Think About You," from their current hit album, Finally. "Think About You" is also featured on the soundtrack from the film The Wood. Pictured are video cinematographer/director Malik Sayed (center), with Blackstreet members (left to right) Teddy, Chauncey, Eric, and Terrell.
FROM THE HIGHLY ANTICIPATED SOUNDTRACK

MUSIC FROM THE DIMENSION MOTION PICTURE

Jagged Edge
featuring Jermaine Dupri

Keys To The Range

SINGLE IMPACT DATE: TUESDAY, JULY 20
ALBUM SURFACES IN STORES TUESDAY, AUGUST 17

Also available on the forthcoming
JAGGED EDGE ALBUM "JE HEARTBREAK."

MOVIE OPENS WEDNESDAY, AUGUST 25

PRODUCED BY JERMAINE DUPRI FOR SO DEF PRODUCTIONS. MANAGEMENT: ARTISTIC CONTROL MANAGEMENT.

WWW.JAGGEDEDGE.NET WWW.SODEF.NET WWW.COLUMBIARECORDS.COM WWW.DIMENSIONFILMS.COM

www.americanradiohistory.com
Destiny’s Child - Bills, Bills, Bills (Columbia) 1844 1614 +230 51
GINUINE - So Anxious (550 Music) 1616 1347 +269 49
Ginuwine continues his climb to the top of the chart.KKHT-Tucson (87), KJHT-Tucson (86), WFXF-Fort Wayne (61), WOJ-Detroit (56)
TOO - Where My Girls At (Motown) 1511 1479 +33 48
CASE - Happily Ever After (IDJMG) 1402 1431 -29 49
TYRESE - Madly (RCA) 1391 1363 +28 49
CHANTEL MOORE - Chante’s Got A Man (Sals/MCA) 1351 1463 -112 49
MAXWELL - Fortune (Columbia/CRG) 1346 1376 -30 48
WILL SMITH - Wild, Wild West (Overstock/Interscope/Columbia) 1239 1248 -9 48
K-CL & JOJO - Tell Me If It’s Real (MCA) 1201 1145 +56 48
BLACKEY - 808 (Track Masters/Columbia/CRG) 1165 1223 -58 45
R. KELLY - Did You Ever Think (Jive) 1119 1221 -102 47
LAURYN HILL - Everything’s Everything (Columbia/CRG) 1077 1091 -14 44
FAITH EVANS - Never Gonna Let You Go (Arista) 1042 888 +154 48
JUVENILE - Back That Ass Up (Cash Money/Universal) 995 878 +117 46
RUSS RYDERS - What Ya Want (Interscope) 957 873 +84 44
TRACIE SPENCER - It’s All About You (Capitol) 908 809 +99 44
ANYWHERE - Bad Boy (Arista) 898 951 -53 36
BRANDY - Almost Doesn’t Count (Atlantic) 877 1041 -164 45
MISSY ELLIOTT - All N My Grill (The Gold Mind Inc./Fastest) 837 665 +171 45
The airplay on this hit has never miss-fired. WJHM-Orlando (42), KXOA-Dallas (42), WSOJO-Richmond (39), WHTA-Atlanta (35)
MARTIN J. BLIGE - All That I Can Say (MCA) 806 506 +300 36
JAY-Z - Jigga My Nigga (LaFace/Interscope) 801 694 +107 39
JA RULE - Holla Holla (DIJMS) 794 837 -43 43
WHITNEY HOUSTON - It’s Not Right But It’s Okay (Arista) 748 824 -76 38
SILK - Meeting In My Bedroom (Elektra/EGG) 745 623 +122 41
NAUGHTY BY NATURE - Jamboree (Arista) 731 727 +4 43
ERIC BENET - Spend My Life With You (Warner Bros.) 722 624 +98 39
TLC - No Scrubs (LaFace-Arista) 699 846 -147 43
D R.H. - You Are Everything (Universal/Island) 687 735 -48 37
SILK - If You (Elektra/EGG) 676 685 -9 32
COKO - Sunshine (RCA) 650 471 +179 34
TLC - It’s Good At Being Bad (LaFace/Arista) 649 693 -44 37
KELLY PRICE - It’s Gonna Rain (Island Def Jam Music Group) 606 662 -56 34
MONICA - Street Symphony (Arista) 572 447 +125 33
JESSIE JESSUP - You (Sals/MCA) 539 533 +6 39
DEBORAH COX - We Can’t Be Friends (Arista) 528 464 +64 36
JIT MONEY - Who Do You (Priority) 528 569 -41 34
LIL’ TROY - Wanna Be A Baller (Republic/Universal) 502 491 +11 23
CHANTEL SAVAGE - Come Around (IDJMG) 468 482 +14 28
LOVE YOU LIKE I Do (Bad Boy/Arista) 465 379 +88 33
TRU - Hoody Hoo (No Limit/ Priority) 464 — — —
JESSIE JESSUP - ‘bout It, ‘bout It (Stax/MCA) 463 377 +86 30
PRO-YLE - I Ain’t The One (Motown) 438 424 +14 27
DAVE HOLLISTER - Baby Mama Drama (Dreamworks) 428 415 +13 26
AURYN HILL - Ex-Factor (Columbia/CRG) 421 464 +47 31
JENNIFER LOPEZ - If You Had My Love (WIR) 407 410 -3 21
NAS - Ye Don’t See Me Tonight (Columbia/CRG) 400 388 +12 32
BUSTA RHYMES - Do The Bus A Bus (Elektra/EGG) 395 351 +44 26
LERTY CITY F.L.A. - 24-7 (Jive) 363 441 -78 19
Q-TIP - Vendant (Villain/IDJMG) 361 — 24
DRU HILL - Beauty (Island Def Jam Music Group) 352 — —

TYRESE - Sweet Lady (RCA) 452
K-CL & JOJO - Life (MCA) 434
B.RHYMES feat. J.JACKSON - What’s It Gonna Be (Fistmode/Violator/Elektra/EGG) 267
FAITH EVANS - All Night Long (WEP/EGC) 222
FAITH EVANS - Love Like This (Bad Boy/Arista) 200
JAY-Z - I DAG Fella (IDJMG) 200
NEXT - Too Close (Arista) 195
ERIC BENET AND FAITH EVANS - Georgy Porgy (Warner Bros.) 189
JAY-Z/UM/AMIL - Can I Get A... (Roc-A-Fella/IDJMG) 150
RAFAEL SADAD - Get Involved (Hollywood) 154
R. KELLY - Home Alone (Jive) 150
W. HOUSTON/F. EVANS/K. PRICE - Heartbreak Hotel (Arista) 146
R. KELLY - When A Woman’s Find Up (Jive) 143
TRINA AND TAMARA - What’s Gonna Come Here For (Columbia/CRG) 139
LAURYN HILL - Doo Wop (That Thing) (Ruffhouse/Columbia/CRG) 136
JAGGED EDGE - Gotta Be So (So Del/Columbia/CRG) 121
ALIYAH - Are You That Somebody (Atlantic) 119
THE ROOTS - You Got Me (MCA) 112
JUVENILE - Ha (Universal/MCA) 109
DRU HILL - These Are The Times (Island Def Jam Music Group) 99

MARY J. BLIGE - All That I Can Say (MCA) 806 +300
GINUINE - So Anxious (550 Music) 1616 +209
TRU - Hoody Hoo (No Limit/Priority) 464 +243
DESTINY’S CHILD - Bills, Bills, Bills (Columbia) 1644 +200
WHITNEY HOUSTON - My Love Is Your Love (Arista) 295 +209
COKO - Sunshine (RCA) 650 +179
MISSY ELLIOTT - All N My Grill (The Gold Mind Inc./EastWest) 837 +171
FAITH EVANS - Never Gonna Let You Go (Arista) 1042 +154
IDEAL - Get The Hell On (Get Gone) (No Die/Bryne/Trig) 324 +143
BLACKSTREET - Think About You (Jive) 332 +128

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

Barry Mayo should write a book about his 20 plus years in radio. His career history reads like a Cinderella story of how hard work, perseverance, and aggressiveness can lead to success. Mayo has accomplished what many Program Directors only dream of. As a PD, Mayo guided such stations as WGGM-FM-Philadelphia and WIXS (KISS FM)-New York from nowhere to Number One. He became one of the very few African American General Managers in the radio business at WRKS. And in 1988, Mayo formed Broadcasting Partners Inc., with his long-time associate Leo Simonson, successfully running a live radio station company. Today, as the country’s leading Urban consultant Mayo, President of MayOmedia, has used his programming and management background to lead numerous radio stations to success. Mayo entered an exclusive agreement with ABC Radio Networks several years ago to consult them on further urban programming. Recently, while giving a presentation on the business of radio, Mayo was asked what he thought were the most important issues black radio personalities and programmers should understand to survive in radio. His response: “Ask yourself these questions: Does my company really need me, and what can I do to make myself more valuable?” Mayo explained that everyone at some point needs to learn all functions of the radio station and, even more important, consume themselves in the business of radio. “Radio today is an investment-driven business, concerned only with cash flow and the return on the dollar,” Mayo stressed. “Too many people are focused on small insignificant issues, when survival is simply about assisting in feeding the bottom line.”

SnapSHOTS

SKE’KSPERE STRIKES

BACK. Producer: Scherpe has hit the charts again with “Bills, Bills, Bills” by Destiny’s Child. This is of course following his Platinum single “Scrubs,” which he wrote and produced for TLC. “Bills” marks Scherpe’s second entry in the Top 10 in the last few weeks. Pictured is She’kspere with the lovely ladies of Destiny’s Child.

GANG STARR NABS NOMINATIONS

Virgin Records Rap stars Gang Starr have received a pair of nominations for “The Source Hip-Hop Music Awards.” The duo—Guru and DJ Premier—earned nominations in two prime categories: Artist of the Year and Group, plus DJ Premier was nominated as Producer of the Year. The Source magazine organized the new award presentation as a way of spotlighting rap’s most popular recording artists, performers, lyricists, and producers.

MORE ON GANG STARR

It’s certain to be one of the hottest musical events of the summer. The band is joining forces with Macy Gray and The Roots on August 11th at New York’s Hammerstein Ballroom. Earlier this year, The Roots sold out the 3,475 seat venue performing solo.

PD’S HEAD DOES A 360°

OK, so you’re a major market PD. What would you do to have Gionwine, Chante Moore, Destiny’s Child, Case, and Silk all show up at your big summer event? Sell your soul! Somebody notify the Exorcist to make a housecall on WTCI-Indianapolis PD Brian Wallace. This weekend, all of the aforementioned R&B stars are scheduled to do airshifts at the Indiana Black Expo Summer Celebration, the largest and longest-running cultural event of its kind. “Yeah, I guess this lineup’s got a little heat,” Wallace tells gmali as he enjoyed his lunch—a steaming bowl of pea soup...

BADUS IS BACK

Motown Records will release a new single from Erykah Badu called “Southern Gul.” Earlier this summer, Badu went into the studio with MCA recording artist Rahzel for her new album. Twenty minutes later, what began as a brief unprepared session interlude blossomed into an impromptu single, “Southern Gul.” The song will appear on Rahzel’s debut MCA release as well as Badu’s highly-anticipated Sophomore studio album due out at the end of the year.

WORDS SPOKEN HERE

In celebration of Black Music Month, Sony Music Entertainment Corporate Affairs host a symposium where poetic legends Nikki Giovanni and Gil Scott-Heron joined forces with five other dynamic spoken word artists. Pictured (top left to right): LeBaron Taylor, Sr. VP Corporate Sony Music, Jessica Care Moore, Gil Scott-Heron, Issisa Bey, Sr. Director, Corporate Sony Music, Sekou Sundiata, and Carl Hancock Rux. Seated are Nikki Giovanni, Laini Matala, and Sarah Jones.

GavinUrn
<table>
<thead>
<tr>
<th>Station</th>
<th>City</th>
<th>PD</th>
<th>MD</th>
<th>Frequency</th>
<th>City</th>
<th>Program</th>
<th>Format</th>
</tr>
</thead>
<tbody>
<tr>
<td>WJNL-Detroit</td>
<td>PD: Nate Bell</td>
<td>MD: Howard W. Johnson</td>
<td>(313) 871-0599</td>
<td>WJDL</td>
<td>Detroit</td>
<td>WJDY Radio</td>
<td>Top 40</td>
</tr>
<tr>
<td>WJLB-Detroit</td>
<td>PD: Michael Saunders</td>
<td>MD: Howard W. Johnson</td>
<td>(313) 965-2001</td>
<td>WJLB</td>
<td>Detroit</td>
<td>WJLB Radio</td>
<td>Top 40</td>
</tr>
<tr>
<td>KGGB-Los Angeles</td>
<td>PD: Harold Austin</td>
<td>MD: Dorsey Foster</td>
<td>(213) 613-1800</td>
<td>KGGI</td>
<td>Los Angeles</td>
<td>KGGI Radio</td>
<td>Top 40</td>
</tr>
<tr>
<td>WGLC-Chicago</td>
<td>PD: Eloy Smith</td>
<td>MD: Jay Alan</td>
<td>(312) 927-8890</td>
<td>WGLC</td>
<td>Chicago</td>
<td>WGLC Radio</td>
<td>Top 40</td>
</tr>
<tr>
<td>WEDR-Miami</td>
<td>PD:cadmic</td>
<td>MD: Lisa</td>
<td>(305) 427-7711</td>
<td>WEDR</td>
<td>Miami</td>
<td>WEDR Radio</td>
<td>Top 40</td>
</tr>
<tr>
<td>WHTE-Atlanta</td>
<td>PD: Sean Taylor</td>
<td>MD: Michael J. Smith</td>
<td>(404) 785-9795</td>
<td>WHTE</td>
<td>Atlanta</td>
<td>WHTE Radio</td>
<td>Top 40</td>
</tr>
<tr>
<td>WVEE-Atlanta</td>
<td>PD: Tony Brown</td>
<td>MD: Doreen Shabazz (404) 801-8900</td>
<td>V-103</td>
<td>WVEE</td>
<td>Atlanta</td>
<td>WVEE Radio</td>
<td>Top 40</td>
</tr>
</tbody>
</table>

**WPHI-Philadelphia**

- **WPHI** Philadelphia 103.9
- **WDTJ-Detroit** WDJ 105.9
- **WJLB-Detroit** WMKL 106.1
- **WKYS-Washington** WPGC-FM 99 Jamz
- **WEDR-Miami** WEDR 97.9
- **WHTE-Atlanta** WHTE 97.9
- **WVEE-Atlanta** WVEE 106.3

---

"The Mary J. is off the hook,"—Daisy Davis, APD, WDAS/FM-Philadelphia.
Edwin McCain on Diane Warren

No tribute to Diane Warren would be complete if we didn’t speak with the performer who is currently soaring up several format charts with one of her songs, and that would be Lava Atlantic recording star Edwin McCain, whose “I Could Not Ask For More” is a hit at Hot AC, A/C, and Top 40 radio right now.

In fact, if you look closely at the liner notes of McCain’s latest CD Messenger, you’ll find that only two songs weren’t penned by McCain, one of them being Warren’s composition. When asked how he came to choose the song for his new album he candidly tells Gavin, “Actually, Diane picked me. She called and said, ‘I wrote a song and I think you’d be great singing it.’”

Needless to say, McCain was honored and flattered by Warren’s request, but there was still some trepidation on his part because as he readily admits, “I usually don’t do other people’s music.” Listening to a demo of the song was all it took, as Edwin says, “There was a universality to it and it had such a great chorus and sentiment to it. I felt like I could adequately portray what she was trying to convey in the song.” The rest is obviously quickly becoming pop music history.

We also asked Edwin what he most admired in Warren as a fellow songwriter and he says, “Her tenacity... she shows up at work at 9 in the morning and starts writing and she’s just driven to be a songwriter.

“I think that takes an overwhelming amount of emotional fortitude. I don’t care who you are or how methodically you approach songwriting. To come in every day and really dig deep, if you’re writing a song, you’re always attached to it. I think Diane’s strength as a songwriter illustrates her strength as a person, and the depth of her emotional character, too.”

Mornings with Orly Knutson on WLTE-Minneapolis

For our annual Conclave issue, we know that many attendees take this chance to also check out what’s on the air in the Twin Cities. As far as mainstream AC goes, you’re invited to tune into Lite 104 and give WLTE-Minneapolis’ morning man Orly Knutson a listen any time between 5:30 and 9:00 a.m. weekday mornings.

The station’s Web site (www.wlte.com) describes his on-air style as “engaging and friendly.” Knutson, who has manned WLTE’s morning show for the past 11 years, is also “one of the most recognized and approachable personalities in Twin Cities radio.” Off the air, Orly is described as an accomplished musician, who also has a love for antiques and classic cars.

Gavin caught up with him for a brief one-on-one to give you a glimpse at one of the Twin Cities’ star radio performers.

Why did you become an air personality? “To meet chicks, get rich, and have a Jag.”

What’s the primary reason Conclave attendees should tune into your show? “It will be your only chance to hear a jock from Fargo whose real name is Orly Knutson.”

Your current favorite song WLTE is playing right now? “I Don’t Want To Miss A Thing” from Aerosmith.

Your most embarrassing on-air moment? “I had the mic on, but the pot turned down, so I couldn’t hear myself. The DJ came in and fixed it, but he also called me a ‘dummy.’”

Your greatest on-air moment? “Going from Fargo to WIBG-Indianapolis. A big jump to a great radio station.”

Your favorite local restaurant? “The Italian Pie Shop & Winery on Grand Avenue in St. Paul.”

Your favorite local sports team? “Basketball’s Minnesota Timberwolves.”

Your favorite lake to walk around? “Pig’s Eye.”

Your favorite store at the Mall of America? “The Magic Shop.”

The tourist attraction you can’t miss? “The Mall of America.”

Minneapolis’ best kept secret? “The Como Zoo.”

ARTIST PROFILE

Julia Darling

LABEL: Wind-Up
PROMOTIONAL CONTACT: Lori Holder-Anderson (206) 842-2851
CURRENT SINGLE: “Bulletproof Belief (Divine Intervention)”
HOMETOWN & BIRTHDATE: “New Plymouth, New Zealand, November 6, 1976.”
MAJOR INFLUENCES: “Radiohead, Jeff Buckley, The Beatles, and Rodriguez.”
WHAT RADIO STATION(S) DID YOU GROW UP LISTENING TO? “93.2 Energy FM and Radio Taranaki (both in New Zealand).”
THINGS THAT MAKE YOU HAPPY: “Writing new songs, good, good meals, and of course, love.”
THINGS THAT MAKE YOU SAD: “Being away from my family.”
WHAT OR WHO INSPIRES YOUR SONGWRITING? “My family, my friends, and my enemies.”
THE ONE THING YOU NEVER LEAVE HOME WITHOUT: “My family, my friends, and my enemies.”
WHEN YOU WERE YOUNGER, YOU WANTED TO GROW UP AND BE: “Margot Fonteyn.”
WHO’S THE MOST INTERESTING PERSON YOU’D LIKE TO KNOW AND WHY?: “Radiohead’s Thom Yorke, because he’s more talented for this Earth.”
FUTURE AMBITIONS: “To write an entire box set of good songs.”
QUOTE ABOUT YOUR MUSIC: “They’re pop/rock songs that take u-turns and end up somewhere near art rock.”

26 • gavin July 19, 1999
mary griffin

"we can get there"
from the motion picture "Family Tree"

Billboard Club Chart Dance Debut #49*
#1 Billboard Club Sales Breakout!

*Impacting at AC NOW!

Already on:
WTVR  WLTQ  WLIF  WDEF  WAJI  WBEB  WWLI
KWAV  KOJM  WVLT  KYMN  WLKI  KKOR...and more

produced by
Brad Gilderman, Harvey Mason, Jr. and Mike Curb

STILETTO Management
John Leventi • Gary Kief

www.marygriffin.com

CURB RECORDS
www.curb.com

VARYGRIFFIN

we can get there

from the motion picture "Family Tree"
SHANIA
As featured in the motion picture, Notting Hill, starring Julia Roberts and Hugh Grant. Soundtrack available on Island Records.

Gavin #1 Most Added!
R&R #1 Most Added!
53 Total Stations first week!
Over 13 MILLION in sales!

Visit www.shania-twain.com and www.mercury-nashville.com
Produced by Robert John "Mutt" Lange
Jon Landau Management: Jon Landau, Barbara Carr
©1999 Mercury Records, a PolyGram Music Company
#1 in 18 countries! Over 5 million singles sold! A global phenomenon!

DAVID JOY - WPCH
"This record is THE BUZZ record! Every time it plays the phone rings. The most phone active record we've got."

BARRY McKay - KLSY
"Every time we put this song on, we get immediate calls asking who is it. This song generates more phone response than anything else we have right now."

GARY NOLAN - WLTE
"'No Matter What' they tell you, this is a hit record! The most requested song at WLTE. Huge female phones."

GARY BALABAN - WLIF
"Every time we play it we get great phones! Our audience only reacts this way to stellar records. I knew it was a hit the first time I heard it!"

SCOTT TAYLOR - KOSI
"...The new Boyzone single, 'No Matter What,' is just tearing up the phones at KOSI. It's on FIRE! I can't remember when a new song has generated so much listener interest and reaction...The listeners have already made it #1!"

RON HARRELL - KIMN
"When a song gets phones this strong at a Mainstream A/C station, you know you've got a hit record!!!"

Also includes songs from
98°, Elvis Costello, Steve Poltz, Shania Twain & more.
From the creators of "Four Weddings And A Funeral".
Starring Julia Roberts & Hugh Grant.
Wide film release - over 2,000 screens - on May 28

www.polygram-us.com/boyzone
**A/CCHARTBOUND**

<table>
<thead>
<tr>
<th>SPINS</th>
<th>ARTIST</th>
<th>ALBUM</th>
<th>WEEKLY TRENDS</th>
</tr>
</thead>
<tbody>
<tr>
<td>49</td>
<td>ENRIQUE IGLESIAS</td>
<td>- Balmamos (Overbrook Music/Interscope)</td>
<td>1197</td>
</tr>
<tr>
<td>43</td>
<td>PAUL ANKA &amp; ANTHEA ANNA</td>
<td>- Do I Love You (Epic)</td>
<td>1206</td>
</tr>
<tr>
<td>41</td>
<td>NATALIE MERCHANT</td>
<td>- Life Is Sweet (Elektra/EG)</td>
<td>969</td>
</tr>
<tr>
<td>38</td>
<td>ROBBIE WILLIAMS</td>
<td>- Millennium (Capitol)</td>
<td>828</td>
</tr>
<tr>
<td>33</td>
<td>BRANDY</td>
<td>- Almost Doesn’t Count (Atlantic)</td>
<td>138</td>
</tr>
<tr>
<td>31</td>
<td>RICKY MARTIN</td>
<td>- She’s All I Ever Had (C/Z/CRG)</td>
<td>80</td>
</tr>
<tr>
<td>27</td>
<td>FASTBALL</td>
<td>- Out Of My Head (Hollywood)</td>
<td>79</td>
</tr>
<tr>
<td>23</td>
<td>ELVIS COSTELLO</td>
<td>- She (IDMJ)</td>
<td>679</td>
</tr>
<tr>
<td>22</td>
<td>MARY GRiffin</td>
<td>- We Can Get There (Curt)</td>
<td>651</td>
</tr>
<tr>
<td>21</td>
<td>SMASH MOUTH</td>
<td>- All Star (Interscope)</td>
<td>615</td>
</tr>
</tbody>
</table>

**A/CCURRENTS**

<table>
<thead>
<tr>
<th>SPINS</th>
<th>ARTIST</th>
<th>CHOREOGRAPH</th>
<th>WEEKLY TRENDS</th>
</tr>
</thead>
<tbody>
<tr>
<td>581</td>
<td>SARAH McCLACHLAN</td>
<td>- Angel (Warner Sunset/Reprise)</td>
<td>1197</td>
</tr>
<tr>
<td>572</td>
<td>EDWIN McCAIN</td>
<td>- I Could Not Ask For More (Lava/Atlantic)</td>
<td>1206</td>
</tr>
<tr>
<td>569</td>
<td>SAVAGE GARDEN</td>
<td>- Truly Madly Deeply (Columbia/CRG)</td>
<td>969</td>
</tr>
<tr>
<td>562</td>
<td>SHANIA TWAIN</td>
<td>- You’re Still The One (Island Def Jam Music Group)</td>
<td>828</td>
</tr>
<tr>
<td>560</td>
<td>MONICA</td>
<td>- Angel Of Mine (Arista)</td>
<td>793</td>
</tr>
<tr>
<td>551</td>
<td>EDWIN McCAIN</td>
<td>- I’ll Be (Lava/Atlantic)</td>
<td>793</td>
</tr>
<tr>
<td>549</td>
<td>FAITH HILL</td>
<td>- This Kiss (Warner Bros.)</td>
<td>679</td>
</tr>
<tr>
<td>546</td>
<td>LeANN RIMES</td>
<td>- How Do I Live (MCG/Curt)</td>
<td>651</td>
</tr>
<tr>
<td>546</td>
<td>PHIL COLLINS</td>
<td>- True Colors (Atlantic)</td>
<td>615</td>
</tr>
<tr>
<td>546</td>
<td>NATALIE IMBRUGLIA</td>
<td>- Ton (RCA)</td>
<td>613</td>
</tr>
</tbody>
</table>

**G2Most Added**

<table>
<thead>
<tr>
<th>ADDS</th>
<th>ARTIST</th>
<th>SONG/PUBLICATION</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>5</strong></td>
<td>SARAH McCLACHLAN</td>
<td>&quot;You’ve Got A Way&quot; (Island Def Jam Music Group)</td>
</tr>
<tr>
<td><strong>4</strong></td>
<td>SOPHIE B. HAWKINS</td>
<td>&quot;I’ll Always Love You&quot; (Warner Bros.)</td>
</tr>
<tr>
<td><strong>4</strong></td>
<td>KATHY TROCCOLI</td>
<td>&quot;Remember&quot; (Monarch)</td>
</tr>
<tr>
<td><strong>4</strong></td>
<td>KENNY G. LOUIS ARMSTRONG</td>
<td>&quot;What A Wonderful World&quot; (Arista)</td>
</tr>
<tr>
<td><strong>3</strong></td>
<td>GOO GOO DOLLS</td>
<td>&quot;Slide&quot; (Warner Bros.)</td>
</tr>
<tr>
<td><strong>3</strong></td>
<td>BRITNEY SPEARS</td>
<td>&quot;Baby One More Time&quot; (LJ)</td>
</tr>
<tr>
<td><strong>3</strong></td>
<td>JAMES INGRAM</td>
<td>&quot;I Believe In You&quot; (Private Music/Windham Hill)</td>
</tr>
<tr>
<td><strong>3</strong></td>
<td>BARBRA STREISAND</td>
<td>&quot;Dreamed Of You&quot; (Columbia/CRG)</td>
</tr>
<tr>
<td><strong>3</strong></td>
<td>ROBERT PALMER</td>
<td>&quot;True Love&quot; (Pyramid/Rhino)</td>
</tr>
<tr>
<td><strong>3</strong></td>
<td>THE ARTIST</td>
<td>&quot;1999&quot; (Warner Bros.)</td>
</tr>
</tbody>
</table>
Already a hit at Urban, Urban AC, and NAC Radio!

From his #1 Billboard album

Also featuring "Into the Blue," "All Night Long," and Janet Jackson's "I Get Lonely."

Produced by Paul Brown and Boney James
**GavinHotAC**

### HotAC

<table>
<thead>
<tr>
<th>LW</th>
<th>HW</th>
<th>SPINS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>20</td>
<td>2758</td>
</tr>
<tr>
<td>2</td>
<td>21</td>
<td>2394</td>
</tr>
<tr>
<td>3</td>
<td>22</td>
<td>+364</td>
</tr>
<tr>
<td>4</td>
<td>23</td>
<td>77</td>
</tr>
</tbody>
</table>

**“All Star” jumps into the prized #1 spot. Is the most played tune at stations like KZRR-Des Moines (60), KGL-Denver (61), KXPS-Boise (62), and KRON-Kansas City (59).**

**GavinHotAC Chartbound**

<table>
<thead>
<tr>
<th>HW</th>
<th>SPINS</th>
</tr>
</thead>
<tbody>
<tr>
<td>164</td>
<td>LEN - Steal My Sunshine (550 Music)</td>
</tr>
<tr>
<td>174</td>
<td>DIDO - Here With Me (Arista)</td>
</tr>
<tr>
<td>171</td>
<td>JEWEL - Jupiter (Atlantic)</td>
</tr>
<tr>
<td>168</td>
<td>CHIS ISAAC - Baby Did A Bad Bad Thing (Reprise)</td>
</tr>
<tr>
<td>134</td>
<td>THE HONEYDOGS - I Miss You (Slant Def Jam Music Group)</td>
</tr>
<tr>
<td>133</td>
<td>CHRISTINA AGUILERA - Gene in a Bottle (RCA)</td>
</tr>
<tr>
<td>121</td>
<td>GARBAGE - When I Grow Up (Amp/Interscope)</td>
</tr>
<tr>
<td>127</td>
<td>PRETENDERS - Human (Warner Bros.)</td>
</tr>
<tr>
<td>126</td>
<td>OLD 97'S - Munster (Or A Heart Attack) (Elektra/EGG)</td>
</tr>
<tr>
<td>103</td>
<td>ENRIQUE IGLESIAS - Bailamos (Overbrook Music/Interscope)</td>
</tr>
</tbody>
</table>

**GavinHotAC Recurrents**

**HyperACTIVE**

**GavinHotAC MostAdded**

**GavinHotAC SpinCREASE**

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

**ALL NON-VIA-MEDIABASE CHARTS ARE COMPILLED 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.**

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

- Hot A/C: Please report by 5 p.m. (PDT) on Mondays.
- Mainstream A/C: Please report by 2 p.m. (PDT) on Tuesdays.

You may call in (415) 495-1990 or fax (415) 495-2580 your report. Thank you very much.
Kendall Payne
“Closer To Myself”

Already on 36 Adult Alternative stations including these major markets:

WBOS - BOSTON
KTCZ - MINNEAPOLIS
WMMM - MADISON
WRLT - NASHVILLE
WKOC - NORFOLK

Testifying from KTCZ -
“Kendall’s live performance was truly impressive! She is an artist with An unlimited future!” - Mike Wolf, MD

Upcoming appearances:

Singing for Jewel:
7/13, 7/24, 8/13, 8/14, 8/17
7/18, 8/20, 8/21, 8/25, 8/28

Lilith Fair Tour:
7/31 Hershey, PA

Columbia, MD
7/28 Columbia, MD
8/1 Canandaigua, NY
7/30 Philadelphia
8/3 Boston

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

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

“Kendall’s lyrics are very powerful and wise beyond her years.” - BILLBOARD
ALBUM IN STORES NOW!
El Paso pokers up. "It's all about our summer giveaways, including our 'Kiss This...Win This' contest for a brand new '99 Honda Accord," is the word from KSII-EI Paso OM/PM Courtney Nelson. "This is our fourth year doing this contest where the people who can kiss the car the longest wins it! We start out with 15 participants who register at various locations throughout town. Participants get a seven-minute break every two hours and 53 minutes. Last year's winner pucked up for 44 hours!" On the air in the heavily Hispanic market, Nelson reports, "Ricky Martin's 'Livin' La Vida Loca' (C2/CRG) is still #1 on the phones, and his new one ('She's All I Ever Had'), got calls the first time we played it.

Someone's gotta do it. "You know, it's important that the PD gets out to promote, right?" WYRX (Star 104.5)-Philly PD Kurt Johnson rhetorically asks Gavin. "I'm on my way to Star's Summer Shore House. We're giving away five week-long stays in this gorgeous beach house right on the Atlantic Ocean. Johnson had to run, but not before mentioning that Cher's "Strong Enough" (Warner Bros.) continues to ring their phones.

K103 loves Streisand. Bill Minckler, PD at Clear Channel mainstream AC KKCW (K103)-Portland is happy with listener reaction to the latest from Barbra Streisand. "I've Dreamed Of You" (Columbia/CRG)." He tells Gavin, "My God! She's over 55 and still in fine voice! I can't speak for other mainstream ACs, but it sure blends well with everything else that we play. We've had many, many requests for copies to use at weddings.

And speaking of weddings...Gavin sends out congratulations to KBIU/FM Lake Charles, La. MD Josh Reno and his new bride Nicole Rentrop, who tied the knot on Saturday, July 17. The newlyweds are now off on a two-week Western Caribbean/Florida honeymoon.
JEWF GREEN ALANIS MORISSETTE. SHERYL CROW. My Favorite Mosta.n NATALIE MERCHANT, CITIZEN KING. Better Days EVE 6. EDWIN MCCAIN. THE FLYS. TAL FASTBALL. Out SUGAR SANTANA. Smooth gavin. CRANBERRIES. Ammo. INSIH, BACHMAN. She's AIN. MATTHEWS BAND. Crush MATTHEWS AND TIM REYNOLDS. 0010,e MCLACHLAN, SHEPARD. Baby. DON'T MCLACHLAN, EVE Inwde Oul DAY. Torre 01 Down Ain AIN. IAL4LAIAI. Mornng This Sin Break. So High As 18 Gong You. Your FA. WNTW MD: Haneen (312) (212) Yoan 19 22 SANTOS. .,.Iw 7w 14 27 31 30 31 30 31 30 0 1 28 23 29 22 40 40 39 54 1 2w 2w 12 19 12 15 21 12 19 21 20 31 31 31 30 49 59 57 54 1 1 1.1. A.AYA, I. A.AYA, I. A.AYA. AMFM, Inc. www.americanradiohistory.com

Edwin McCain "I Could Not Ask For More" (Lava/Atlantic)
"A one and a half listen for me...Great requests on our love songs show, Walk Pillowtalk...this one's easy."
—Charles Lombardo, MD, WALK-Long Island
By Ben Fong-Torres

It doesn't matter what station Diane Warren punches up on her car radio. She's likely to hear a song she's written, whether by Aerosmith or Xscape, by Brandy or Ziggy Marley, by LeAnn Rimes or Meat Loaf, by Cher or Ricky Martin, by Whitney Houston or Starship, by Joe Cocker or Celine Dion, by Tony Braxton, Trisha Yearwood, Elton John, or Aretha Franklin.

We could go on like some baseball freak, reeling off names, bits, and stats. Suffice to say that Warren is the most successful songwriter in recent pop history. Only it isn't just pop. Did we mention Faith Hill and Tim McGraw? And Boyz II Men and Mark Chesnutt and KISS and Patti LaBelle and...Oops. Sorry. The point is, excepting classical, Jazz, and news/talk stations, no radio station is immune from music created by Diane Warren.

And what's her reaction when, as is inevitable, she hears a song of hers on the air? "I love it. It's the best feeling in the world. It's wonderful to know that something I wrote is going out on the airwaves. How cool is that?" "Cool" is a word that pops up often in Warren's speech. But, as has been the case for the past dozen or so years, she is boi. Having begun with several songs that jumped from movie soundtracks onto the charts, including Starship's "Nothing's Gonna Stop Us Now," from Mannequin, and DeBarge's "Rhythm of the Night" from Berry Gordy Jr.'s The Last Dragon, Warren continues to be a musical force on the big screen. In the past three years, she has earned Oscar nominations for Celine Dion's "Because You Loved Me" from Up Close and Personal and for "How Do I Live," the song from Con Air that sparked a battle royal between Rimes and Yearwood (both of whom wound up with bit versions of the song), and Aerosmith's "I Don't Want to Miss a Thing," from Armageddon. (That song also became a Country bit by Chesnutt.)

Now, Warren has a song in Notting Hill ("From the Heart" by Another Level). And she has tunes in two upcoming films, Detroit Rock City (with a song for KISS, called "Nothing Could Keep Me From You") and Anywhere But Here, a film starring Susan Sarandon and featuring Rimes singing Warren's "Leaving's Not Leaving." Warren, who has accounted for more than 60 Top Ten hits, is a throwback to the days of the Brill Building, when songwriters wrote strictly for others to sing. She's happy in that role, and music industry pros who turn her songs into gold and platinum are equally pleased.

Says Arista Records' chief Clive Davis: "She is able to combine tremendous feel for melody with lyrics that deal with genuine emotions, and she is able to do it time after time." Warren, says David Geffen, is "one of the best songwriters in the world.

There's not much that the 42-year-old Warren hasn't accomplished but, meeting her, you wouldn't know it. She has her own publishing company, Realsongs, which commands a suite of eight offices on Sunset Boulevard in Los Angeles, but she operates most of the time out of a small, dark room that's littered with piles of papers and tapes. If you look hard enough, you'll locate her piano, on which she is known to spend a 9-to-9 workday and night.

We sat in the much tidier lounge of her offices, where we learned that she's a self-driven workaholic who lives by the axiom that she's only as good as her last bit, and that her only reason for existing is to write her next one. Hey, it works.

BF-T: You've said that part of your drive—your work ethic—is based on a lack of self-confidence. That's hard to believe, although I guess everyone, even CEOs, go through life wondering, "What am I doing here? Am I taking everybody out?"

DW: Exactly. I do that all the time. I think, "God, I fooled them again," you know? "Got a hit record? I fooled them again!"

As if you don't really deserve it?

No, I do deserve it, 'cause I really work hard. But it's like, "Am I really good, or just fooling them?" More that kind of thing.

Has the passage of years and the accumulation of awards and successes helped?

No, because it's "what's next?" for me. I can have written a great song two days ago, and it's "What have I done today?" I'm really hard on myself. No one could ever drive me like I drive myself.

What do you do for relaxation? Do you know what that means?

Do you have a dictionary here? Um, you know, music is very relaxing for me. I write songs for relaxation! Sandy Friedman, your publicist [and an executive VP at Rogers & Cowan], tells about the time L.A. Times Music Editor Robert Hilburn he called you on New Year's Eve and found you in Hawaii, in a hotel room, with music in the background.

Why go out in the beautiful sunshine and enjoy that great weather when I can sit in a hotel room with a piano?

You go to movies—aside from screenings—to work on songs...

Sometimes it's work, but I like going to movies, going to dinner with a friend. I enjoy reading.

And when you watch a movie, hopefully to relax...

It's like, "Why didn't I write that song?" [laughs] "Why didn't they call me for that song?"

Are you a big chart watcher?

Yeah, I watch the charts. In the past I didn't understand them as much. Now, when a record company tells...
me, "Oh, yeah, yeah, it's gonna do really good," and then, in two weeks, "We're still working it," I can read between the lines, and say, "Yeah, it's over." You can't bull"*t me.

Watching the charts, are you competitive—that is, are you watching not only where you are, but where others' songs are?

I don't care about the others; I'm competitive. I always want to win.

Where does inspiration come from?

Everywhere. It's things people say; it's things you read. Sometimes, ideas just come into my head. I usually come up with a title or an idea, I sit at the keyboard, flesh it out, figure out what it wants to be musically. It's a magical process for me, and it's hard to analyze it. You kinda want to keep it magical.

"Unbreak My Heart" is a clever phrase. Where did it come from?

It kind of popped into my head. I thought, "Well, that's a pretty cool way...I've never heard anyone say that before. Unbreak my heart and come back to me and love me again. There's "don't break my heart" and "unchain my heart," but never "unbreak my heart."

Is there a Diane Warren format to speak of? Is it A/C primarily? Or are you really spread out?

I'm pretty spread out. I think A/C stations will play the songs longer. They don't go away. Top 40 has a quicker life span. I'll still hear "Rhythm of the Night," a lot, on KOST.

Has the fragmentation of formats had an impact on you?

For me it's fine, because I'm on a lot of different formats. But I feel bad sometimes that it isn't the way it used to be, that you can't hear everything on one station. Everything becomes big business. And radio's a business. That's reality. You can't sit and whine about it.

What about its impact on your publishing? Ultimately people who listen to all the formats buy music.

Some are more active, but everybody will go out and buy a record if you give them the right music, and you market it right.

Do you have any worries about the Internet and the downloading of music—especially for free?

Yeah, it's imperative that they come up with a way that it's encoded or whatever; it's terribly unfair for artists to have their music down-
Are there different genres of music you’d like to get into as a songwriter?
I’m always stretching musically; I always like to bring all kinds of stuff into my music. So whether it’s African beats or Latin influences—I always love to be open with my music. The one I probably won’t be writing is Rap.

Do you like Rap?
I can appreciate it rhythmically and stuff, but there’s no melody. [laughs] I’m into melodies, and I don’t really understand that world.

What about having someone like Diana Krall or Rosemary Clooney do one of your songs? Can you write a Jazz tune?
You know, a great song can go different ways. You could jazz up a song, so yeah, those artists are great artists. It’s like when Mark Chesnutt covered your song for Aerosmith.

That’s another example. The song was there.
You said you don’t write with specific artists in mind. But what happens when, say, Clive Davis at Arista hears a certain artist for one of your songs, and you don’t agree?
Yeah, we’ve had our share of arguments, you know. Like I wanted to give something to Whitney, and he said, no, it’s for Exposé, and I go, No, I want Whitney! Then the Exposé record will come out and sell five million albums. It’s happened a bunch of times, and it gets to the point where it was like, ‘OK, whoever you want, it’s yours!’ That’s where I am with him now. I trust him. He knows what he’s doing. I played him “Unbreak My Heart” without an artist in mind; he picked Toni Braxton.

Of all the high moments in your career—writing “Reach” for the ’96 Olympics’ opening ceremonies and having Gloria Estefan perform it; Number One hits; the ASCAP Songwriter of the Year Award for “How Do I Live,” and the Grammy—what stands out?
“Reach” was a great moment. Getting my Grammy was a great moment, for “Because You Loved Me.” Getting a music scholarship in my name at USC last year...There’s been a million great moments. There’s not one big moment. There’s like so many moments that add up to an amazing moment.

Compiled by Annette M. Lai

As part of our special focus on Diane Warren and her extraordinary songwriting talent (plus all the bits she’s written), we offer the following tribute. These quotes are from artists who have been fortunate enough to bring her work to life, radio people who love playing her hits, promotion people who have worked her songs, and other industry admirers. Diane, thanks for all the great music you’ve given us over the years and may it continue for many more.

“To record two of Diane Warren’s songs on my debut album was a dream come true for me. Diane has an amazing sense of humor, and the special talent to write songs that bring out the very best in a vocalist. But what is most wonderful about Diane’s songwriting is that, although her songs would be hits for artists in any era, Diane is writing great songs for all of us to record in this one!”
—Christina Aguilera, RCA recording artist

“It’s really been an astonishing career...so naturally, I can’t just pick one song as my favorite. My top three Diane Warren songs—in no particular order—probably are: ‘I Get Weak,’ which was so huge for Belinda Carlisle; ‘How Do I Live,’ an instant classic, and ‘When the Night Comes’...what a perfect match of song to artist Joe Cocker. P.S.: We were lucky enough to have worked all three, but I swear they still would have been my faves.”
—Donna Brake, Donna Brake Promotion

“Ask me to choose a favorite Diane Warren song is like turning a kid loose in a candy store with enough money to buy only one or two treats. I have to say that ‘How Do I Live’ and ‘I Don’t Want To Miss A Thing’ are true stand-outs. That hit versions of both songs conquered the pop and Country charts really illustrates the timeless versatility, beauty, and humanity of her songwriting craft.” —John Brake, Donna Brake Promotion

“I don’t know why people still call her Diane Warren—they should call her the Grammysmaker. Hits, hits, hits...”
—Toni Braxton, LaFace/Arista recording artist

“A Toast to Diane Warren

“I love Joe Cocker’s version of ‘When the Night Comes.’ Also, ‘Because You Loved Me,’ because it reminds me of my dad...corny, I know. Diane’s songs have a heavy ‘mush factor’...they always touch an emotion. She is the master at songwriting that gets you right in the heart.”
—Cathy Burke, Blackbird Records

“Probably more so than anyone else in the last 15 years, Diane Warren has been the creative backbone of adult pop music. She helped rejuvenate the A/C format when it needed new and fresh material the most. My favorite song from Diane is ‘Because You Loved Me.’ It is probably the perfect love song.” —Johnny Chiang, Interim PD, KOST-Los Angeles

“We had Diane on our morning show a couple of months ago and it was a great interview. It was amazing how she goes to an office, sits down at a desk, and writes hit songs as a career day after day. It’s not your typical day for a songwriter but she says it’s the way that works best for her...and for those of us who love her music.” —Tony Coles, APD/MD, KBIG-Los Angeles

“Diane writes with so much love and passion. Her songs are a singer’s dream and I feel very fortunate to have been a part of so many of them.” —Celine Dion, SSS Music recording artist

“My favorite Diane Warren song is ‘Because You Loved Me’ by Celine Dion. The lyrics go perfectly with the story in the film Up Close and Personal. The movie has a sad but poignant ending and the
song fits so well. Diane Warren songs hit you in the gut and the heart. She can move people with her emotions.

—Joe Hahn, MD, WRCH-Hartford

“The list of Diane Warren songs is the set list for my lifetime of memories. Her songs always reach an emotional hook, and are usually infectious after just a listen or two. If I had my wish, I’d like to spend a day in her head and feel the percolation of all those melodies. My favorites include: ‘Christmas Through Your Eyes’ by Gloria Estefan; ‘When I Die’ by No Mercy; ‘A Smile as Beautiful as Yours’ by Natalie Cole; and ‘Nothing’s Gonna Stop Us Now’ by Starship.”

—Reid Holsen, PD, KELO/FM-Sioux Falls, S.D.

"Local girl makes good. That’s the Diane Warren story. From visiting established songwriters and requesting their critiques as a teenager from the San Fernando Valley, to appearing on national television during the Grammys, the AMAs, and the Academy Awards to accept well-deserved acknowledgments of her creative genius, it’s been a pleasure to have been privileged to call you my friend. The best awards have yet to be won, Diane! From a ‘local boy that made good.’”

—Jhani Kaye, radio consultant

"Diane Warren is the person who best defines A/C music and radio to me. You may not recognize her voice, her face, or even her name, but her talent has touched the hearts of the A/C audience for years. With diverse vocal tools such as Barbra Streisand, Chicago, Celine Dion, Taylor Dayne, Aerosmith, Toni Braxton, Michael Bolton, EnVogue, LeAnn Rimes, and more, she inspires souls from 10 to 60 years of age. Her songs capture the innocence and purity of young hearts and comfort those with lyrics of promise and hope. As long as A/C radio strives to touch, bond, and connect with its listeners, Diane Warren’s timeless songs will stay alive for years to come.”

—Dana Keil, Elektra Entertainment

“I recently received Diane’s box set and what really impresses me is the volume of work. Going back to 1985’s ‘Rhythm Of The Night’ through recent songs like LeAnn Rimes’ ‘How Do I Live,’ there are four CDs here filled with hits. She’s very prolific.”

—Jon Konjoyan, JK Promotion

“When I see the name Diane Warren associated with a musical composition, I know I’m going to hear a hit song with tasteful lyrics that will touch my emotions. When you receive a package from RealSongs, lift it up to your nose. Smells like a hit, right? Diane’s songs affect all the senses.”

—Jerry Lembo, Jerry Lembo Entertainment Group

“We first met on the phone, when I was the Director of A/C Promotion at Columbia Records, promoting Michael Bolton’s new album Soul Provider. It contained several songs that Diane Warren co-penned with Bolton. Over the months we had become friendly and one day I finally met this great lady in person. Little did she know, I was like a starstruck kid. I wanted her autograph but was too embarrassed to ask. If she reads this article now...’Diane, may I have your autograph?’”

—Michael Martucci, Tucci Promotions

“Diane is an extraordinary songwriter. She has written some wonderful ballads for me, and others as well. She’s amazingly fun to work with and always brings a sense of playfulness to the studio. I love working with Diane.”

—Monica, Arista recording artist

“What amazes me most about Diane is that no matter how successful she gets, she pushes herself even harder, digs deeper into her soul, and comes up with yet another all-time classic, ‘I Learned From The Best’ on Whitney’s album is a killer example of Diane’s darker side, and wait until you hear Toni Braxton’s forthcoming ‘Spanish Guitar.’ Brilliant.”

—Keith Naftaly, Vice President, A&R, Arista Records

“It’s not possible to pick my favorite Diane Warren song...she just has too many great ones. Some of my favorites and our listeners’ favorites as well are ‘Because You Loved Me,’ ‘How Do I Live,’ and ‘Un-break My Heart.’ When record promotion people tell me the new song they’re working is a Diane Warren song, I take notice. When it comes to putting hit records on my radio station, having a new song from her makes my life a lot easier!”

—Gary Nolan, PD, WLTE-Minneapolis

“Diane: What a true talent you are! You never cease to amaze me with your wonderful words in song. Thanks for the opportunity to work with you and witness you creating all those incredible songs in the next room while I was finishing college and determining my own future in the music biz. You’ll always be ‘Here In My Heart.’”

—Ken Phillips, Ken Phillips Publicity Group and former Realsons employee

“It’s unbelievable that Diane is brilliant song after song. I absolutely love her work.”

—LeAnn Rimes, Curb recording artist

“Over the years I’ve had the incredible opportunity to work on many projects with Diane. From Cher [‘If I Could Turn Back Time’] to Celine [‘If You Asked Me To’] to Aaliyah [‘The One I Gave My Heart To’] to ‘N Sync [‘That’s When I’ll Stop Loving You’], there is always one common element to all of them...hit songs! She writes songs people sing to, love to, and live to. Her talent of writing standards is second to none.”

—Guy Roche, Songwriter/Producer

“Diane Warren’s talent is really insurmountable. I recall an interview with her a few months ago and she was referencing the song she wrote for Aerosmith: ‘I Don’t Want To Miss A Thing’. She said her inspiration came from an interview she had seen with Barbra Streisand and James Brolin. James Brolin said when he first started dating Barbra, he didn’t even want to sleep at night because he would miss her...’he didn’t want to miss a thing’. Diane Warren takes an ordinary ‘real life’ story and transforms it into an extraordinary piece of art.”

—Donna Rowland, MD, WBEB-Philadelphia

—Joe Hahn, MD, WRCH-Hartford

—Reid Holsen, PD, KELO/FM-Sioux Falls, S.D.

—Jhani Kaye, radio consultant

—Dana Keil, Elektra Entertainment

—Jon Konjoyan, JK Promotion

—Jerry Lembo, Jerry Lembo Entertainment Group

—Michael Martucci, Tucci Promotions

—Monica, Arista recording artist

—Keith Naftaly, Vice President, A&R, Arista Records

—Gary Nolan, PD, WLTE-Minneapolis

—Donna Rowland, MD, WBEB-Philadelphia

July 19, 1999 gavin • 39
Different Ways to Score Women 25-54

No, this is not a column on dating tips. Rather, it’s about how A/C stations, with their various music mixes, try to generate notable shares among the audience most desired by advertisers: Do mainstream, Hot, and ‘Modern’ A/Cs have similar targets? Or does each genre try to dominate one cell in that vast 25-54 spectrum, hoping to create enough critical mass in one demo so they can be competitive in the overall 25-54 race? Does the strategy vary by market? For this special A/C issue of GAIN, I’ve looked into four markets with diverse A/C universes...and in doing so, came across some interesting insights.

Let’s delve into A/C in the Twin Cities, Las Vegas, Los Angeles, and Philadelphia, and see what the Arbitron tea leaves tell us. The Spring ’99 survey results will be out soon but, for now, we’ll rely on the most recent sweep, Winter ’99.

TWIN CITIES
The A/C audience is largely non-ethnic, thus making the Minneapolis-St. Paul metro (where Arbitron uses no ethnic weighting) a superb A/C laboratory. The Twin Cities features a strong A/C battle. The stations in this market race include Mainstream WLTE, Hot KSTP/FM, and ‘Modern’ WXPT, a new factor since last November.

Total Week Shares, Metro Persons 12+

<table>
<thead>
<tr>
<th></th>
<th>WINTER ’98</th>
<th>WINTER ’99</th>
</tr>
</thead>
<tbody>
<tr>
<td>WLTE</td>
<td>5.9</td>
<td>6.0</td>
</tr>
<tr>
<td>KSTP/FM</td>
<td>5.1</td>
<td>4.7</td>
</tr>
<tr>
<td>WXPT</td>
<td>3.1*</td>
<td>4.6</td>
</tr>
</tbody>
</table>

(*KMXJ, prior format)

With the arrival of WXPT on the scene in November, the Winter ’99 sweep saw the station’s first full impact—and there was some! While WLTE’s 35-54-skewing audience came held basically steady over the last year, KSTP-FM’s younger skewing (25-44) demos saw some cume slippage. Meanwhile, WXPT was able this past winter to double the 12-plus-cume achieved by KMXJ a year prior (now up to about 380,000). Not a bad first full survey.

How does each of these stations approach lucrative women 25-54? WLTE, Number One with such ladies with a stable Winter-to-Winter score in the 11 range, does well across the female cells, but is Number One with women 45-54. KSTP/FM has a solid 25-44 core with women 25-31 (where it ranks fifth) as its forte. WXPT’s Modern sound, actually, has quite a strong male appeal, too, and with a strong showing among women 25-31 (tied for sixth), does fairly well among 25-54. The station’s real heart, however, is adults 18-44.

Thus, the Twin Cities provide almost a classic example of A/C niching their sound and audience appeal to each carve out a profitable showing.

LAS VEGAS
In a dynamic, 24/7 town like Vegas, can A/C appeal to enough folks—or is the format too laid back? The scoreboard shows that four A/C outfits do well overall, and especially among women 25-54. The stations in the market include Mainstream WSNE, ‘Modern’ KMXJ, and Hot KSTJ.

Total Week Shares, Metro Persons 12+

<table>
<thead>
<tr>
<th></th>
<th>WINTER ’98</th>
<th>WINTER ’99</th>
</tr>
</thead>
<tbody>
<tr>
<td>KSNE</td>
<td>7.6</td>
<td>7.1</td>
</tr>
<tr>
<td>KMXJ</td>
<td>5.9</td>
<td>5.2</td>
</tr>
<tr>
<td>KMXQ</td>
<td>5.1</td>
<td>4.2</td>
</tr>
<tr>
<td>KSTJ</td>
<td>3.1</td>
<td>3.7</td>
</tr>
</tbody>
</table>

Mainstream KMXQ and ‘Modern’ KMXJ tie at just under an eight share of women 25-54, but couldn’t be more different in how they access that number. KMXQ has a strong 45-54 female niche, while KMXJ is Number One with ladies 25-34. Hot A/C KSTJ has posted solid growth during the last year (up 5.4 percent), propelled by a strong performance among 25-34 females.

Can KSTJ continue its growth as others remain stable or show some slippage? Will A/C continue to dominate women 25-54 in Vegas? The Spring ’99 Arbitron roll of the dice should be exciting to watch.

LOS ANGELES
From our “the more things change, the more they stay the same” department, consider this: In 1979, three stations were competing in the “Beautiful Music” format, heavily instrumented based. Each had about a three share 12-plus. Now, 20 years later, the same three stations are locked in a powerful A/C struggle—each with around a three share. Amazing!

The stations in this three-way race: KOST (the first of the “Beautifuls” to switch to A/C) remains the Mainstream A/C fixture; KBIG (Mainstream but “hotter” than KOST); and KYXY (formerly KHOL), the “Modern” A/C.

Total Week Shares, Metro Persons 12+

<table>
<thead>
<tr>
<th></th>
<th>WINTER ’98</th>
<th>WINTER ’99</th>
</tr>
</thead>
<tbody>
<tr>
<td>KSNE</td>
<td>7.6</td>
<td>7.1</td>
</tr>
<tr>
<td>KMXJ</td>
<td>5.9</td>
<td>5.2</td>
</tr>
<tr>
<td>KMXQ</td>
<td>5.1</td>
<td>4.2</td>
</tr>
<tr>
<td>KSTJ</td>
<td>3.1</td>
<td>3.7</td>
</tr>
</tbody>
</table>

Not only is KSNE the top A/C station in Vegas; it’s also Number One among adults 25-54, with a mid-seven share—about two points ahead of its nearest A/C rivals, KMXJ.

The fascinating crux of the A/C contest here has to do with the elusive women 25-51. Here, all four stations shine, taking four of the top five positions. WSNE is setting the pace, down almost two points from a year ago, but still at almost an 11 share. And in core women 25-44, WSNE is Number One.

With KOST and KBIG so close behind, this, unlike the other markets discussed so far, in L.A., the focus is one demo—those finicky women 25-44.

A key wild card in this tussle is the departure of talented KOST Programmer Gavyn Kaye. He’d been with the station since its switch to A/C and his recent resignation may create ramifications yet to be felt.

PHILADELPHIA
Jerry Lee’s WBEB (B101) in Philly is as unique as its visionary owner. For decades the station was WEAZ/FM, a “Beautiful Music” powerhouse. In the late ’80s it transitioned to A/C formatted EZ101, and in Spring ’99 it broke through, going from fourth to first in the local A/C wars, and #2 25-54. The station, which later evolved into B101, is an exception to the rule: a successful standalone, still with its Mainstream A/C sound. The younger-skewing Hot A/C in town is WYXR, and comes on strongly with women 25-54.

Total Week Shares, Metro Persons 12+

<table>
<thead>
<tr>
<th></th>
<th>WINTER ’98</th>
<th>WINTER ’99</th>
</tr>
</thead>
<tbody>
<tr>
<td>WBEB</td>
<td>5.6</td>
<td>6.3</td>
</tr>
<tr>
<td>WYXR</td>
<td>3.2</td>
<td>3.1</td>
</tr>
</tbody>
</table>

Among adults 25-54 WBEB is #2, and WYXR is #10. However, the female story is much closer and based on divergent demos. WBEB has remained Number One with those desirable women 25-54, going from a mid-10 share a year ago to a mid-11 share this winter. Core is women 45-54, although there’s a good 35-44 level, too. WYXR has grown nicely, up from 7 to 11 in just one year among women 25-54. Strong female 25-54 numbers help, backed by 35-44 interest, as well.

As evidenced by our probe into several A/C arenas, you’ll see that—in most markets—the female 25-54 pie is big enough to allow various A/C versions to attract enough of a niche to score well in the overall 25-54 standings. Position well and profits will follow.
Alternative Music Marketed To The Masses

Promotion And Marketing:
“I’m struck by how the whole mindset has changed about using artists’ music in commercials. I guess that when the Verge was put in that Nike ad, everybody saw the 55 percent jump in sales, and it had a huge impact. But the change isn’t just about songs, it’s also about positioning artists in a multitude of domains to continually enlarge their profile. Marketing today seems to be about overkill. On one hand, it certainly does have to do with cutting through all the clutter. But on the other hand, it potentially shortens the shelf life of artists.”

Stephanie Hindley (WBTZ-Burlington): “It’s funny you brought this up, because I had an idea for a specialty weekend. The promo would say: ‘In response to all of you who feel Alternative music has gotten too commercial. The Buzz presents A Commercial Weekend.’ I got a bit obsessive about it after a while, so I chuckled the idea.

Bruce Tannenbaum (Dreamworks): “There was a time that only Muzak was used in commercials, but now that rock ’n roll is about 50 years old, advertisers have realized they can use it effectively. The public has become accustomed to hearing Alternative songs used in this way. You still want to be careful about what products and in what ways your artists become associated with these products, but I don’t think that music in commercials is automatically taboo anymore.”

Gina Juliano (WLS-Louisville): “Overall, this is a good thing. It sometimes helps break bands and make ‘Alternative’ songs popular. It’s all about selling products and playing the hits. I like the Gap commercials with the Chili Peppers and Brothers and Fatboy Slim, plus the Mitsubishi ad with Republica’s ‘Ready To Go.’ But one song I hope never becomes a commercial is that damned Ricky Martin song. Isn’t there such a thing as overkill?”

Oh, Those Annoying Commercials

WTBZ’s Steph Hindley gave us an “off-the-top-of-her-head” list of just a few of the Alternative songs she is hearing that have recently popped up in commercials:

- The Orb: ‘Fluffy Little Clouds’ (Volkswagen)
- Fat Boy Slim: ‘Praise You’ (Nike, etc.)
- Korn: ‘Freak on a Leash’ (Adidas)
- Blur: ‘Song 2’ (NHL)
- Elastica: ‘Connection’ (Budweiser)
- Brian Setzer (sort of): ‘Jump, Jive & Wail’ (Gap)
- Chemical Brothers: ‘Block Rockin’ Beats’ (Showtime)
- Cornershop: ‘Brimful of Asha’ (remix) (gap kids)

Crystal Method, ‘Busy Child’ (Gap)
Propellerheads, ‘History Repeating’ (Jaguar)
Republica, ‘Ready to Go’ (Mitsubishi)
Squirrel Nut Zippers, ‘Suits Are Picking Up the Bill’ (Internet company)
Verve, ‘Bittersweet Symphony’ (Nike)
AND ALSO SOME OF OUR ‘80’S BUZZ BACK LUNCH’ SONGS:
Trio, ‘Da Da Da’ (Volkswagen)
Buzzcocks, ‘What Do I Get’ (Toyota Rav 4)
Iggy Pop, ‘ Lust for Life’ (car)
**GavinAlternative**

### Alternative Chart

**SPINS**

<table>
<thead>
<tr>
<th>LW</th>
<th>TW</th>
<th>LW</th>
<th>Died</th>
<th>Rank</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>2229</td>
<td>2067</td>
<td>+142</td>
<td>57</td>
</tr>
<tr>
<td>2</td>
<td>1867</td>
<td>1917</td>
<td>+70</td>
<td>54</td>
</tr>
<tr>
<td>3</td>
<td>1862</td>
<td>1831</td>
<td>+131</td>
<td>55</td>
</tr>
<tr>
<td>4</td>
<td>1660</td>
<td>1637</td>
<td>+23</td>
<td>57</td>
</tr>
<tr>
<td>5</td>
<td>1524</td>
<td>1537</td>
<td>-13</td>
<td>54</td>
</tr>
<tr>
<td>6</td>
<td>1505</td>
<td>1406</td>
<td>+99</td>
<td>51</td>
</tr>
<tr>
<td>7</td>
<td>1429</td>
<td>1298</td>
<td>+131</td>
<td>49</td>
</tr>
<tr>
<td>8</td>
<td>1194</td>
<td>1043</td>
<td>+151</td>
<td>44</td>
</tr>
<tr>
<td>9</td>
<td>1186</td>
<td>1101</td>
<td>+85</td>
<td>45</td>
</tr>
<tr>
<td>10</td>
<td>1177</td>
<td>1170</td>
<td>+7</td>
<td>47</td>
</tr>
<tr>
<td>11</td>
<td>1151</td>
<td>1076</td>
<td>+75</td>
<td>46</td>
</tr>
<tr>
<td>12</td>
<td>1025</td>
<td>811</td>
<td>+214</td>
<td>38</td>
</tr>
</tbody>
</table>

**Summertime tune popular with the ladies... Hot at XTRA-San Diego (41), KITS-San Francisco (34), KROQ-Los Angeles (40).**

---

**Alternative Recurrents**

<table>
<thead>
<tr>
<th>LW</th>
<th>TW</th>
<th>LW</th>
<th>Died</th>
<th>Rank</th>
</tr>
</thead>
<tbody>
<tr>
<td>19</td>
<td>981</td>
<td>754</td>
<td>+227</td>
<td>49</td>
</tr>
<tr>
<td>15</td>
<td>929</td>
<td>841</td>
<td>+88</td>
<td>41</td>
</tr>
<tr>
<td>18</td>
<td>899</td>
<td>782</td>
<td>+117</td>
<td>45</td>
</tr>
<tr>
<td>12</td>
<td>891</td>
<td>937</td>
<td>-46</td>
<td>38</td>
</tr>
<tr>
<td>21</td>
<td>889</td>
<td>720</td>
<td>+169</td>
<td>36</td>
</tr>
<tr>
<td>13</td>
<td>877</td>
<td>887</td>
<td>-10</td>
<td>43</td>
</tr>
<tr>
<td>14</td>
<td>792</td>
<td>846</td>
<td>-54</td>
<td>45</td>
</tr>
<tr>
<td>23</td>
<td>790</td>
<td>624</td>
<td>+196</td>
<td>45</td>
</tr>
<tr>
<td>21</td>
<td>784</td>
<td>791</td>
<td>-7</td>
<td>36</td>
</tr>
<tr>
<td>22</td>
<td>766</td>
<td>715</td>
<td>+53</td>
<td>42</td>
</tr>
<tr>
<td>23</td>
<td>733</td>
<td>727</td>
<td>+6</td>
<td>42</td>
</tr>
<tr>
<td>24</td>
<td>562</td>
<td>474</td>
<td>+88</td>
<td>35</td>
</tr>
<tr>
<td>25</td>
<td>551</td>
<td>466</td>
<td>+85</td>
<td>35</td>
</tr>
<tr>
<td>26</td>
<td>535</td>
<td>498</td>
<td>+37</td>
<td>25</td>
</tr>
<tr>
<td>27</td>
<td>530</td>
<td>462</td>
<td>+68</td>
<td>29</td>
</tr>
<tr>
<td>28</td>
<td>500</td>
<td>443</td>
<td>+57</td>
<td>27</td>
</tr>
<tr>
<td>29</td>
<td>494</td>
<td>459</td>
<td>+44</td>
<td>20</td>
</tr>
<tr>
<td>30</td>
<td>491</td>
<td>500</td>
<td>-90</td>
<td>30</td>
</tr>
<tr>
<td>31</td>
<td>464</td>
<td>371</td>
<td>+93</td>
<td>21</td>
</tr>
<tr>
<td>32</td>
<td>459</td>
<td>478</td>
<td>-19</td>
<td>25</td>
</tr>
<tr>
<td>33</td>
<td>444</td>
<td>334</td>
<td>+110</td>
<td>30</td>
</tr>
<tr>
<td>34</td>
<td>400</td>
<td>336</td>
<td>+73</td>
<td>31</td>
</tr>
</tbody>
</table>

**Filter - Welcome To The Fold (Reprise)**

---

**HyperActive**

<table>
<thead>
<tr>
<th>LW</th>
<th>TW</th>
<th>LW</th>
<th>Died</th>
<th>Rank</th>
</tr>
</thead>
<tbody>
<tr>
<td>36</td>
<td>390</td>
<td>325</td>
<td>+65</td>
<td>22</td>
</tr>
<tr>
<td>36</td>
<td>384</td>
<td>328</td>
<td>+56</td>
<td>24</td>
</tr>
<tr>
<td>38</td>
<td>354</td>
<td>364</td>
<td>-30</td>
<td>22</td>
</tr>
<tr>
<td>39</td>
<td>335</td>
<td>297</td>
<td>+38</td>
<td>22</td>
</tr>
<tr>
<td>40</td>
<td>311</td>
<td>306</td>
<td>+5</td>
<td>15</td>
</tr>
<tr>
<td>41</td>
<td>297</td>
<td>277</td>
<td>+20</td>
<td>25</td>
</tr>
<tr>
<td>38</td>
<td>274</td>
<td>308</td>
<td>-34</td>
<td>17</td>
</tr>
<tr>
<td>43</td>
<td>269</td>
<td>284</td>
<td>-15</td>
<td>18</td>
</tr>
<tr>
<td>44</td>
<td>257</td>
<td>307</td>
<td>-50</td>
<td>22</td>
</tr>
<tr>
<td>45</td>
<td>240</td>
<td>259</td>
<td>-19</td>
<td>18</td>
</tr>
<tr>
<td>46</td>
<td>219</td>
<td>-5</td>
<td>16</td>
<td></td>
</tr>
<tr>
<td>47</td>
<td>217</td>
<td>235</td>
<td>-18</td>
<td>18</td>
</tr>
<tr>
<td>48</td>
<td>212</td>
<td>235</td>
<td>-23</td>
<td>17</td>
</tr>
<tr>
<td>49</td>
<td>204</td>
<td>231</td>
<td>-27</td>
<td>15</td>
</tr>
<tr>
<td>50</td>
<td>196</td>
<td>304</td>
<td>-108</td>
<td>15</td>
</tr>
</tbody>
</table>

---

**Alternative Chartbound**

**SPINS**

<table>
<thead>
<tr>
<th>CHART</th>
<th>SPINS</th>
</tr>
</thead>
<tbody>
<tr>
<td>INSANE CLOWN POSSE - Another Love Song (Island/DejaMusicGroup)</td>
<td>194</td>
</tr>
<tr>
<td>SHOWOFF - Falling Star (Maverick)</td>
<td>185</td>
</tr>
<tr>
<td>KOTTMOUTH KINGS - Bump (Capitol)</td>
<td>169</td>
</tr>
<tr>
<td>DIDO - Here With Me (Arista)</td>
<td>151</td>
</tr>
<tr>
<td>GODSMACK - Keep Away (Republic/Universal)</td>
<td>141</td>
</tr>
<tr>
<td>DOVETAIL JOINT - Beautiful (TommyBoy)</td>
<td>137</td>
</tr>
<tr>
<td>LIT - Zip Lock (RCA)</td>
<td>132</td>
</tr>
<tr>
<td>SANTANA - Smooth (Arista)</td>
<td>128</td>
</tr>
<tr>
<td>BEN LEE - Nothing Much Happens (GrandRoyal)</td>
<td>118</td>
</tr>
<tr>
<td>BUCKCHERRY - For The Movies (Dreamworks)</td>
<td>104</td>
</tr>
</tbody>
</table>

**Active 24-7 Chart Research is Conducted and Supplied by Mediabase Research, a Division of Premiere Radio Networks, Inc.**

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

**Online tracking services now are available until 12 noon Wednesday Pacific Daylight Time.**
JIMMY EAT WORLD

"BLISTER" FROM THE ALBUM CLARITY

GOING FOR ADDS 7/19

Produced by Mark Trombino and Jimmy Eat World • Mixed by Chris Lord-Alge • Management: Jorge Hinojosa for Syndicate Management
hollywoodandvine.com ©1995 Capitol Records, Inc.
Gavin

Smart Guy Gets Out "Doug Kubinski is one of my best friends in the world and he is leaving radio to go to law school," says WPIL-Philadelphia PD Jim McGuinn, who quickly adds, "Smart guy! I'm not losing an APD, I'm gaining a litigator!" Now there is a plum opening at a prime station. Qualifications needed? McGuinn says, "I need a Selector nut who can balance the lunacy between myself and consultant Scott Shannon, and someone who can fit into one of the best teams in radio. And in a hurry—this guy's gonna start spinning tort law soon! Oh, and if you play golf it scores brownie points with me as well.

Incidentally, McGuinn tells us, "Things have been great at the station, the Festival [Barenaked Ladies, Offspring, Everlast, Smash Mouth, etc.] sold out in record time, and we're having a great summer."

X-tremely Tickled. "I'm very happy with the latest trends for The X—however, I think all of us realize it's just a trend and try not to get too comfortable with it," says WXEX Dayton PD Jeff Stevens, after the station pulled up to a 3.9 from a 3.3 in the Winter Book. Stevens continues, "Overall, I'm pleased with how the station sounds and hope that we continue in the right direction when the Spring Book comes out in a few weeks!" On the music tip, Stevens says, "Pearl Jam, Smash mouth and Fastball continue to sound great and research well, and the Len record sounds like a huge summer hit for us!"

We're Not Gonna Take It. "He was a regular on The Howard Stern Show, and we got the idea he might make a great morning man," says WMRA-Hartford PD Dave Hill, explaining how he came to hire former Twisted Sister frontman Dee Snider as his morning host.

"So we tried him out on the air for several days, and the response was tremendous." Last Monday was Snider's first day. "The show will be mostly phone calls, about 15 an hour, but we'll still play four or five records each hour too," Hill explains. And if all goes as planned, expect the Dysfunctional Morning Show to be in syndication soon.

Reno Station Goes Dark. "We have appointed a new Program Director," says KRZQ-Reno interim PD Heather Pierce. "His name is Guy Dark, from KQWB-Fargo," she says, and adds, "I have met him, and he seems to be at the top of his game. I'll be handling over the controls around the first of August." Pierce (AKA Combs), tells us no other changes are planned, yet. Although she does allude to a big one: "Underwater Mexican Big Band Music." Speaking of music, the Warped Tour recently pulled up in Reno, and Pierce says the results were bedlam. "The mayhem for Blink 182 resembled a Backstreet Boys show," laughs Pierce.

Winning Formula. "All it will take now to be a successful Alternative station is Limp Bizkit, extreme promotions, and Sandy Thomas for your station voice. Damn, I should consult or something," jokes KXTE-Las Vegas MD Chris Ripley. That's because the Limp Bizkit CD is that huge, according to Ripley. "Significant Other will be the biggest modern rock CD of the year. Did you notice I did not use the word 'Alternative?'" says Ripley. He then adds from the flooded desert, "The Limp Bizkit CD is the Nirvana Aftermath of the new millennium."

EMAIL COMMENTS TO RICHARD@MAIL.GAVIN.COM OR CALL 415-495-1990 x648

Gavin

SnapSHOTS

Alt Station Polaroids

This week, we take a trip around the country to get a one hour snapshot comparison of several of the leading Alternative stations. This Medialandscape sample was taken last Tuesday, July 13th, during the 3 p.m. hour at each station. Check it out. See how your station compares.

WBCN-BOSTON
RED HOT CHILI PEPPERS Scar Tissue
METALLICA The Untouchables
SHOOTYZ GROOVE L Train
OFFSPRING All I Want
OLEANDER Why I'm Here
PEARL JAM Last Kiss
LIT My Own Worst Enemy
SPONGE Prouded
BEN LEE Nothing Much Happens
FOO FIGHTERS Everlong
GODSMACK Whatever

WQDK-ALBANY
LO FIDELITY ALLSTARS Battle Flag/Pigeon
CANDLEBOX You
SMASHING PUMPKINS Ava Adore
POUND Upside Down
EVERLAST Ends
PRETENDERS Message Of Love
ALICE IN CHAINS Get Born Again
GOO GOO DOLLS Black Baloon
STONE TEMPLE PILOTS Vasoline
VERVE PIPE Hero
COLLECTIVE SOUL Heavy
BLUES TRAVELER Run-Around

99X-ATLANTA
BUSH Machinehead
SUGAR RAY Fails Apart
ECONOLINE CRUSH All That You Are
TALKING HEADS Burning Down The House
COLLECTIVE SOUL Run
BECK Loser
TRAIN Meet Virginia
MATTHEW SWEET Girlfriend
BLINK 182 What's My Age Again
Q-101 CHICAGO
MIGHTY MIGHTY BOSSTONES The Impression That I Get
BEASTIE BOYS Paul Revere
LIT My Own Worst Enemy
KID ROCK Bad Ass
ALICE IN CHAINS Man In The Box
SMASH MOUTH All Star
PEARL JAM Elderly Woman Behind The
SUGAR RAY Someday

KORN Funk On A Leash
HOLE Doll Parts
THE EDGE-DALLAS
NEVE It's Over Now
COLLECTIVE SOUL No More, No Less
EVERCLEAR Father Of Mine
KORN Got The Life
BECK The New Pollution
PEARL JAM Last Kiss
GREEN DAY Brain Stew
SMASH MOUTH All Star
STABBING WESTWARD Save Yourself
ALICE IN CHAINS Get Born Again
EVE 6 Inside Out

KROO-LOS ANGELES
CARDIGANS My Favourite Game
STONE TEMPLE PILOTS Big Empty
MOBY Body Rock
HOLE Celebrity Skin
RED HOT CHILI PEPPERS Scar Tissue
CURE Close To Me
BLINK 182 What's My Age Again
BEASTIE BOYS Body Movin'
BUCKCHERRY For The Movies
SUBLIME Santeria
GODSMACK Whatever
RADIOHEAD Creep
OFFSPRING I Wanna Be Sedated

THE END-SEATTLE
OTHER STAR PEOPLE I Could Never Be Wrong
EVERCLEAR Santa Monica (Watch The ...)
RED HOT CHILI PEPPER Scar Tissue
TOWC You Wanted More
GREEN DAY Basket Case
CITIZEN KING Better Days (By The Bottom ...)
OFFSPRING The Kids Aren't Alright
SMASHING PUMPKINS Landslide
FLAMING LIPS Buggin'
BEASTIE BOYS Brass Monkey
COLLECTIVE SOUL Heavy
GARBAGE When I Grow Up
" Blink 182 'What's My Age Again' has been our most valuable performer so far this year."

—Chris Muckley, 91X-San Diego

---

**WXRK-New York**
PD: Steve Kingston
MD: Mike Peer
(212) 314-9300

**KROQ-Los Angeles**
PD: Kevin Weatherford
MD: Lisa Worden
(310) 561-1070

**WGQX-Chicago**
PD: Dave Moore
MD: Mary Shumikas
(312) 527-2228

**WBCN-Boston**
PD: Delux
MD: Steven Shock
(617) 278-1111

---

**KTBZ-Houston**
PD: Jim Tripp
MD: Steve Robinson
(713) 968-1000

**WINX-Atlanta**
PD: Leslie Frank
MD: Susquehanna
(404) 266-0997

**KITS-San Francisco**
PD: Jay Taylor
MD: Aaron American
(415) 512-1053

**WXDX-Pittsburgh**
PD: John Moschitta
MD: Lenny Dana
(412) 347-1444

---

**KGDY-Dallas**
PD: Duane Loherty
MD: Alan Smith
(972) 277-9877

**XTRA-San Diego**
PD: Bryan Schock
MD: Chris Muckley
(619) 291-9319

**KNDD-Seattle**
PD: Phil Manning
MD: Kim Monroe
(206) 622-3291

**KEDJ-Phoenix**
PD: Shelle Hart
MD: Curly
(928) 380-1977

---

**WXJQ-Philadelphia**
PD: Tim O'Donnell
MD: Dave Vulture
(215) 385-1111

**WFSU-Orlando**
PD: Tom Miami
MD: Mike Robinson
(407) 351-3441

**WJZJ-Baltimore**
PD: John Neale
MD: Bill Banting
(410) 548-1800

---

**WPKX**
PD: Kevin Young
MD: Lisa Worden
(310) 561-1070

---

**gavin**

---

**www.americanradiohistory.com**
ActiveRock

<table>
<thead>
<tr>
<th>RW</th>
<th>TW</th>
<th>LW</th>
<th>SPINS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1329</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>2</td>
<td>1227</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>3</td>
<td>1113</td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>4</td>
<td>1042</td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td>5</td>
<td>1015</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>6</td>
<td>988</td>
</tr>
<tr>
<td>7</td>
<td>7</td>
<td>7</td>
<td>970</td>
</tr>
<tr>
<td>8</td>
<td>8</td>
<td>8</td>
<td>951</td>
</tr>
<tr>
<td>9</td>
<td>9</td>
<td>9</td>
<td>896</td>
</tr>
<tr>
<td>10</td>
<td>10</td>
<td>10</td>
<td>882</td>
</tr>
<tr>
<td>11</td>
<td>11</td>
<td>11</td>
<td>873</td>
</tr>
<tr>
<td>12</td>
<td>12</td>
<td>12</td>
<td>845</td>
</tr>
<tr>
<td>13</td>
<td>13</td>
<td>13</td>
<td>777</td>
</tr>
<tr>
<td>14</td>
<td>14</td>
<td>14</td>
<td>776</td>
</tr>
<tr>
<td>15</td>
<td>15</td>
<td>15</td>
<td>743</td>
</tr>
<tr>
<td>16</td>
<td>16</td>
<td>16</td>
<td>743</td>
</tr>
<tr>
<td>17</td>
<td>17</td>
<td>17</td>
<td>722</td>
</tr>
<tr>
<td>18</td>
<td>18</td>
<td>18</td>
<td>613</td>
</tr>
<tr>
<td>19</td>
<td>19</td>
<td>19</td>
<td>555</td>
</tr>
<tr>
<td>20</td>
<td>20</td>
<td>20</td>
<td>561</td>
</tr>
<tr>
<td>21</td>
<td>21</td>
<td>21</td>
<td>538</td>
</tr>
<tr>
<td>22</td>
<td>22</td>
<td>22</td>
<td>496</td>
</tr>
<tr>
<td>23</td>
<td>23</td>
<td>23</td>
<td>494</td>
</tr>
<tr>
<td>24</td>
<td>24</td>
<td>24</td>
<td>431</td>
</tr>
<tr>
<td>25</td>
<td>25</td>
<td>25</td>
<td>415</td>
</tr>
<tr>
<td>26</td>
<td>26</td>
<td>26</td>
<td>360</td>
</tr>
<tr>
<td>27</td>
<td>27</td>
<td>27</td>
<td>36</td>
</tr>
<tr>
<td>28</td>
<td>28</td>
<td>28</td>
<td>356</td>
</tr>
<tr>
<td>29</td>
<td>29</td>
<td>29</td>
<td>335</td>
</tr>
<tr>
<td>30</td>
<td>30</td>
<td>30</td>
<td>319</td>
</tr>
<tr>
<td>31</td>
<td>31</td>
<td>31</td>
<td>317</td>
</tr>
<tr>
<td>32</td>
<td>32</td>
<td>32</td>
<td>315</td>
</tr>
<tr>
<td>33</td>
<td>33</td>
<td>33</td>
<td>301</td>
</tr>
<tr>
<td>34</td>
<td>34</td>
<td>34</td>
<td>267</td>
</tr>
<tr>
<td>35</td>
<td>35</td>
<td>35</td>
<td>232</td>
</tr>
<tr>
<td>36</td>
<td>36</td>
<td>36</td>
<td>231</td>
</tr>
<tr>
<td>37</td>
<td>37</td>
<td>37</td>
<td>217</td>
</tr>
<tr>
<td>38</td>
<td>38</td>
<td>38</td>
<td>204</td>
</tr>
<tr>
<td>39</td>
<td>39</td>
<td>39</td>
<td>189</td>
</tr>
<tr>
<td>40</td>
<td>40</td>
<td>40</td>
<td>187</td>
</tr>
</tbody>
</table>

ActiveRock CHARTBOUND

<table>
<thead>
<tr>
<th>RW</th>
<th>TW</th>
<th>LW</th>
<th>SPINS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1329</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>2</td>
<td>1227</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>3</td>
<td>1113</td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>4</td>
<td>1042</td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td>5</td>
<td>1015</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>6</td>
<td>988</td>
</tr>
<tr>
<td>7</td>
<td>7</td>
<td>7</td>
<td>970</td>
</tr>
<tr>
<td>8</td>
<td>8</td>
<td>8</td>
<td>951</td>
</tr>
<tr>
<td>9</td>
<td>9</td>
<td>9</td>
<td>896</td>
</tr>
<tr>
<td>10</td>
<td>10</td>
<td>10</td>
<td>882</td>
</tr>
<tr>
<td>11</td>
<td>11</td>
<td>11</td>
<td>873</td>
</tr>
<tr>
<td>12</td>
<td>12</td>
<td>12</td>
<td>845</td>
</tr>
<tr>
<td>13</td>
<td>13</td>
<td>13</td>
<td>777</td>
</tr>
<tr>
<td>14</td>
<td>14</td>
<td>14</td>
<td>776</td>
</tr>
<tr>
<td>15</td>
<td>15</td>
<td>15</td>
<td>743</td>
</tr>
<tr>
<td>16</td>
<td>16</td>
<td>16</td>
<td>743</td>
</tr>
<tr>
<td>17</td>
<td>17</td>
<td>17</td>
<td>722</td>
</tr>
<tr>
<td>18</td>
<td>18</td>
<td>18</td>
<td>613</td>
</tr>
<tr>
<td>19</td>
<td>19</td>
<td>19</td>
<td>555</td>
</tr>
<tr>
<td>20</td>
<td>20</td>
<td>20</td>
<td>561</td>
</tr>
<tr>
<td>21</td>
<td>21</td>
<td>21</td>
<td>538</td>
</tr>
<tr>
<td>22</td>
<td>22</td>
<td>22</td>
<td>496</td>
</tr>
<tr>
<td>23</td>
<td>23</td>
<td>23</td>
<td>494</td>
</tr>
<tr>
<td>24</td>
<td>24</td>
<td>24</td>
<td>431</td>
</tr>
<tr>
<td>25</td>
<td>25</td>
<td>25</td>
<td>415</td>
</tr>
<tr>
<td>26</td>
<td>26</td>
<td>26</td>
<td>360</td>
</tr>
<tr>
<td>27</td>
<td>27</td>
<td>27</td>
<td>36</td>
</tr>
<tr>
<td>28</td>
<td>28</td>
<td>28</td>
<td>36</td>
</tr>
<tr>
<td>29</td>
<td>29</td>
<td>29</td>
<td>36</td>
</tr>
<tr>
<td>30</td>
<td>30</td>
<td>30</td>
<td>36</td>
</tr>
<tr>
<td>31</td>
<td>31</td>
<td>31</td>
<td>36</td>
</tr>
<tr>
<td>32</td>
<td>32</td>
<td>32</td>
<td>36</td>
</tr>
<tr>
<td>33</td>
<td>33</td>
<td>33</td>
<td>36</td>
</tr>
<tr>
<td>34</td>
<td>34</td>
<td>34</td>
<td>36</td>
</tr>
<tr>
<td>35</td>
<td>35</td>
<td>35</td>
<td>36</td>
</tr>
<tr>
<td>36</td>
<td>36</td>
<td>36</td>
<td>36</td>
</tr>
<tr>
<td>37</td>
<td>37</td>
<td>37</td>
<td>36</td>
</tr>
<tr>
<td>38</td>
<td>38</td>
<td>38</td>
<td>36</td>
</tr>
<tr>
<td>39</td>
<td>39</td>
<td>39</td>
<td>36</td>
</tr>
<tr>
<td>40</td>
<td>40</td>
<td>40</td>
<td>36</td>
</tr>
</tbody>
</table>

ActiveRock RECURRENTS

<table>
<thead>
<tr>
<th>RW</th>
<th>TW</th>
<th>LW</th>
<th>SPINS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>1</td>
<td>270</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>2</td>
<td>270</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>3</td>
<td>270</td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>4</td>
<td>270</td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td>5</td>
<td>270</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>6</td>
<td>270</td>
</tr>
<tr>
<td>7</td>
<td>7</td>
<td>7</td>
<td>270</td>
</tr>
<tr>
<td>8</td>
<td>8</td>
<td>8</td>
<td>270</td>
</tr>
<tr>
<td>9</td>
<td>9</td>
<td>9</td>
<td>270</td>
</tr>
<tr>
<td>10</td>
<td>10</td>
<td>10</td>
<td>270</td>
</tr>
<tr>
<td>11</td>
<td>11</td>
<td>11</td>
<td>270</td>
</tr>
<tr>
<td>12</td>
<td>12</td>
<td>12</td>
<td>270</td>
</tr>
<tr>
<td>13</td>
<td>13</td>
<td>13</td>
<td>270</td>
</tr>
<tr>
<td>14</td>
<td>14</td>
<td>14</td>
<td>270</td>
</tr>
<tr>
<td>15</td>
<td>15</td>
<td>15</td>
<td>270</td>
</tr>
<tr>
<td>16</td>
<td>16</td>
<td>16</td>
<td>270</td>
</tr>
<tr>
<td>17</td>
<td>17</td>
<td>17</td>
<td>270</td>
</tr>
<tr>
<td>18</td>
<td>18</td>
<td>18</td>
<td>270</td>
</tr>
<tr>
<td>19</td>
<td>19</td>
<td>19</td>
<td>270</td>
</tr>
<tr>
<td>20</td>
<td>20</td>
<td>20</td>
<td>270</td>
</tr>
<tr>
<td>21</td>
<td>21</td>
<td>21</td>
<td>270</td>
</tr>
<tr>
<td>22</td>
<td>22</td>
<td>22</td>
<td>270</td>
</tr>
<tr>
<td>23</td>
<td>23</td>
<td>23</td>
<td>270</td>
</tr>
<tr>
<td>24</td>
<td>24</td>
<td>24</td>
<td>270</td>
</tr>
<tr>
<td>25</td>
<td>25</td>
<td>25</td>
<td>270</td>
</tr>
<tr>
<td>26</td>
<td>26</td>
<td>26</td>
<td>270</td>
</tr>
<tr>
<td>27</td>
<td>27</td>
<td>27</td>
<td>270</td>
</tr>
<tr>
<td>28</td>
<td>28</td>
<td>28</td>
<td>270</td>
</tr>
<tr>
<td>29</td>
<td>29</td>
<td>29</td>
<td>270</td>
</tr>
<tr>
<td>30</td>
<td>30</td>
<td>30</td>
<td>270</td>
</tr>
<tr>
<td>31</td>
<td>31</td>
<td>31</td>
<td>270</td>
</tr>
<tr>
<td>32</td>
<td>32</td>
<td>32</td>
<td>270</td>
</tr>
<tr>
<td>33</td>
<td>33</td>
<td>33</td>
<td>270</td>
</tr>
<tr>
<td>34</td>
<td>34</td>
<td>34</td>
<td>270</td>
</tr>
<tr>
<td>35</td>
<td>35</td>
<td>35</td>
<td>270</td>
</tr>
<tr>
<td>36</td>
<td>36</td>
<td>36</td>
<td>270</td>
</tr>
<tr>
<td>37</td>
<td>37</td>
<td>37</td>
<td>270</td>
</tr>
<tr>
<td>38</td>
<td>38</td>
<td>38</td>
<td>270</td>
</tr>
<tr>
<td>39</td>
<td>39</td>
<td>39</td>
<td>270</td>
</tr>
<tr>
<td>40</td>
<td>40</td>
<td>40</td>
<td>270</td>
</tr>
</tbody>
</table>

WyperACTIVE

<table>
<thead>
<tr>
<th>RW</th>
<th>SPINS</th>
<th>TREND</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>361</td>
<td>402</td>
</tr>
<tr>
<td>2</td>
<td>752</td>
<td>225</td>
</tr>
<tr>
<td>3</td>
<td>2176</td>
<td>156</td>
</tr>
<tr>
<td>4</td>
<td>998</td>
<td>145</td>
</tr>
<tr>
<td>5</td>
<td>893</td>
<td>128</td>
</tr>
<tr>
<td>6</td>
<td>1137</td>
<td>123</td>
</tr>
<tr>
<td>7</td>
<td>1325</td>
<td>102</td>
</tr>
<tr>
<td>8</td>
<td>845</td>
<td>711</td>
</tr>
<tr>
<td>9</td>
<td>788</td>
<td>100</td>
</tr>
</tbody>
</table>

Gavin ActiveRock

www.americanradiohistory.com
THE MUSIC MEETING

Mandy McCormack  MD, KZLA-Los Angeles, Calif.

Background: I've been the MD at KZLA for the past year. Prior to that I spent four years at Premiere Radio Networks' After Midnight, with Blair Garner.

What is your definition of a music director? I feel an MD needs to: a) Be passionate about music...especially Country music. You've got to listen to the songs; b) To work well with the PD, and be able to implement his philosophies in the structure and sound of the station within the day-to-day music mix; c) Be available on a regular basis to communicate with the record labels; and d) Make yourself available for artist visits, shows, etc. Although time is very valuable these days, even if it's a short visit, give the artists the respect you'd want to be given. Many of today's artists are Country music stars of tomorrow.

How much research is involved with your job? We do weekly call-out. We like to see spin information from a handful of key stations. And we look at the national charts as well as national and local SoundScan figures.

When should you trust your instincts more than you trust your consultant—or research? First of all, music is all opinion. You've got to trust your gut. There's no special formula. But, once you add a song or make a rotation change, stick with it long enough to get an accurate reading. Just because a song is "over" nationally doesn't mean the song has peaked in your market.

Who (besides you) is involved in the music decisions? My PD. Frequently we include five to seven other KZLA staffers in the meeting and have them rank each song. It's important to have other ears in the mix.

How much of your time do you actually devote to listening to new music? Put it this way: How much time don't I devote? It's my passion!

What songs are making a big impact on your station right now? Trisha Yearwood's album cut "That Ain't The Way I Heard It" continues to be the #1 best testing record on the station, with over 400 spins so far. Kenny Chesney's "How Forever Feels" is still testing through the roof with close to 700 spins. And Lonestar's "Amazed" is one of our most heavily requested records—and the research is not far behind.

BY GARY ROLFE, PD.
KUPL-PORTLAND, ORE.

What was radio afraid of with Richey's "Seven Bridges Road"? Here you have a song that almost every person 35+ is familiar with. The Eagles were the hottest thing going two years ago, not to mention in the '70s and '80s. And, let's not forget the Common Thread CD that has sold millions.

As programmers we need to be the gatekeepers of the station sound but, at the same time, open-minded enough to understand that we are not the "all-seeing, all-knowing." I was taught this lesson again just recently with the Kenny Rogers record "The Greatest." This song sat on my desk for two weeks because I had new music from what I felt were more current and viable artists. Dreamcatcher executive Ken Kragen called the station asking us to give the song a chance—yet we sat there a couple more days. We even had requests from video play on CMX, and it still sat there. We finally played the song one morning to see what the fuss was about, and later that same day, "The Greatest" was our most requested song of the day...and for several days after.

Both "Seven Bridges Road" and "The Greatest" have been top-requested and top-testing records for KUPL. To me the key was the fact that we were willing to step aside and give the music a chance to speak for itself.

ON THE GRIPEVINE

"How 'hip' is Country right now? I don't think it's nearly as hip as it was in '91-'92. On a scale from 1-10 today we are at a 4 with 'hipness,' while back in '91-'92 I think we were at a 9. Sure: the Dixie Chicks, Faith Hill, Sheryl Crow, Tim McGraw, and Shania are hip...but what else can radio and labels do to make not only the music but the stations 'hip' again?"—JOHN PAUL, MD.

"Attention record labels: Don't send 14 people calling me about the same record. First the regional, then the national, the VP, then an assistant, not to mention the countless indies. Just let me deal with my regional and have the VP or National call me every once in a while. If a record sucks for one person calling me, it sucks for the next person too. It doesn't get better the more calls I get. I'm doing an airlift and programming two radio stations here. I value my personal time too!"—ANONYMOUS

"If the adage is that 60 percent of our quarter-hours comes from 20 percent of our cume, why don't we pay more attention to our active listeners (e: phone requests) and why do we pay so much attention to the 15 percent negatives in callout that may be largely P2s & P3s. This type of thinking has affected recent songs by such artists as Montgomery Gentry, The Warren Brothers, and even Shania Twain!"—ROB CARPENTER, WCTQ-SARASOTA, FLA.

DISCOVERY

Cadillac Jack
MB, WWWB-Betel, Mich.

Chely Wright
Single White Female

It's always a pleasure when I get a new album on my desk and it stays in my car's CD player for a long period of time. Chely Wright's new album has been in my car since early May because it's terrific—filled with strong and passionate music. The first single and title track "Single White Female" is a heavily requested song at WWWB. My two personal favorites are "The Love That We Lost" and "She Went Out For Cigarettes." Not only is Chely a joy to look at, but this project is a definite winner.

My choice for the next single: "The Love That We Lost"

Final Thought: This album has something for everyone! Listeners will definitely relate to many of these songs!

Star Rating: ★★★★★
The boys from Texas enjoy a second week in the top spot as massive phone requests and huge sales continue to grow.

<table>
<thead>
<tr>
<th>LW</th>
<th>TX</th>
<th>SPINS</th>
<th>PCT.</th>
<th>Chart Streak</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>LONESTAR - Amazed (BNA)</td>
<td>5532</td>
<td>5246</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>JO DEE MESSINA - Lesson In Leavin' (Curf)</td>
<td>5250</td>
<td>5178</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>GEORGE STRAIT - White Thedown (MCA)</td>
<td>4880</td>
<td>5176</td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>ALABAMA - God Must Have Spent A Little (RCA)</td>
<td>4326</td>
<td>4523</td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td>JOE DIFFIE - A Night To Remember (Ep)</td>
<td>4245</td>
<td>4153</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>MARTINA McBride - Whatever You Say (RCA)</td>
<td>4076</td>
<td>4552</td>
</tr>
<tr>
<td>7</td>
<td>7</td>
<td>SHERASY - Little Good-Byes (Lynch Street)</td>
<td>4025</td>
<td>3996</td>
</tr>
<tr>
<td>8</td>
<td>8</td>
<td>TIM McGRAW - Please Remember Me (Cur)</td>
<td>3775</td>
<td>3958</td>
</tr>
<tr>
<td>9</td>
<td>9</td>
<td>CHELY WRIGHT - Single White Female (MCA)</td>
<td>3759</td>
<td>3385</td>
</tr>
<tr>
<td>10</td>
<td>10</td>
<td>KENNY CHESEY - You Had Me From Hello (BNA)</td>
<td>3366</td>
<td>3096</td>
</tr>
<tr>
<td>11</td>
<td>11</td>
<td>FAITH HERNDON - The Secret Of Life (Warner Bros.)</td>
<td>3342</td>
<td>3227</td>
</tr>
<tr>
<td>12</td>
<td>12</td>
<td>ANDY GRIGGS - How Forever Feels (BNA)</td>
<td>3233</td>
<td>2848</td>
</tr>
<tr>
<td>13</td>
<td>13</td>
<td>DUSTIN YOKAM - Crazy Little Things Called Love (Reprise)</td>
<td>3206</td>
<td>3187</td>
</tr>
<tr>
<td>14</td>
<td>14</td>
<td>REPB McEntire - One Honest Heart (MCA)</td>
<td>3189</td>
<td>3724</td>
</tr>
<tr>
<td>15</td>
<td>15</td>
<td>DIXIE CHICKS - Tonight The Heartache’s On Me (Monument)</td>
<td>3063</td>
<td>3644</td>
</tr>
<tr>
<td>16</td>
<td>16</td>
<td>BREAS PALUSKY - Who Needs Pictures (Arista)</td>
<td>2841</td>
<td>2829</td>
</tr>
<tr>
<td>17</td>
<td>17</td>
<td>SHANIA TWAIN - You’ve Got A Way (Merry)</td>
<td>2540</td>
<td>2922</td>
</tr>
<tr>
<td>18</td>
<td>18</td>
<td>DIXIE CHICKS - Ready To Run (Monument)</td>
<td>2395</td>
<td>1651</td>
</tr>
</tbody>
</table>

This monster tune has these Chicks Ready to Run up the chart with a +744 spin increase this week.

<table>
<thead>
<tr>
<th>LW</th>
<th>TX</th>
<th>SPINS</th>
<th>PCT.</th>
<th>Chart Streak</th>
</tr>
</thead>
<tbody>
<tr>
<td>19</td>
<td>19</td>
<td>MARK CHESNUTT - This Heartache Never Sleeps (MCA)</td>
<td>2330</td>
<td>2004</td>
</tr>
<tr>
<td>20</td>
<td>20</td>
<td>TRISHA YEARWOOD - I’ll Still Love You More (MCA)</td>
<td>2259</td>
<td>2038</td>
</tr>
<tr>
<td>21</td>
<td>21</td>
<td>LILA McCANN - With You (Asylum)</td>
<td>2040</td>
<td>2986</td>
</tr>
<tr>
<td>22</td>
<td>22</td>
<td>LEE ANN WOACK - Now You See Me Now You Don’t (RCA)</td>
<td>1977</td>
<td>1548</td>
</tr>
<tr>
<td>23</td>
<td>23</td>
<td>SHANE MINOR - Slave To The Habit (Mercury)</td>
<td>1953</td>
<td>2402</td>
</tr>
<tr>
<td>24</td>
<td>24</td>
<td>KENNY ROGERS - The Greatest (Elektra/Che)</td>
<td>1945</td>
<td>1976</td>
</tr>
<tr>
<td>25</td>
<td>25</td>
<td>MARY CHAPIN CARPENTER - Almost Home (Columbia)</td>
<td>1825</td>
<td>1576</td>
</tr>
<tr>
<td>26</td>
<td>26</td>
<td>VENICE BELL w/ PATTY LOVELNESS - My Kind Of Woman (MCA/Epic)</td>
<td>1729</td>
<td>1438</td>
</tr>
<tr>
<td>27</td>
<td>27</td>
<td>CLAY WILKINSON - Me Always (Giant)</td>
<td>1562</td>
<td>2192</td>
</tr>
<tr>
<td>28</td>
<td>28</td>
<td>DION STONE - Make Up In Love (Atlantic)</td>
<td>1556</td>
<td>1365</td>
</tr>
<tr>
<td>29</td>
<td>29</td>
<td>MONTGOMERY GENTRY - Lonely And Gone (Columbia)</td>
<td>1241</td>
<td>1019</td>
</tr>
<tr>
<td>30</td>
<td>30</td>
<td>MARK WILLS - She’s In Love (Merry)</td>
<td>1126</td>
<td>784</td>
</tr>
<tr>
<td>31</td>
<td>31</td>
<td>GEORGE JONES - Choices (Asylum)</td>
<td>1093</td>
<td>1031</td>
</tr>
<tr>
<td>32</td>
<td>32</td>
<td>CHAD BROCK - Lightning Does The Work (Warner Bros.)</td>
<td>989</td>
<td>817</td>
</tr>
<tr>
<td>33</td>
<td>33</td>
<td>STEVE WARNER - I’m Already Taken (Capitol Nashville)</td>
<td>839</td>
<td>501</td>
</tr>
<tr>
<td>34</td>
<td>34</td>
<td>AARON TIPPIN - Her (Lynch Street)</td>
<td>833</td>
<td>608</td>
</tr>
<tr>
<td>35</td>
<td>35</td>
<td>THE WARREN BROTHERS - She Wants To Rock (BNA)</td>
<td>771</td>
<td>720</td>
</tr>
<tr>
<td>36</td>
<td>36</td>
<td>TIM McGRAW - Something Like That (Curb)</td>
<td>749</td>
<td>295</td>
</tr>
<tr>
<td>37</td>
<td>37</td>
<td>SHERRIE AUSTIN - Never Been Kissed (Arista)</td>
<td>716</td>
<td>621</td>
</tr>
<tr>
<td>38</td>
<td>38</td>
<td>SUSAN ASHTON - You’re Licky I Love You (Capitol Nashville)</td>
<td>642</td>
<td>549</td>
</tr>
<tr>
<td>39</td>
<td>39</td>
<td>JESSICA ANGEL - You Go First (DreamWorks)</td>
<td>577</td>
<td>339</td>
</tr>
<tr>
<td>40</td>
<td>40</td>
<td>SARA EVANS - Fo! I’m A Woman (RCA)</td>
<td>564</td>
<td>931</td>
</tr>
<tr>
<td>41</td>
<td>41</td>
<td>NEAL McCLOY - The Girls Of Summer (Atlantic)</td>
<td>523</td>
<td>450</td>
</tr>
<tr>
<td>42</td>
<td>42</td>
<td>JULIE REEVES - Trouble Is A Woman (Virgin)</td>
<td>503</td>
<td>370</td>
</tr>
<tr>
<td>43</td>
<td>43</td>
<td>DIAMOND Rio - I Know How The River Feels (Arista)</td>
<td>488</td>
<td>732</td>
</tr>
<tr>
<td>44</td>
<td>44</td>
<td>SAYERW BROWN - I’m In Love With Her (Curb)</td>
<td>484</td>
<td>406</td>
</tr>
<tr>
<td>45</td>
<td>45</td>
<td>SHANA PETRONIA - This Time (EP)</td>
<td>449</td>
<td>399</td>
</tr>
<tr>
<td>46</td>
<td>46</td>
<td>ANDY GRIGGS - I’ll Go Crazy (RCA)</td>
<td>448</td>
<td>253</td>
</tr>
<tr>
<td>47</td>
<td>47</td>
<td>JOHN MICHAEL MONTGOMERY - Home To You (Atlantic)</td>
<td>442</td>
<td>- NEW</td>
</tr>
<tr>
<td>48</td>
<td>48</td>
<td>MICHAEL PETTSON - Sure Feels Real Good (Repri)</td>
<td>375</td>
<td>286</td>
</tr>
<tr>
<td>49</td>
<td>49</td>
<td>YANKIE GRAY - All Things Considered (Monument)</td>
<td>344</td>
<td>- NEW</td>
</tr>
<tr>
<td>50</td>
<td>50</td>
<td>BRYAN WHITE - You’re Still Beautiful To Me (Asylum)</td>
<td>301</td>
<td>- NEW</td>
</tr>
</tbody>
</table>
Ronnie Lane, PD, WRBO-Tampa, Fla.

"Lonestar's 'Amazed' is still so hot, hot, hot! I am stunned at the longevity of this record...We're getting good phones on the Dixie Chicks' 'Ready To Run,' and we're getting listeners who know it's from the upcoming Runaway Bride soundtrack...Steve Wariner's new song 'I'm Already Taken' is also kicking in with requests...Personally, I'm a huge fan of the new Jason Sellers project, especially the ballad 'What A Lover Is For'...The new Warner Bros. female trio Lace was superb at their recent showcase in Tampa. Although many are going to do the 'chick' comparison, these girls all sing lead and they play off each other great.”

T. Gentry, PD, WKXC-Augusta, Ga.

"George Jones' 'Choices' is working with our listeners. They're calling telling us they are happy, yet surprised to hear him back on the radio. It sounds great and is generating requests, especially in our all-request lunch hour...The song I personally love is SheDAISY's 'Little Goodbyes.' I crank up the control room monitors every time I play it on the air...Montgomery Gentry proves they're here to stay with 'Lonely and Gone.' It's a hot record, with a cool video...anything the Dixie Chicks do is huge here and generates lots of phones. We could play anything by them and our listeners would love it...Of course, our most requested record is Lonestar's 'Amazed.' This song proves the passion is back for Country music...I also think a little 'out of the ordinary' record is good for Country right now. Acts like SheDAISY, Dixie Chicks, and the new Dwight Yoakam seem to have the most passion behind them...P.S. I am a big fan of Gavin's magazine and I never miss reading the Friday Fact!"

Chris Costa, MD, KATM-Modesto, CA.

"I swear that Lonestar's 'Amazed' is the biggest phone record of all time! Many listeners are saying it's the most beautiful, touching record they've ever heard...We're seeing great response to SheDAISY's 'Little Goodbyes.' Although they're similar to the Dixie Chicks, they've got their own attitude...Shane Minor's from this area, so the phones are really strong for his song 'Slave To The Habit.' Personally, I am really into his music. Initially, I didn't even know he was from here, but I was so impressed with his charisma-centric personality, ambition and optimism about his career...We still get so many calls for Andy Griggs' 'You Won't Ever Be Lonely.' The next single 'I'll Go Crazy' is going to be huge too!...We've just begun our latest big promotion where we'll be giving away furnishings for an entire house. Too bad I can't win, since I really need a new bedroom set. Mine is from the '80s!"

Tim Cicciarelli, PD/MD, WNGC-Athens, Ga.

"Two songs that are getting great phones here are John Berry's 'Love Is For Giving' and George Jones' 'Choices.' Berry is from this area, so our listeners always want to hear him. On the George song, I admit I held off on it initially, but once I put it on, we had instant phone requests...I was out of the box on Rebecca Lynn Howard's 'When My Dreams Come True'. The hook on this song is so strong...We've still got Martina McBride's 'Whatever You Say' in heavy. This song has stuck with me since I first heard the album. It's one of my Top 3 favorite songs of all time!"
**NORTHEAST**

**MOST SPINS:**
- LoneStar (1144)
- George Strait (1127)
- Jo Dee Messina (1065)

**SPINCREASE:**
- Dixie Chicks +119
- Chely Wright +107
- Kenny Chesney +107

"Jo Dee Messina's 'Lesson In Leavin' is smokin'! She's hotter than a summertime intera in the oval office!"
—Jon Anthony, MD, WMZQ-Wash D.C.

**SOUTHEAST**

**MOST SPINS:**
- LoneStar (1527)
- Jo Dee Messina (1567)
- George Strait (1514)

**SPINCREASE:**
- Dixie Chicks +204
- Sherylasysy +145
- Mark Chesnutt +127

**MIDWEST**

**MOST SPINS:**
- LoneStar (766)
- Jo Dee Messina (702)
- George Strait (657)

**SPINCREASE:**
- Dixie Chicks +140
- Mary Chapin Carpenter +65
- Sherylasysy +63

"Chely Wright's 'SWF has exploded here! In addition to massive phone requests, we're also getting about 15 e-mail requests per day!"
—Dan Holiday, MD, KZSN-Wichita, Kan.

**SOUTHWEST**

**MOST SPINS:**
- LoneStar (829)
- Jo Dee Messina (746)
- Alabama (598)

**SPINCREASE:**
- Dixie Chicks +116
- Shania Twain +111
- Lee Ann Womack +105

"It's wonderful to have Steve Wariner back on the radio. With his recent successes, we're excited about 'I'm Already Taken'."
—Paul Orr, PD, WYNY-Baton Rouge, La.

**WEST**

**MOST SPINS:**
- LoneStar (1221)
- Jo Dee Messina (1150)
- George Strait (1090)

**SPINCREASE:**
- Dixie Chicks +165
- Mark Chesnutt +100
- Chely Wright +97

"After just one day of airplay, Steve Wariner's 'I'm Already Taken' is already one of our top requested songs!"
—Lance Tidwell, PD, KTOM-Salinas, Calif.
**A Couple of Days in Phoneline Hell**

On the surface it seemed like such a relatively easy proposition, finally consolidating GAVIN onto one floor so we can all communicate in an energized newsroom environment. So that's what we did, beginning last Friday (July 9), schlepping all our furniture, phone lines, and computer network from the second floor to the fifth.

If you tried calling or faxing during the first part of our previous work week and got a disconnect signal, you weren't alone. Because of corporate miscommunication, our lines were shut down by a comatose conglomerate, Pacific Bell. It seems our local and long distance carrier was purchased by Qwest Communication (QWST on the NASDAQ, headquartered in Ohio), which now has very little clout with Pacific Bell, the "Baby Bell" who wags the phone line tail in the Bay Area. Ironically we were able to phone out and our T1 Internet lines were unscathed. But incoming calls and faxes were nada, zilch.

Sparing you the painful details, we experienced what many radio stations and businesses routinely go through dealing with the controllers of the phone lines. That is, we found out first-hand that the deregulated, lobotomized world of local and long distance carriers barely talk to each other with the situation spiraling to the point where it's actually impossible/illegal for the customer to intervene on their own behalf. So when corporations don't talk to each other, and the client can't speak for themselves, you've got a pretty frail system. Anyway, we're back up, but ironically there are hearings in the Senate determining who runs the phone lines and why. Heaven help us.

**PUSHING THE ENVELOPE**


**CURTIS SALGADO**

"Wiggle Outta This"

the first single from his Shanachie debut: Wiggle Outta This

ON TOUR THIS SUMMER with

The Steve Miller Band & George Thorogood!

---

**Life Without Morphine's Sandman**

So sorry to hear about the passing of 46 year-old Mark Sandman in Rome, July 5th. As a musical soldier, he certainly died with his boots on, succumbing to a heart attack two songs into Morphine's final set.

"It was a beautiful night...we were rocking and felt back in the groove."

Morphine's saxophonist Dana Colley told the Boston Globe, recalling Sandman's last gig at a festival outside of Rome, "Mark crouched and stopped playing for a couple of minutes, and I thought he was waiting for the groove to happen."

Sandman then fell and knocked over a vase of flowers that drummer Billy Conway always kept on his drum riser. Roman authorities then searched Sandman's room for drugs, but found none. "It added insult to injury, but I guess they were doing their police work," Colley said.

Sandman's death came during Morphine's strongest creative burst. Sandman, along with saxophonist Dana Colley and drummer Billy Conway, had just turned in a live album to be released on the Ryko label in October. In addition, the band had just complete its next studio album for Dreamworks. "Mark had just sequenced the songs for it," said Colley.

Playing in traditional bands wasn't Sandman's forte. Besides forming the popular guitarless Morphine in 1990, he played with another unique Boston band, Treat Her Right. Prior to releasing their first album on RCA in 1986, Gavvin reviewed their first independent release. Sandman would periodically send postcards from the road, visiting the Gavvin offices whenever the band was in the Bay Area performing. Gavvin also proudly hosted Morphine at two Gavvin Seminar performances.

In lieu of flowers and cards, a Mark Sandman Scholarship is being formed. Contributions can be sent in care of Morphine, PO Box 382065, Cambridge, Massachusetts, 02238.

"Mark and I discussed making charity donations, and this is what he wanted to do," manager Deborah Klein told the Globe. A special concert honoring Sandman will be held on Brookline Street in Cambridge, July 25th. Sandman's unconventional approach will be sorely missed.
"OUTSIDER"

Lead single from her new album

RUBIES ON THE LAWN
**Radney Foster**

"*i'm in*"

with **Abra Moore**

IMPACTING JULY 27TH

FROM HIS CRITICALLY-ACCLAIMED ALBUM *SEE WHAT YOU WANT TO SEE.*

"Classy duet that crosses the lines of many musical formats."

"A pop gem. -ROLLING STONE"

"A rootsy, Wallflowers-type ethos...the best album of his career."

★★★1/2 out of four stars -USA TODAY

---

Early Believers Include:

- **KFG**, **KGSR**
- **WXPN**
- and many more...

---

---
Cindy Bullens — "Better Than I've Ever Been" (Artemis)

A review in a world of singles, one track off Cindy Bullens’ upcoming Somewhere Between Heaven and Earth is more like a movie preview. It’s a concept based on the loss of Bullens’ eleven-year-old daughter. "Better" touches on Bullens’ music-driven recovery, and you owe it to yourself to experience the whole story in one cinematic setting. Guests on the album include Bonnie Raitt, Lucinda Williams, Benmont Tench, superbly mixed by Bob Clearmount and mastered by Bob Ludwig.

Vertical Horizon — Everything You Want (RCA)

Keith Kane and Matt Scannell both graduated from Georgetown University when they decided to head up to Cape Cod, make a little money and music, and eventually put a band together. After scraping together the funds to release their own CD, they jumped at the chance to tour Texas with Jackopierce. As VH’s reputation spread from the DC region, they gigged with the likes of Shawn Colvin, Widespread Panic, Jackopierce. at funds to make to Cape Cod, lit- up to Cape Cod, make the chance to tour Texas with Jackopierce. After scraping together the funds to release their own CD, they jumped at the chance to tour Texas with Jackopierce. As VH’s reputation spread from the DC region, they gigged with the likes of Shawn Colvin, Widespread Panic, Jackopierce. at funds to make to Cape Cod, lit- ever single on it, their album Haunts España makes "Best of 99." The group's name is Spanish, consisting of Josh Haden on bass, Joey Waronker on drums, and Merlo Podlewski on guitar. The band recorded their album at Polar Studios in Stockholm, where ABBA recorded all their hits, and where Led Zeppelin created the magical in Through the Out Door. With an arsenal of Rolls Royce vintage equipment and state of the art mix, They Haunts My Dreams is like a soft spoken secret. “Every Time I Try” continues a wonderful groove and feel.
THE RULES OF SWAG WEARING
Oh, what to do with those always fabu-
ulous record company T-Shirts! 
Remember to wear them only once—
and never to your office. Follow this 
simple advice and you'll be on every 
Best Dressed list!

FASHION "DO'S":
1. Wear only out of town
2. Wear while at the beach
3. Wear for sweet dreaming
4. Put them on your little kids as 
nighties
5. Layer them when the heat 
goes out

ABSOLUTE "DON'TS":
1. Don't wear while claiming a 
payroll panel at a convention
2. Don't wear during a televised 
event
3. Don't wear when your photo is 
being taken with another band
4. Don't wear at any function 
where Tipper Gore is speaking
5. Don't wear while arguing 
against pay-for-play with your 
Sales Manager

GREAT USES FOR USED LABEL SHIRTS:
1. They make great car seatcovers
2. You can use them as a chamois
3. For expert mopping-up of dust
4. As emergency coffee filters
5. Packing the boxes when you 
move to your next job

Now you know...high quality swag is a 
rae and precious thing. It can be 
wear anywhere, any time and in any 
town!
**Americana®**

<table>
<thead>
<tr>
<th>UK</th>
<th>TV</th>
<th>SPINS</th>
<th>TREND</th>
<th>Tech</th>
<th>Kicks</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>12</td>
<td>1049</td>
<td>+617</td>
<td>81</td>
<td>2</td>
</tr>
<tr>
<td>2</td>
<td>5</td>
<td>1048</td>
<td>-27</td>
<td>66</td>
<td>3</td>
</tr>
<tr>
<td>3</td>
<td>10</td>
<td>962</td>
<td>-33</td>
<td>72</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>948</td>
<td>-96</td>
<td>67</td>
<td>0</td>
</tr>
<tr>
<td>5</td>
<td>15</td>
<td>894</td>
<td>+175</td>
<td>80</td>
<td>10</td>
</tr>
<tr>
<td>6</td>
<td>8</td>
<td>825</td>
<td>+41</td>
<td>57</td>
<td>1</td>
</tr>
<tr>
<td>7</td>
<td>2</td>
<td>816</td>
<td>-2</td>
<td>72</td>
<td>0</td>
</tr>
<tr>
<td>8</td>
<td>6</td>
<td>809</td>
<td>+8</td>
<td>65</td>
<td>2</td>
</tr>
<tr>
<td>9</td>
<td>10</td>
<td>804</td>
<td>+15</td>
<td>54</td>
<td>2</td>
</tr>
<tr>
<td>10</td>
<td>11</td>
<td>750</td>
<td>-7</td>
<td>57</td>
<td>0</td>
</tr>
<tr>
<td>11</td>
<td>12</td>
<td>743</td>
<td>-15</td>
<td>63</td>
<td>1</td>
</tr>
<tr>
<td>12</td>
<td>16</td>
<td>718</td>
<td>-4</td>
<td>67</td>
<td>2</td>
</tr>
<tr>
<td>13</td>
<td>6</td>
<td>694</td>
<td>+65</td>
<td>63</td>
<td>4</td>
</tr>
<tr>
<td>14</td>
<td>5</td>
<td>652</td>
<td>+138</td>
<td>69</td>
<td>8</td>
</tr>
<tr>
<td>15</td>
<td>17</td>
<td>645</td>
<td>+44</td>
<td>68</td>
<td>6</td>
</tr>
<tr>
<td>16</td>
<td>19</td>
<td>579</td>
<td>-1</td>
<td>46</td>
<td>3</td>
</tr>
<tr>
<td>17</td>
<td>18</td>
<td>578</td>
<td>-4</td>
<td>54</td>
<td>1</td>
</tr>
<tr>
<td>18</td>
<td>23</td>
<td>554</td>
<td>+23</td>
<td>56</td>
<td>1</td>
</tr>
<tr>
<td>19</td>
<td>13</td>
<td>547</td>
<td>-147</td>
<td>40</td>
<td>0</td>
</tr>
<tr>
<td>20</td>
<td>14</td>
<td>523</td>
<td>-89</td>
<td>38</td>
<td>1</td>
</tr>
<tr>
<td>21</td>
<td>12</td>
<td>511</td>
<td>-159</td>
<td>53</td>
<td>2</td>
</tr>
<tr>
<td>22</td>
<td>11</td>
<td>481</td>
<td>-75</td>
<td>40</td>
<td>1</td>
</tr>
<tr>
<td>23</td>
<td>9</td>
<td>481</td>
<td>+69</td>
<td>37</td>
<td>11</td>
</tr>
<tr>
<td>24</td>
<td>24</td>
<td>472</td>
<td>-99</td>
<td>39</td>
<td>1</td>
</tr>
<tr>
<td>25</td>
<td>25</td>
<td>456</td>
<td>+5</td>
<td>52</td>
<td>2</td>
</tr>
<tr>
<td>26</td>
<td>26</td>
<td>451</td>
<td>-14</td>
<td>44</td>
<td>0</td>
</tr>
<tr>
<td>27</td>
<td>27</td>
<td>412</td>
<td>-46</td>
<td>32</td>
<td>2</td>
</tr>
<tr>
<td>28</td>
<td>24</td>
<td>391</td>
<td>-125</td>
<td>37</td>
<td>1</td>
</tr>
<tr>
<td>29</td>
<td>20</td>
<td>382</td>
<td>MW</td>
<td>48</td>
<td>9</td>
</tr>
<tr>
<td>30</td>
<td>30</td>
<td>379</td>
<td>-17</td>
<td>45</td>
<td>1</td>
</tr>
<tr>
<td>31</td>
<td>31</td>
<td>367</td>
<td>-190</td>
<td>41</td>
<td>1</td>
</tr>
<tr>
<td>32</td>
<td>32</td>
<td>336</td>
<td>-18</td>
<td>44</td>
<td>2</td>
</tr>
<tr>
<td>33</td>
<td>33</td>
<td>327</td>
<td>MW</td>
<td>45</td>
<td>9</td>
</tr>
<tr>
<td>34</td>
<td>34</td>
<td>327</td>
<td>-75</td>
<td>40</td>
<td>1</td>
</tr>
<tr>
<td>35</td>
<td>35</td>
<td>325</td>
<td>MW</td>
<td>35</td>
<td>10</td>
</tr>
<tr>
<td>36</td>
<td>36</td>
<td>320</td>
<td>-15</td>
<td>39</td>
<td>3</td>
</tr>
<tr>
<td>37</td>
<td>37</td>
<td>318</td>
<td>MW</td>
<td>43</td>
<td>6</td>
</tr>
<tr>
<td>38</td>
<td>38</td>
<td>315</td>
<td>-8</td>
<td>21</td>
<td>2</td>
</tr>
<tr>
<td>39</td>
<td>39</td>
<td>311</td>
<td>-15</td>
<td>36</td>
<td>2</td>
</tr>
<tr>
<td>40</td>
<td>40</td>
<td>304</td>
<td>+6</td>
<td>31</td>
<td>2</td>
</tr>
</tbody>
</table>

**Gavin Americana**

**Most added**

- **RAY WYLIE HUBBARD** (39)
- **WAYNE HANCOCK** (35)
- **KELLY JOE PHELPS** (12)
- **GEORGE JONES** (11)
- **LYLE LOVETT** (10)

**Most added**

- **RAY WYLIE HUBBARD**
- **KEVIN WELCH**
- **TRIBUTE TO GRAM PARSONS**
- **GEORGE JONES**
- **JESSE WINCHESTER**

**Hot Picks**

- **LYLE LOVETT**
- **KEVIN WELCH**
- **TRIBUTE TO GRAM PARSONS**
- **GEORGE JONES**

**Review**

*Ray Wylie Hubbard*

**Crusades of the Restless Knights**

(Phil)

Texas spaws a breed that grows wild and free. Ray Wylie Hubbard, the author of “Up Against the Wall, Redneck Mother,” had a short bout with the Nashville establishment in the 70’s. The follow up to 1997’s Dangerous Spirits... Crusades of the Restless Knights, graces us with a blend of folk, Country, rock, and Ray Wylie Hubbard’s expressive voice. “The Lovers in Your Dreams,” “Conversation with the Devil,” and “Red Dress” showcase off his diversity.

**Chart Bound**

**TONI PRICE** (vanderbilt’s records)
- **WAYNE HANCOCK** (phil keck)
- **BOB AMOS** (hayden’s ferry)
- **ALEJANDRO ESCOVEDO** (bloodroost)
- **BLUE RAGS** (sugar pop)
- **RAY WYLIE HUBBARD** (phil)
- **WILLIE NELSON** (finale)
- **BILL FRISELL** (rosetouch)
- **FANTASY** (ggg)
- **JON DEREK GRAMAN** (phil west)

**Americana Reports Accepted**

MON. AND TUES.

3 P.M. (CT) GAVIN STATION

MON. AND TUES.

AMERICANA REPORTS ACCEPTED

JON RAY

BLUE RAGS

ALEJANDRO ESCOVEDO

BOB AMOS

JAYSON CURTIS

JIMMY KINNARD

JESSE WINCHESTER

TRIBUTE

LYLE LOVETT

GEORGE JONES

JESSE WINCHESTER

**Artist Profile**

**Jesse Winchester**

**Project:** Gentleman of Leisure

**Label:** Sugar Hill

Jesse Winchester has lived in the eastern townships of Quebec for 32 years, a gentle place for a gentle man.

**It was 1988 When Your Last Album Humour Me Came Out. How Come It Took So Long in Between?** I gave up on it for a while. I gave up on my records. My records have always been “expensive demos.” Most of my income came from other people recording my tunes. So I said, “I’m just gonna concentrate on writing for other people.”

**A List that Includes Wynonna, Reba McEntire, the Mavericks, Jimmy Buffett, the Everly Brothers, Emmylou Harris and Joan Baez is Quite a Collection; Another Wonderful Group of People Are to Be Found on the Credits of Gentleman of Leisure:** Jerry Douglas produced and was able to make the best use of the time. I had known Bill Vorn Dick before, we did my previous album together. Everybody else was new to me, and they all came by way of Jerry. Jonell Mosser, John Cowan, and The Fairfield Four were fantastic, just so much fun. The musicians—Mike Henderson, Bryan Suton, Byron House, and John Gardner—were just superb. I want to thank everybody who was involved with it. I just had the time of my life, more fun than I’ve ever had in the studio. In Nashville, the concentration is always on the song.

**What’s Next?** I’m already preparing another record. I’ll do it in Nashville for sure!

**Gavin is Online**

www.americanradiohistory.com

---

**SnapShot**

"Columbus, Ohio quartet, The Soivines, deliver their debut CD, "Trucker’s Welcome" on Kingpin. Like their namesake Red Soivine and even more notably, Dave Dudley, they combine elements of garage rock with traditional hard-driving country. The Soivines seamlessly shift from the rip-roaring grind of ‘Exit 308’ to ‘Drinks After Church’ and ‘Jesus Dionsus,’ tailormade for Americana radio. They’re slightly introspective on ‘Bitter Root’, darker all-country-pop. For the rocker in all of us—NOT FOR the faint of heart." —Chad Williams, WCBS- Ann Arbor, Mich.
“Fighting” Satellite and Internet Radio: Bring it On

While Internet broadcasters may threaten at-work time, CD Radio could encroach on another lucrative radio domain: in-car listening during peak drive times. “Many of the major automobile manufacturers in the year 2000 will be including receivers that are satellite radio-compatible,” predicts Davis. “You’ll be able to buy these units from almost any kind of retail store.” A satellite radio listener will be able to schedule an installation—which costs a couple of hundred dollars—and receive an antenna that’s about the size of a silver dollar attached to the rear window of the car. “Think of it in terms of a miniature television dish, instead of all those TV channels, they’ll receive 100 different audio channels. Then they’ll have an LED read-out that provides continuous artist and song information.”

With all this science fiction broadcast technology on the immediate horizon, however, Davis doesn’t see it as too much of a threat to traditional, local radio stations. “People get so emotional about ‘how to prepare for the assault of satellite radio and Internet radio,’” exclaims Davis. “Personally, I believe they’re going crazy over nothing. I don’t see the advent of satellite and Internet deliveries as an ‘either-or’ situation in terms of traditional radio. I believe it’s all part of one big pie. There’s going to be a lot of sharing.”

The best way to combat new media technologies is to concentrate on excelling in the fundamentals of local radio. Davis continues. “People need to relax,” he says. “Do what you do best, day by day. Localize your radio station like a crazy person. Intensify your local experiences and promotions. Any successful radio programmer is doing that anyway.”

Conventional radio is not going away; it’s too much a part of our lives. Davis contends. “Everybody said FM was going to blow AM away because of the increased fidelity,” he recalls. “The same applies to satellite and Internet broadcasting. AM and FM radio are still free and open to everybody. In my opinion, traditional radio has nothing to worry about.”

Kind of Blue? Addicted To Miles?

Another Box Set On The Way

For all of you jazz programmers who are hopelessly hooked on 20-Bit Miles Davis releases, fear not: another box set release is on the horizon. The next Columbia Legacy box set is The Complete Miles Davis Featuring John Coltrane, a six-CD set focusing on Miles/Trane recordings like Milestones and Round About Midnight, plus 18 alternate and unreleased takes. Flagship tunes like “Freddie Freeloader” and “So What” are given slightly different solo treatments and Miles is even heard talking about the squally studio floor. The release date is October 26, 1999 and the set will also include 100-plus pages of photos and liner notes. No word on what color the brushed metal spine will be.

August 19 will mark the 40th anniversary of the release of Kind of Blue, one of the best-selling jazz records of all time. Recorded in March and April of 1959, Kind of Blue sells roughly 300,000 copies each year and is available in every Sony Music territory in the world. In 1997 it became a platinum seller and is now approaching dou-

PAQUITO’S JAZZ LOVE SONGS

That’s WDET-Detroit radio personality Kim Heron (left) with saxophonist Paquito d’Rivera, who is out supporting his latest Heads Up recording, 100 Years of Latin Love Songs.

Another Smooth Station Flips

KCJZ is the latest Smooth Jazz station to flip to the Jammin’ Oldies format. On July 1, the 106.7 FM signal converted to “San Antonio’s New 106.7 Jamz”... Congratulations to Joe Kochers, who was named Program Director/Music Director at KSJS-San Diego, replacing Tony Sisti, who is taking a year-long leave...Dean Williams of KNKX-Anchorage has resigned from the station after Alaska’s Smooth Jazz outlet was sold to the Ubiqu Corporation. Williams was recently reassigned to a sales position, but has moved on to do sales for the KASH, a Country station in the market...WHRL in Albany is now owned by Clear Channel. In a recent sales transaction, Dame Media sold its 20 AM and FM holdings (based in New York and Pennsylvania) to the media giant for a sizzling $85 million. Rest assured, WHRL stays Smooth Jazz... Jazz indie promo honcho Mike Hurzon has gotten over his island fever and relocated from his Key West base to Miami proper. Change your Roidex, The Tracking Station shack is now at 5817 SW 28th Street, Miami, FL, 33155. Phone is 305-669-2677. Fax Mikey at 305-669-2678.

“Fighting” Satellite and Internet Radio: Bring it On

While Internet broadcasters may threaten at-work time, CD Radio could encroach on another lucrative radio domain: in-car listening during peak drive times. “Many of the major automobile manufacturers in the year 2000 will be including receivers that are satellite radio-compatible,” predicts Davis. “You’ll be able to buy these units from almost any kind of retail store.” A satellite radio listener will be able to schedule an installation—which costs a couple of hundred dollars—and receive an antenna that’s about the size of a silver dollar attached to the rear window of their car. “Think of it in terms of a miniature television dish, instead of all those TV channels, they’ll receive 100 different audio channels. Then they’ll have an LED read-out that provides continuous artist and song information.”

With all this science fiction broadcast technology on the immediate horizon, however, Davis doesn’t see it as too much of a threat to traditional, local radio stations. “People get so emotional about ‘how to prepare for the assault of satellite radio and Internet radio,’” exclaims Davis. “Personally, I believe they’re going crazy over nothing. I don’t see the advent of satellite and Internet deliveries as an ‘either-or’ situation in terms of traditional radio. I believe it’s all part of one big pie. There’s going to be a lot of sharing.”

The best way to combat new media technologies is to concentrate on excelling in the fundamentals of local radio. Davis continues. “People need to relax,” he says. “Do what you do best, day by day. Localize your radio station like a crazy person. Intensify your local experiences and promotions. Any successful radio programmer is doing that anyway.”

Conventional radio is not going away; it’s too much a part of our lives. Davis contends. “Everybody said FM was going to blow AM away because of the increased fidelity,” he recalls. “The same applies to satellite and Internet broadcasting. AM and FM radio are still free and open to everybody. In my opinion, traditional radio has nothing to worry about.”

“Fighting” Satellite and Internet Radio: Bring it On

While Internet broadcasters may threaten at-work time, CD Radio could encroach on another lucrative radio domain: in-car listening during peak drive times. “Many of the major automobile manufacturers in the year 2000 will be including receivers that are satellite radio-compatible,” predicts Davis. “You’ll be able to buy these units from almost any kind of retail store.” A satellite radio listener will be able to schedule an installation—which costs a couple of hundred dollars—and receive an antenna that’s about the size of a silver dollar attached to the rear window of their car. “Think of it in terms of a miniature television dish, instead of all those TV channels, they’ll receive 100 different audio channels. Then they’ll have an LED read-out that provides continuous artist and song information.”

With all this science fiction broadcast technology on the immediate horizon, however, Davis doesn’t see it as too much of a threat to traditional, local radio stations. “People get so emotional about ‘how to prepare for the assault of satellite radio and Internet radio,’” exclaims Davis. “Personally, I believe they’re going crazy over nothing. I don’t see the advent of satellite and Internet deliveries as an ‘either-or’ situation in terms of traditional radio. I believe it’s all part of one big pie. There’s going to be a lot of sharing.”

The best way to combat new media technologies is to concentrate on excelling in the fundamentals of local radio. Davis continues. “People need to relax,” he says. “Do what you do best, day by day. Localize your radio station like a crazy person. Intensify your local experiences and promotions. Any successful radio programmer is doing that anyway.”

Conventional radio is not going away; it’s too much a part of our lives. Davis contends. “Everybody said FM was going to blow AM away because of the increased fidelity,” he recalls. “The same applies to satellite and Internet broadcasting. AM and FM radio are still free and open to everybody. In my opinion, traditional radio has nothing to worry about.”

“Fighting” Satellite and Internet Radio: Bring it On

While Internet broadcasters may threaten at-work time, CD Radio could encroach on another lucrative radio domain: in-car listening during peak drive times. “Many of the major automobile manufacturers in the year 2000 will be including receivers that are satellite radio-compatible,” predicts Davis. “You’ll be able to buy these units from almost any kind of retail store.” A satellite radio listener will be able to schedule an installation—which costs a couple of hundred dollars—and receive an antenna that’s about the size of a silver dollar attached to the rear window of their car. “Think of it in terms of a miniature television dish, instead of all those TV channels, they’ll receive 100 different audio channels. Then they’ll have an LED read-out that provides continuous artist and song information.”

With all this science fiction broadcast technology on the immediate horizon, however, Davis doesn’t see it as too much of a threat to traditional, local radio stations. “People get so emotional about ‘how to prepare for the assault of satellite radio and Internet radio,’” exclaims Davis. “Personally, I believe they’re going crazy over nothing. I don’t see the advent of satellite and Internet deliveries as an ‘either-or’ situation in terms of traditional radio. I believe it’s all part of one big pie. There’s going to be a lot of sharing.”

The best way to combat new media technologies is to concentrate on excelling in the fundamentals of local radio. Davis continues. “People need to relax,” he says. “Do what you do best, day by day. Localize your radio station like a crazy person. Intensify your local experiences and promotions. Any successful radio programmer is doing that anyway.”

Conventional radio is not going away; it’s too much a part of our lives. Davis contends. “Everybody said FM was going to blow AM away because of the increased fidelity,” he recalls. “The same applies to satellite and Internet broadcasting. AM and FM radio are still free and open to everybody. In my opinion, traditional radio has nothing to worry about.”

“Fighting” Satellite and Internet Radio: Bring it On

While Internet broadcasters may threaten at-work time, CD Radio could encroach on another lucrative radio domain: in-car listening during peak drive times. “Many of the major automobile manufacturers in the year 2000 will be including receivers that are satellite radio-compatible,” predicts Davis. “You’ll be able to buy these units from almost any kind of retail store.” A satellite radio listener will be able to schedule an installation—which costs a couple of hundred dollars—and receive an antenna that’s about the size of a silver dollar attached to the rear window of their car. “Think of it in terms of a miniature television dish, instead of all those TV channels, they’ll receive 100 different audio channels. Then they’ll have an LED read-out that provides continuous artist and song information.”

With all this science fiction broadcast technology on the immediate horizon, however, Davis doesn’t see it as too much of a threat to traditional, local radio stations. “People get so emotional about ‘how to prepare for the assault of satellite radio and Internet radio,’” exclaims Davis. “Personally, I believe they’re going crazy over nothing. I don’t see the advent of satellite and Internet deliveries as an ‘either-or’ situation in terms of traditional radio. I believe it’s all part of one big pie. There’s going to be a lot of sharing.”

The best way to combat new media technologies is to concentrate on excelling in the fundamentals of local radio. Davis continues. “People need to relax,” he says. “Do what you do best, day by day. Localize your radio station like a crazy person. Intensify your local experiences and promotions. Any successful radio programmer is doing that anyway.”

Conventional radio is not going away; it’s too much a part of our lives. Davis contends. “Everybody said FM was going to blow AM away because of the increased fidelity,” he recalls. “The same applies to satellite and Internet broadcasting. AM and FM radio are still free and open to everybody. In my opinion, traditional radio has nothing to worry about.”
Simply said, Kenny has the right amount of station momentum and SpinCrease to go for the top spot in the near future.

90 20
91 15
92 10
93 5
94 0
95 -5
96 -10
97 -15
98 -20
99 -25

Simply said, Kenny has the right amount of station momentum and SpinCrease to go for the top spot in the near future.

AGUSTINOTRONIC

Jane Ira Bloom

ACOUSTICALLY ELECTRONIC

I choose titles like The Red Quartet (an Arabequie) to invoke whatever meaning they inspire within a listener, I prefer not to invoke any particular meaning to a record title. The emotional range of this album feels wide to me. With this group of musicians [Fred Hersch, Mark Dresser, Bob Previte] we were able to go to so many places. Electronics have always been a very important part of my sound. They’ve helped me expand my palette, how I think about sound. One thing I noticed on this Red Quartet album is that, while I didn’t play any electronic effects, if you listen to a cut like “Emergency” you’ll hear a full cycle happening as a result of my interest in collaborating and improvising with electronics. What we’re doing is almost inescapable electronically and I do with my digital delay. My interest in electronic sound has come around full circle—from exploring the sound to having it so inside you when you’re playing acoustic music, you’re making sounds that are reminiscent of electronic directions.

There’s a lot about fusing the soprano saxophone, keeping it in tune and getting your sound to come through the horn. It’s an instrument that doesn’t have a long stylistic lineage associated with it. In the jazz world, if you want to play something new, you have to open up a lot of open territory. It covers my gymnastic interests of exploring many, many registers.

“Always Hope” is a four-and-a-half minute adventure that starts in one place, then Fred develops a rhythmic idea that is superimposed on this very simple melody. It’s more about where we went from the beginning to the end. With “Time After Time” I have a very strong connection to the American Songbook. It’s where my understanding of melody on a gut level comes from. I think about the lyrics and try to sing with my horn. With “Jax Calypso,” in my heart of hearts, although I’m a soprano player, Sonny Rollins’s tradition is very deep inside.
The Conclave

Thursday, July 22, 1999

Keynote Awards Luncheon

Lunch / Performance

General Session

Consultant Don Hallett
Arbitron Manager of Radio Programming Services
Bob Michaels
Consultant

OPENING RECEPTION - Featuring REO Speedwagon

Presented by R&R

Format Symposia

AAA (performance by The Vee's/Ensenheit)
Modern AC (performance by Robyn Englund/Red Ant)
Country

General Session

Emerging Audio Services - What you don't know about DAB, DMR, Low Power FM and MicroRadio CAN Hurt You! A very high power discussion moderated by Tech Guru Mark Burkenreuther. Faculty Dick Ferguson (Sr. VP/CMX), 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

Acoustic - What you need now! Legends of Rock Radio presented by XM with Lee Abrams & Friends Building Non-traditional Revenue Opportunities - It's the Program Director's Other Job - Presented by George Ryde/The Radio Advertising Bureau

Format Symposia

Alternative (musical presentation by Delicious/Virgin Records)
AC (musical presentation by Julie Darling/wind-up Records)
Air Check Clinic

Format Symposia

Oldies

Concurrent Sessions

How to Start a New Station - Presented by The Kinkaid Group

Awards Luncheon

Keynote

Mitch Albom - Author of the best selling "Tuesday's with Morrie", ESPN Sports Personality Presented by ABC Radio Today

Concurrent Sessions

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

So, what are YOU doing with the internet? Practical advice from the pro's who know. Moderator: Don Kedzie (Capstar/Chicago). Faculty: Dave Caster (KAB), Amy Van Hook (Supey/Supey/Smith (RadioWave.com)), Michael Reu (Radio Data Group/MDI), and more!

Format Symposia

Rock

Oldies

Air Check Clinic

This agenda is subject to change without notice

CONFERENCE REGISTRATION

The Conclave (612) 927-4487
4517 Minnetonka Blvd., Suite 104
Minneapolis, MN 55416
www.theconclave.com

Name
Title
Call Letters/Company Name
Format
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 Options:

Visa
MasterCard
Discover
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 from full tuition. $250 from student tuition will be issued after the conference if notified before 7/1/99. No refunds will be issued after 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) 736-2288
BE SURE TO TELL THE HOTEL YOU'BE ATTENDING THE CONCLAVE!

EXTRACURRICULAR ACTIVITIES

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

CONCLAVE PARTNERS

The Conclave thanks the following organizations and individuals who have made significant contributions to the 24th Annual Conclave: All Access Music Group, Arbitron, AAA, Beatless Records, Red Ant Records, Jericho Records, Fairwest Direct, REO Speedwagon, MCI, ABC Radio Today, Virgin Records, Net Radio, XM, wind-up Records, W Street Journal and more!

THE CONCLAVE... is a not for Profit Organization

The Great Consolidation
**GavinJazz/Smooth Jazz**

<table>
<thead>
<tr>
<th>LW</th>
<th>TW</th>
<th>Stations</th>
<th>Spins</th>
<th>Trend</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>DAVID BENEDICT - Professional Dreamer (GRP)</td>
<td>46 0</td>
<td>788</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>ROGER SMITH - Both Sides (Miramar)</td>
<td>39 0</td>
<td>704</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>TOM SCOTT AND THE L.A. EXPRESS - Snooker Section (Windham Hill)</td>
<td>42 0</td>
<td>679</td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>JAMZO - Dreamtownt (Sanctum Music)</td>
<td>37 0</td>
<td>620</td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td>The Rippingtons feat. RUSS FREEMAN - Topaz (Windham Hill Jazz/PEK)</td>
<td>44 0</td>
<td>571</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>SPYRO GYRA - Got the Magic (Windham Hill Jazz)</td>
<td>44 0</td>
<td>538</td>
</tr>
<tr>
<td>7</td>
<td>7</td>
<td>JOE SAMPLE with LALAH HAMMARD - The Song Lives On (PRA/GRP)</td>
<td>40 0</td>
<td>530</td>
</tr>
<tr>
<td>8</td>
<td>8</td>
<td>SUNEY JAMES - Body Language (Warner Bros.)</td>
<td>37 0</td>
<td>524</td>
</tr>
<tr>
<td>9</td>
<td>9</td>
<td>PETER WHITE - Perfect Moment (Columbia/CRG)</td>
<td>33 0</td>
<td>500</td>
</tr>
<tr>
<td>10</td>
<td>10</td>
<td>NELSON RANGELL - Always ( Shanachie)</td>
<td>32 0</td>
<td>493</td>
</tr>
<tr>
<td>11</td>
<td>11</td>
<td>NATALIE COLE - Snowfall on the Sahara (Evandra/EG)</td>
<td>36 0</td>
<td>479</td>
</tr>
<tr>
<td>12</td>
<td>12</td>
<td>KIRK WAKLUM - For You ( Warner Bros.)</td>
<td>32 0</td>
<td>478</td>
</tr>
<tr>
<td>13</td>
<td>13</td>
<td>JEFF GOLUB - Out of the Blue (Blue Moon/Atlantic)</td>
<td>40 0</td>
<td>465</td>
</tr>
<tr>
<td>14</td>
<td>14</td>
<td>WARREN HILL - Life Thru Rose Colored Glasses ( Discovery/Sire)</td>
<td>36 0</td>
<td>464</td>
</tr>
<tr>
<td>15</td>
<td>15</td>
<td>SRC FORCE - Force Field (Higher Octave)</td>
<td>38 0</td>
<td>450</td>
</tr>
<tr>
<td>16</td>
<td>16</td>
<td>STEVE COLE - Stay Awhile (Blue Moon/Atlantic)</td>
<td>34 1</td>
<td>449</td>
</tr>
<tr>
<td>17</td>
<td>17</td>
<td>CHRIS BOOTH - Showing Down the World (GRP)</td>
<td>38 3</td>
<td>446</td>
</tr>
<tr>
<td>18</td>
<td>18</td>
<td>THE JAZZMASTERS feat. PAT HARCUEST - Jazmacades II Hardcase Records</td>
<td>42 2</td>
<td>422</td>
</tr>
<tr>
<td>19</td>
<td>19</td>
<td>KENNY G with MIchael ARMSTRONG - Classics in the Key of G ( Arista)</td>
<td>35 6</td>
<td>407</td>
</tr>
</tbody>
</table>

Kenny G is poised to power himself all the way to the top of the chart. 

His Louis Armstrong "duet" is the biggest Smooth Jazz novelty of all time.

**Gavin Smooth Jazz & Vocals**

- **Dwight Sills** - "Dock of the Bay" (City Lights Music)
- **Kenny G with Louis Armstrong** - "What A Wonderful World" (Arista)
- **Candy Dulfer** - "Nikki's Theme" (N-Coded Music)
- **Slim Man** - "Sweet Serenade" (GES)
- **Norman Brown** - "Celebration" (Warner Bros.)

**SpinCREASE**

- **Kenny G with Lisa Armstrong** +159
- **Norman Brown** +78
- **Steve Cole** +72
- **Jeff Golub** +65
- **Down To The Bone** +52

**ChartBOUND**

- **Earl Klugh** (Windham Hill Jazz)
- **Lee Ritenour** (J. P. music)
- **Marcos Acei** (Pass)
- **Bill Evans** (Zebra)
- **Nestor Torres** (Shanachie)
- **Mercedes Hall** (Daring)
- **Double Scale** (Windham Hill Jazz)

**Spins**

- **Earl Klugh** (Windham Hill Jazz) +19
- **Lee Ritenour** (J. P. music) +11
- **Marcos Acei** (Pass) +11
- **Bill Evans** (Zebra) +12
- **Nestor Torres** (Shanachie) +72
- **Mercedes Hall** (Daring) +46
- **Double Scale** (Windham Hill Jazz) +34

**Smooth Jazz Reports**

- **Kenny G with Lisa Armstrong** +159
- **Norman Brown** +78
- **Steve Cole** +72
- **Jeff Golub** +65
- **Down To The Bone** +52

**Gavin IS Online! www.gavin.com**

**ArtisT PROfile**

**Richard Elliot**

Creatively I feel like I was able to stretch out a little more with Chill Factor after "Jumper" Off. I tried to record music for radio and second-guess listeners is a dangerous area to get into. I enjoyed the process of working with an outside producer enough on "Jumper" Off that I wanted to do it again with Chill Factor (on Blue Note). The neat thing about producer Steve Dubin is that he's relatively new to the Smooth Jazz game. He's primarily done a lot of R&B music and consequently he's not as formulated in his approach, but still accessible. He uses different sounds that are a little rougher around the edges in terms of the approach he takes. One thing that's common with so many Smooth Jazz recordings is this very polished, glistening coating that goes around the music. Steve has that, but it's a little bit raged. We brought in non-standard players like guitarist Wah Wah Watson, who I grew up listening to on Herbie Hancock's Headhunters records. Lil' John Roberts plays drums with Janet Jackson and did all the drum tracks on Chill Factor. Dwight Sills has been playing in my band for six months when I met him on the last Guitar and Saxs Tour. This time I concentrated on writing good melodies and doing my best performances, so it was really me letting go of the production reigns and letting Steve do what he does best.

I tour differently these days, but not necessarily less. I have a baby now so I'm trying to stay home a little bit more. Rather than spread my tour across the whole year, I concentrate more on a seasonal approach. For instance, I'll be out from the end of July until the early fall. Recently I've been through many personal changes. I got divorced, was remarried, then we had a baby and have another one coming in December. It's been a big life-altering experience... but wonderful and very inspiring.
Wheel of Fortune is the most popular game show in history with over 100 million regular viewers worldwide!

Put the success of Wheel of Fortune to work on your radio station!

Now in its second year, Radio Wheel of Fortune is heard daily on 323 radio stations and counting!

A two minute call-in feature with availability for local sponsorship... that's Big Money for the sales staff and a ratings Jackpot for you!

Available on a market-exclusive basis.

Call Premiere Radio Networks today:
(818) 377-5300

Premiere Radio Networks
One listen
and we think you'll feel the same way we do

L.A. song

The first single
from the astonishing new album
SCREAMIN' FOR MY SUPPER

IMPACTING AT
HOT & MODERN
ADULT RADIO
NOW!