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Indie Promotion,
Paul Hardcastle

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A/C
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URBAN
Erykah Moves North

NEWS
Bennett Prez at Maverick
McClusky Launches Urban
In-Car Audience Study

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

Jerry Kilgore
"LOVE TRIP"

AIRPLAY NOW
From debut album of
the same name in stores September 21.

Produced by: STEVE BOGARD,
JEFF STEVENS, and SCOTT HENDRICKS

Management: TITLEY-SPALDING

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www.americanradiohistory.com
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FIRST PERSON

AS TOLD TO KATIE ZARLING

Steven Strick

On Peace, Music, and Violence At Woodstock '99

Steven Strick is Music Director at WBCN-Boston. He, along with Program Director Cedipus, hosted the national broadcast of Woodstock '99 for Westwood One Radio Networks.

Up until Sunday night I would say that the event was an incredible experience. The vibe was really good—it wasn’t peace, love, and understanding, and definitely wasn’t Woodstock. There were two stages—the east stage, which was a giant rock show where most of the people hung out, and the west stage, which seemed to be more like the Woodstock vibe with more diverse artists.

Any time you have a crowd that size you have that element that’s just looking for sort of a trigger to set them off. Add to that three days of hot weather and living conditions where people haven’t been showering and drinking too much. Then on the third day one of the political groups handed out candles, wanting people to light them so there would be some kind of moment of solidarity at the end. In theory it sounds like a nice, sweet idea—but for this type of show it was a big mistake. What happened was they provided the weapons and the means by which people could be destructive.

Some reports say that Fred Durst incited the destruction, but he didn’t. In the middle of Limp Bizkit’s set he was talking about negative energy and getting rid of it. It was the prelude to the song “Break Stuff.” He did that song and it was only afterwards that somebody tore the plywood covering off of one of the fences. They started carrying people around on it, sort of like crowd-surfing. It’s part of the Limp Bizkit show, and I really don’t think that was the prelude to what happened on Sunday night at all because that took place on Saturday afternoon.

I don’t know exactly what incited the destruction. People just started doing it, but giving out candles definitely did not help. It gave people an excuse to be destructive, and once people see a fire being started they join in and start adding to it. And then you’ve got the a**holes. The a**holes go in there and they start ripping s**t down and destroying things, and it escalates.

Eye of Newt

“The Age of Possibilities” focuses on the possibilities created by an era of incredible change and amazing discoveries combined with the age-old strengths and ideals that are uniquely American. This is a forum for ideas and optimism, but also for straight talk and, when necessary, outrage—a place to celebrate our successes but also to boldly confront the issues of the day and the challenges we can’t ignore.” —FORMER HOUSE SPEAKER NEWT GINGRICH, WHO HAS SIGNED TO HOST THE Age of Possibilities, ON PREMIERE RADIO NETWORKS.

Fast Forward

“Don’t you think it’s interesting that mass consumers haven’t really told us they want digital downloading? Yet here we all are, furiously going there.” —TOWER ONLINE VP MIKE FARRACE, COMMENTING ON THE PUSH TOWARD INTERNET AUDIO DISTRIBUTION.

Security Blanket

“The recording industry and the consumer electronics industry now have the tools to offer consumers new ways to buy and listen to digital recordings without infringing on the consumer’s fair use rights to make copies of recordings for their personal use.” —CONSUMER ELECTRONICS MANUFACTURERS ASSOCIATION PRESIDENT GARY SHAPIRO COMMENTING ON A NEW SECURITY STANDARD DESIGNED TO PROVIDE COPYRIGHT PROTECTION.

79% Listen to Radio In-Car

Radio enjoys an in-car audience for the entire broadcast day, with peaks during commuting times of 6:30 a.m. to 8:30 a.m. and 4 p.m. to 6 p.m., as well as during the noon hour. That’s according to a new “In-Car Listening Study” conducted by Research Director, Inc., the largest independent study of Arbitron diarykeepers. “Seventy-nine percent of diarykeepers listen to the radio in-car during a week,” said Marc Greenspan, a partner in Research Director, Inc. “This is the highest percentage of diarykeepers of any location of listening, however, since car trips tend to be of short duration, the amount of listening to radio in-car represents 28 percent of total radio listening, which is lower than at-home or at-work.”

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Miller Freeman ©1999 GAVIN

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Bennett President of Maverick

Bill Bennett has been named President of Maverick Recording Company, effective immediately. Bennett, a 25-year music business veteran, previously was President of Geffen/DGC Records.

"We are very proud to have Bill join Maverick," said company partner Guy Oseary. "His eye for talent, his ear for hit records, and his ability to understand and work closely with artists and executives will be an invaluable asset for the company. We look forward to many years of success under his leadership."

McClusky Forms Urban Unit

Indie music promotion, marketing, and new media company Jeff McClusky & Associates (JMA) has announced the formation of a new Urban Promotion Department.

Greg Peck will helm the new unit, joining the company from his Peck & Anderson Promotion and Marketing Company, which he formed after serving as Vice President, Promotion at Qwest/Warner Bros., Island, and Elektra Records.

Mic Fox will also add his expertise to the Urban Promotion Department. Fox is a broadcast veteran who segues to JMA from his Program Director duties at Radio One’s WPHT-Philadelphia. He has served as on-air personality and programming executive at such stations as WEJM-Chicago and WKYS-Washington.

D.C. Fox commented: "Glad to be aboard the JMA cruise missile. Worldwide dominance is coming!"

David Leonard, formerly of WEJM and WVAZ in Chicago, will coordinate street promotions, mix shows, and internal music.

First Words

The Four Rs

Riots, rapes, rock, and roll. Whoever would have thought there'd be such aberrant behavior at a Woodstock-type event?

First, to set the record straight: the only similarities between the original Woodstock and Woodstock '99 are the name and the fact that they were staged in New York state. Oh, let's not forget that they both attracted hundreds of thousands of avid music fans who enjoyed a non-stop barrage of some of the best music of the times. Both then and now.

No question, some unfortunate events happened at Woodstock '99 last weekend (see First Person, page 3), but any time you bring together such a cross-section of America you risk introducing a small but violent element. It's always easy to characterize the whole by wagging an accusing finger at the disruptive minority, but the truth is that most of the people who attended this year's Woodstock festival were there to listen, to dance, to just hang out. They weren't future Attica Inmates seeking a little felonious fun; they were regular people like you and me. They were your listeners.

Music traditionally catches the blame for pushing the social edge. Remember, rock and roll is the devil's music, and Elvis Presley was Satan with a pelvis. While it's true that sex, drugs, violence, and death are common themes in music, these societal problems have been around much longer than electric guitars or synthesizers.

Bottom line: music doesn't hurt people; people do.

Reed Bunzel, Editor-In-Chief
Look who’s talking about **Bill Zucker’s** new smash hit “**Millennium**”!

After its first week out, Bill Zucker’s “Millennium”, is blazing a trail up the charts and into radio listeners’ hearts across the country!

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

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Many more joining daily!

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**ON YOUR DESK NOW & GOING FOR ADDS!**

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<td>Tommy Mazzetta</td>
<td>Lisa Campbell</td>
<td>Dave Mack</td>
<td>Lynda Tice</td>
<td>Sheila McGrady</td>
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<td>(818) 841-2253</td>
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<td>(213) 796-2476</td>
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| “It’s climbing week after week. I guarantee it to be #1 by the end of the year.” |
| JAMIE JOHNSON, KOTM |

| “Increasing my spins weekly, definitely a winner.” |
| DAVE ALPEN, KOTM |

| “Timely and contagious. Zucker’s “Millennium” is a definite hit.” |
| LANCE NEWHART, KOFM |

| “Millennium rocks! It’s burning up the phone lines. Millennium is the #1 theme song for the year and beyond.” |
| LARRY JORDAN, KOTM |
“Out To Launch”

BY PAIGE NIENABER

One day about ten years ago I was laying on a beach in Florida, drinking beer, soaking in the scenery and enjoying my first real vacation in over three years. There was a Top 40 radio station playing on my Walkman and they came out of some Rod Stewart song (the was Top 40 at the time), went into commercials, and when they returned to music...they were Country.

I turned to the person on the beach towel next to me and commented that “that’s the most @$%$### mix of music I’ve ever heard.” Until it dawned on me that I’d just heard a format flip and the debut of a new radio station. Real scintillating stuff. No stunts, gaps, or gimmicks. But pretty much on par for how this industry makes the most of such a tremendous promotional opportunity.

Last year I did a GAVIN piece on the launch of Wild 98.7 in Tampa. Fast forward to this past week and the Spring Book shows the CHR Rhythm/Top 40 passing Jackson monolith: WFLZ both 12+ and in 18-34 in all dayparts except mornings. A hefty accomplishment that probably was speeded up by their spectacular debut: for four weeks the station was staffed by “two teenagers float- ing around on the Gulf, drinking beer while pirating the 98.7 dial position.” It had everyone in town talking within the first 15 minutes.

I view a launch like a NASCAR race merging onto the track in the middle of the race. You can’t cautiously enter the race, checking your mirrors and trying to conserve fuel, you blast onto the track and blow by everyone before they can even realize there’s a new car in the field.

We just staged a fake station launch at The Conclave in Minneapolis, creating a new radio station on the Twin Cities radio map. It was fun and extremely left-brain, with panelists like Jerry Clifton, Brian Burns from Capstar/Raleigh, Doug Parker from KSFM/Sacramento, Wayne Goy from KQKQ/Omaha, Joel Denver with All Access, and Jimmy Edwards with Power Gold...all coming up with some phenomenally wacked-out ideas. The Twin Cities market right now is fairly calm and plodding along with everyone seemingly happy and making budgets, it was the perfect setting for some madmen to come in and shake things up, wreak havoc, and cruise past the competition while they are still trying to regain some sense of equilibrium.

Getting on the air and just playing the same song over and over for no reason is all right. In the case of Tampa and with the fictitious station WildRadio@95.9 in Minneapolis, there was nothing on the dial before we took over, so it needed to be two-pronged: stuffing the air and stuffing the streets to get people to tune over and find out just what the hell was going on. It’s critical to tie the two together so that there is synchronicity and purpose to what you’re doing. Even more critical is to maintain the momentum: okay, so we broadcast raised from atop City Hall for two weeks...now what? Are we just going to become another boring radio station? You have to have a 12-month plan of promotions and contesting that maintains and enhances the vibe that you so spectacularly created with the debut. And don’t forget, a launch is more then just one debut. You have a morning show to introduce, a night jock to unveil to the kids...the list goes on. Each one of these is an opportunity that needs to be capitalized on.

Launching a station is one of the most exciting challenges that radio still has. NASA has a window of opportunity with their launches, as do we. You’ve got about a week. Period. If you can’t walk around the market and hear people buzzing about “these idiots who are naked on top of City Hall,” then you blew it and should probably change back to the old format during a stopset.

PAIGE NIENABER IS VP/FUN ‘N GAMES WITH CLIFFTON RADIO, THE ONLY CONSULTANT THAT OFFERS PROMOTIONS-ONLY SERVICES. YOU CAN REACH HIM AT 651-433-4554 OR VIA EMAIL AT WWCHOMO@EARTHLINK.NET
Know Your Listeners Better Than Ever with New Programming Software from Arbitron

Developed with input from PDs nationwide, PD Advantage™ gives you an “up close and personal” look at listeners and competitors you won’t find anywhere else. PD Advantage delivers the audience analysis tools most requested by program directors, including:

**What are diarykeepers writing about stations in my market?**
- A mini-focus group of real diarykeepers right on your PC. See what listeners are saying in their diary about you and the competition!

**When listeners leave a station, what stations do they go to?**
- See what stations your drive time audience listens to during midday.

**How are stations trending by specific age?**
- Track how many diaries and quarter-hours your station has by specific age.

**How’s my station trending hour by hour?**
- Pinpoint your station’s best and worst hours at home, at work, in car.

**How often do my listeners tune in and how long do they listen?**
- Breaks down Time Spent Listening by occasions and TSL per occasion.

**How are my 100+ Quarter-Hour diaries trending?**
- Diaries with 100+ quarter-hours account for about 10% of the average station’s diaries, but they represent a whopping 40% of the quarter-hours. Now you can understand how these crucial listeners impact your listening.

**When I’m P1, who’s P2?**
- See whom you should be trying to pull listeners from.

**When I’m P2, who’s P1?**
- See whom your listeners prefer over you.

**What age range accounts for most of my audience?**
- Find out what age range defines the true demographic core of your station.

**What are the residential and workplace zips of my (Total or P1-P4+) listeners?**
- Find out where your listeners live for better marketing and promotion results.

To use PD Advantage to your station’s advantage, call your Arbitron account executive or Bob Michaels, manager, Radio Programming Services, at (972) 385-5357 or send an e-mail to bob.michaels@arbitron.com.
Korn Brings Home the 'Con

While most stars are having their silicone removed, Korn have just gotten some of their own. The Alt-Indie stars have become the recipients of the first Silicon CD award, by the CDB on-line database. So how did the band earn this coveted award? The band counters at the CD database are able to detect exactly how many times a particular title is played on jukeboxes on-line like RealJukebox and Winamp, and it seems that the new programmers and software developers listen to Korn's Follow The Leader on their CD drives more than any other title. Wow—Big Brother really is watching. Band frontman and former undertaker Jonathan Davis accepted the award in Los Angeles last week.

Love Me Two Times

Phil Collins said, "I do" twice this weekend, when he married 27-year-old Orianne Cevey, a Swiss woman he met five years ago who acted as his interpreter. The couple were first married on Friday afternoon in a civil ceremony in Collins' adopted home of Bregenz, near Lake Geneva. Then less than 24 hours later, they exchanged vows at a religious ceremony attended by more than 300 guests at the gfitz Beau Rivage hotel in the city of Lausanne, which the musician had rented out for the entire weekend, to the tune of $70,000. Collins told Backstage that he had invited all his former bandmates from Genesis to the shindig, including Peter Gabriel, whom he replaced as lead singer in 1975. Also in attendance were Elton John, Eric Clapton, Dire Straits frontman Mark Knopfler, and Grand Prix racing great Jackie Andrews. In case you keep track of such things (we know we do), the wedding banquet featured a smorgasbord of lobster, veal, a dessert buffet, and of course, a wedding cake. But don't expect Collins to pig out. He told us that he's no longer the pudgy, round rock star of years past. "I've trimmed out an awful lot, I'm no longer stocky," Collins revealed.

Welcome to the Jail Cell

Former Guns N' Roses guitarist Slash interrupted the recording of his first album since 1995's It's Five O'Clock Somewhere with famed producer Jack Douglas to go directly to jail. Only days past his 34th birthday, the artist born Saul Hudson was arrested Saturday night in his Los Angeles home for allegedly beating his live-in girlfriend, according to police. Slash allegedly beat her on July 19 at Le Parc Hotel in West Hollywood. Authorities could not explain why the woman waited so long to report the incident. The guitar is now free on $50,000 bail.

Equipment Theft Explosion

The Jon Spencer Blues Explosion is the second New York band to have their equipment stolen in less than a month. According to Matador Records, at approximately 1:30 a.m. on July 22, following the first show of JSEB's tour in Vancouver, the band's van was broken into at the loading dock of the Sheraton Suites Le Soleil Hotel. Adding insult to injury, the whole thing occurred under the unblinking gaze of a video surveillance camera. If you have any information, please get in touch with Dick Meredith, the band's tour manager, at either (213) 503-0269, or by email at Dicky.Boermsan.com. Despite the loss, the band intends to continue its West Coast tour.
Seven years ago the Counting Crows played their first gig outside California at the Fox Theatre as part of the very first Gavin Summit event. Already fixtures on the Bay Area music scene, we weren't surprised when the band exploded, resulting in two platinum releases. This year they return to the Fox for a very special small venue engagement prior to the October release of This Desert Life, their latest effort on DGC. Prior to playing the Fox, Counting Crows played Woodstock '99, as well as a handful of European dates.

Opening this special evening with Counting Crows is Gigo Aunts, whose new E Pluribus Unum album, Minor Chords, Major Themes, has been attracting big play on both Triple A and Alternative radio.

When Brad Paul at Rounder called us to say "I might be able to get the Wicked Pickett to come to Boulder," the next day we e-mailed him a reply: "I dreamed you called up and told me you might be able to get Wilson Pickett to play the Summit." No dream: it all turned out to be true, with a new Rounder disc, It's Harder Now, slated for a fall release. This year, he fills our "legend" slot.

Julian Lennon's Photograph Smile is still one of our favorite albums this year, and we're looking forward to hearing his band (featuring members of The Eagles and Robert Plant's crack band) interpret the material live.

Touring with Julian Lennon in the U.S., and also appearing at the Fox are the Push Stars, a hot Boston trio whose album remains upwardly mobile on our charts after 15 weeks.

Yet another night at the Summit with two headliners sharing the stage at the Fox Theatre. With a Giant album slated for early 2000, Big Head Todd & the Monsters' and Gavin's schedules finally mesh as the band makes their first Summit appearance—long overdue.

Melissa Etheridge (performing with full band) is rolling out her new album, Breakdown, her first new disc since late 1995. It's due out October 5 with a single, "Angels Would Fall," timed for release on August 30. The rest of 1999 and Y2K will be huge for Melissa, who not only sets out on a lengthy road tour but also will be hosting her own television series on the Lifetime Network.

Shannon Curfman was chosen after her independent release first received airplay on Cities97. She has since signed on with Arista and promises to be the next blues rock star in the tradition of Jonny Lang, Kenny Wayne Shepherd, and Susan Tedeschi.

The 1999 Gavin Summit will take place in Boulder, CO, August 18-21, 1999.

To register, call 415-495-1990 ext. 653
1999 Gavin Summit

August 18, 19, 20, 21

Wednesday, August 18

REGISTRATION
3pm - 6pm, Sunshine Room

WHENJAGETIN?
Vanguard recording artists Venice makes a night of it! Your badge or business card gets you in.

6pm, Tulagi's (next door)

GAVIN FOX EVENING #1
doors 8pm/madeline 9pm, Fox Theatre
Counting Crows
Gigolo Aunts

MIDNIGHT LOUNGE
12 midnight, Regal Room (off the front lobby)

Thursday, August 19

REGISTRATION
9am - 9pm, Sunshine Room
Chair massages courtesy E Pluribus Unum, 9am - 9pm

1ST ANNUAL MICHELE CLARK PROMOTION SOFTBALL TOURNAMENT
10am-2pm, Martin Park/
Transportation provided at the Regal starting at 10am

This year Michele Clark Promotion's tracing in morning omelets and orange juice for hot dogs and beer. This year marks the first annual "Michele Clark Promotion Radio vs. Records Softball Tournament!" The game will begin at 11am (conveniently located near the Boulder Emergency Room). Equipment will be provided, but if you have gloves, bats, softballs, etc., please bring them.

Call Michele Clark Promotion at 818-223-8888 to RSVP.

Friday, August 20

REGISTRATION
9am - 6pm, Sunshine Room
Chair massages courtesy E Pluribus Unum

DREAMWORKS PRESENTS ALL-MARKET RADIO AND MUSIC OPENING SESSION
10am - noon, Grand Ballroom

STUCK IN THE MIDDLE WITH YOU:
MEDIUM/SMALL MARKET BREAKOUT
2:30pm, Outdoor Pavilion
Small and medium market commercial radio face unique challenges. Join us for a discussion on Websites (Do you have one? Do you need one? How can they make money?), Air staff (Live or automated?), Promotions (How to make it more successful?), etc. This session will be moderated by Sean Coakley and Louise Coogan of Songlines.

Saturday, August 21

REGISTRATION
9am - 6pm, Sunshine Room
Chair massages courtesy E Pluribus Unum

ALL MEDIA IMAGING WORKSHOP
11am-1pm, Grand Ballroom
By request, a full two hour session on scoring with airchecks, television spots, and direct mail strategies examined, critiqued and discussed. Hosted by KTCK/Dallas's Larry Mac leish.

COLUMBIA RECORDS PRESENTS LUNCH WITH WOOD
1pm, Outdoor Pavilion

Featuring Columbia recording artist Wood plus a very special surprise guest.

SONY/SSO MUSIC AND SONGLINES PRESENTS ON THE GRIDDLE
3-5pm, Grand Ballroom
The GRIDDLE returns, co-hosted by WRR's Patty Martin and Kent Zimmerman. A bunch of new music has already been submitted to WRR music director Bruce Warren (no hurry). CDs and MDs will make up this year's panel. Panel structure will be based on a song's rotation potential, creatively selected, then projected onto the big screen. Special guest performer by Epic/SSO Music recording artist Ben Taylor. Open bar kindly provided by Sean Coakley and Louise Coogan of Songlines.
STATION NEWS

WIOQ (Q102)-Philly p.m. driver Terry "Motormouth" Young crosses the street for mornings at Greater Media's "Jammmin' Gold 95.7," under new PD Steve McKay, inbound from Top 40 WBHT-Wilkes-Barre. "We have a few candidates we're talking to, but if you feel you can fill the gig, send me a tape," says PD Brian Bridgman.

Changos at Simmons Radio-Albuquerque, as DJ Lopez, midday personality at Rhythmic KKSS, segues to afternoons on sister Top 40 KCHQ. KKSS night co-host Carlos D. moves to middays to replace Lopez, leaving Big Moon to solo in nights.

Blue Chip's WGTZ (Z93)-Dayton finds its new morning co-host in Scott Fitzgerald, OM of Regent's Redding, CA cluster (and son of industry vet Jim Scott). He will team with Kim Faris.

Former KQKS (KS107.5)-Denver APD/MH Harrison Wood is now handling nights, at least temporarily, at KKRZ (Z109)-Portland, as former MD/night guy Jon. E. Quest turns his attention to a morning gig. Call Mr. Quest at 503-659-0562.

After KMBB (the Bomb)-Sacramento went up 3.8-4.6 12+ in the Spring Book, consultant Michael Newman confirms that while Bomb PD Ebro is headed for mornings at fellow client KXJM-Portland, "he will still be the PD of the Bomb, APD Soza G. will serve as the on-site person, and Ebro will be racking up those Alaska Airlines frequent flyer miles."

WAOA (WA1A)-Melbourne, FL is holding its 10th Anniversary concert September 10th. The lineup so far includes Inner Circle and Billy Crawford, with more TBA. OM/PM Mike Lowe is looking for birthday greetings from former staffers as well as recording artists. Call (407) 984-1000.

Impact DATES

AUGUST 2
Amyth "1, 2, 3" (Warner Bros.) Rhy-Xover
B & "Bing Bing" (Universal) Rhy-Xover
Jazz "Fly Away" (Universal) Rhy-Xover
Sinead Lothen "Whatever It Takes" (Interscope) Top 40, Hot/Modern A/C
NSync & Gloria Estefan "Music Of My Heart" (Epic) Top 40 & A/C world
Sixpence None the Richer "Thats She Goes" (Squint/EGG) Top 40 & Hot A/C
Splender "Yeah Whatever" (C2/DRG) Top 40, Mod/Hot A/C
Steps "One for Sorrow" (Live) Top 40 & Rhy-Xover
Tonic "You Wanted More" (Universal) Top 40, Hot/Mod A/C
Youngstown "I'll Be Your Everything" (Inspection Gadget) Mainstream Top 40

AUGUST 9
Ben Folds Five "Don't Change Your Mind" (550 Music) Top 40, Hot A/C
Billie "Honey To The Bee" (Virgin) Mainstream Top 40/Rhy-Xover
Blwitched "Blame It On The Weatherman" (Epic) Top 40 & Hot A/C
Deborah Cox ft RL from Next "We Can't Be Friends" (Atlantic) Rhy-Xover
Fleming & John "Ugly Girl" (Universal) Top 40
R. Kelly "If I Could Turn Back The Hands Of Time" (Jive) Top 40, Rhy-Xover
Jordan Knight "I Could Never Take The Place Of Your Man" (Interscope) Mainstream Top 40
Brian McKnight "Back At One" (Universal) Top 40, Hot/Moder A/C
Plush featuring Ja Rule "Damn" (Epic) Rhythm Top 40
The Pretenders "Human" (Warner Bros.) Mainstream Top 40
Terror Squad "Whatcha Gon Do" (Atlantic) Rhy-Xover
Trick Daddy "Swatman" (Warner/Atlantic) Rhy-Xover & Urban

BIG APPLE LOVE SANDWICH

Warner Bros. recording artist Michael Fredo (center) consults his Day Runner and realizes he's in New York, trapped between VP John Boulos (left) and WKTU PD Frankie Blue.

Jesse "The Governor" Was Once Jesse "The Blown Out" Ventura

Before a packed house at the 24th Annual Midwest Conclave in Minneapolis, Minnesota Governor Jesse Ventura, as expected, regaled the audience with numerous tales and folksy anecdotes, not only of his unlikely political success, but also from his equally colorful radio career. "It's interesting to walk into a building where everyone sounds like a disc jockey," he told the audience, not surprisingly, comprised of a high percentage of current and former pukers. "They all have that certain voice they use on the radio, and of course, they also wanna use it out in real life."

Borrowing a term from Howard Stern, Ventura elicited equal portions laughs and hisses as he jokingly referred to program directors as "Pig Vomits." "There now seems to be a half dozen PDs at every station...Kinda like agents, they're like a necessary evil, they make it so you gotta have 'em...is there a PD union or something?"

Ventura described his own radio history, starting as a pro-wrestler-turned-cum commenator for the NFL's Tampa Bay Buccaneers and, later, the Minnesota Vikings. The latter gig lasted only a year: "In the words of my friend Jack Nicholson, "They couldn't handle the truth." Ventura commented. Later, while mayor of Minneapolis suburb Brooklyn Park, Ventura hosted a short-lived talk radio gig at KSTP-Minneapolis. "And I got fired for no reason," he joked. "How many of you here have had that happen to you?" Because he was five months into a two-year deal "and had a good lawyer," Ventura says, "I drove home and told the wife and kids, "Pack up, we're goin' to the lake. Daddy's on vacation."

Ventura also weighed in on his love/hate relationship with the media, specifically with reporters: "Don't they suck?" he asked, somewhat rhetorically. "Why don't they just be honest? Come out and tell us that they're no different than us—they're out for ratings and money, too. They want us to believe that they're only out there to report the facts, when in reality, we all know that if the facts aren't all there, they will create the news. Why? Money and ratings points."

Inevitably, Ventura addressed the issue of higher office, now no more ludicrous a concept as that of an ex-pro wrestler being elected governor (with the highest approval rating—73%—of any Minnesota governor in recent memory). Following his keynote address, Ventura was scheduled to attend the Reform Party convention in Dearborn, Michigan, reportedly to adjust the balance of power away from Ross Perot. After remarking that he fully intended to honor his commitment and finish the remaining three and a half years of his term as governor, Ventura mentioned a recent meeting with the man whom he described as his own personal choice for President, General Colin Powell: "We exchanged action figures," Ventura said, in a statement that could only have been uttered in a world where guys like him had helped re-write the previous rules. (Indeed, autographed Jesse action figures were selling briskly in excess of $100 at a nearby silent auction.) Turning serious, Ventura added, "However, General Powell and I share the same thing—neither of us wants the job."

Whatever Ventura's future plans may hold, of one thing we can be fairly certain: those plans won't be accomplished in a quick, genteel manner. "When I'm done with politics, which I will be, because I'm a citizen governor, I'll be returning to the private sector, and there's a good chance I'm going to want to go back into radio, because I thoroughly enjoyed it," he said in conclusion. "And by God, those 'Pig Vomit' PDs will have a hard time with me then, won't they?"
1. **SMA SH MOUTH** - All Star (Interscope)
2. **JENNIFER LOPEZ** - If You Had My Love (Epic/Warner)
3. **CHRISTINA AGUILERA** - Genie in a Bottle ( RCA)
4. **B ACK STREET BOYS** - I Want That Way (Jive)
5. **WILL SMITH** - Wild Wild West (Overbrook/Interscope/Columbia)
6. **ENRIQUE IGLESIAS** - Batalla (Overbook Music/Interscope)
7. **BRITNEY SPEARS** - Sometimes (Jive)
8. **PEARL JAM** - Last Kiss (Epic)
9. **SUGAR RAY** - Monday, Monday...let's Do It (Interscope)
10. **TAL BACHMAN** - She's So High (Columbia/CRM)
11. **BLESSED UNION OF SOULS** - Hey Leonardo (She Likes Me...)(Pastor/M2) (Atlantic)
12. **RICKY MARTIN** - The Cup Of Life (C2/CRM)
13. **RAYvon - Beautiful Stranger (Maverick/Warner Bros.)
14. **FASTBALL** - Out Of My Head (Polygram)
15. **SARAH McLACHLAN** - I Will Remember You (Vista-Arista)
16. **KENNETH HUSTON** - It's Not Right But It's Okay (Arista)
17. **RICKY MARTIN** - Livin' La Vida Loca (C2/CRM)
18. **TLC** - Waterfalls (LaFace/Atlantic)
19. **TLC** - Unpretty (LaFace/Atlantic)
20. **CITIZEN KING** - Betta Days (A The Bottom...) (Warner Bros.)
21. **90 DEGREES** - Do (Cherish You) (Universal/VA)
22. **90 DEGREES** - Where My Girls At (Morton)
23. **SIDENPO NE THE RICHIER - Kiss Me (Vista-Arista)
24. **GOOD GOD DOLLS** - Black Balloon (Warner Bros.)
25. **K.C. IOU** - Tell Me It's Real (Vista-Arista)
26. **BRADY** - Almost Doesn't Count (Atlantic)
27. **VITAMIN C - Smile (Elektra/EG)
28. **LOF - Summer Girls (Arista)
29. **SUGAR RAY - Every Morning (Lava/Atlantic)
30. **GOOD GOD DOLLS - Side (Warner Bros.)
31. **SHANA TWIN** - That Don't Impress Me Much (IDM)
32. **EDWIN McCAN** - I Could Not Ask For More (Lava/Atlantic)
33. **EVERLAST** - What It's Like (Tommy Boy)
34. **RICKY MARTIN** - She's All I Ever Had (C2/CRM)
35. **90 DEGREES - The Hardest Thing (Universal/VA)
36. **BRITNEY SPEARS** - Baby, One More Time (Live)
37. **LIT - My Own Worst Enemy (RCA)
38. **MONICA** - Angel Of Mine (Arista)
39. **LEN** - Stein My Sunshine (Epic/505 Music)
40. **DESTINY'S CHILD** - Girls, Boys, Bitch (Columbia)

**WHTZ New York**
**K103 Los Angeles**
**KXKS Dallas**
**WKJZ Atlanta**
**WBEB Houston**
**WKSS Boston**
**KQZh Minneapolis**
**WQOQ Philadelphia**
**KZZQ Portland**
**WFLZ Tampa**
**KQDZ San Francisco**
**KBKS Seattle**
**WHYY Miami**
**KHTS San Diego**

**K2PZ Phoenix**
**WBZZ Pittsburgh**
**KBFM McAllen-Brownsville**
**WBLL Long Island**
**KXXM San Antonio**
**WDRB Detroit**
**WZVZ Washington, DC**
**WNCI Columbus**
**KSLZ St. Louis**
**WPRO Providence**
**KMKX Kansas City**
**WKYS Charlotte**
**WKRO Cincinnati**
**KALC Denver**

**WXVY Baltimore**
**WXDL Orlando**
**KJYO Oklahoma City**
**WDCG Raleigh**
**WKSS Hartford**
**WFLY Albany**
**WKEE Buffalo**
**WKZB Wilkes-Barre**
**WXXS Milwaukee**
**KZHT Salt Lake City**
**WAEB Allentown**

**WFLZ-Tampa Marketing Director Jay Griffins** and cronies have assembled a 90-minute behind-the-scenes video compilation called "93.3FM FLZ," featuring bizarre interviews, the heartwarming "MJ & B.J. Buc-Naked Run," the poignant "Crash Test Fasco," and many other fine moments. "Ever since I got this darn job a couple of years ago, I've always wanted to expose the truth about what the radio industry really is," commented Griffins, who admits, "By the way, I'm a freelance director of movies, commercials, and music videos, in case any one of you wants to hire me." To order, send check or money order (payable to Next Gen, Inc.) for $12.00 ($10.00 plus $2.00 shipping) to WFLZ/Real Radio, 4002 Gandy Blvd., Tampa, FL 33611.
GavinRhythmCrossover

The Top 5 records are hearing footsteps... Most HyperActive again this week...

101 spins for Jamie Hyatt @ KXME-Honolulu.

R/RCHARTBOUND

RICKY MARTIN - She's All I Ever Had (C2/CRG)
LFO - Summer Girls (Arista)
PUFF DADDY - P.E. 2000 (Bad Boy/Arista)
WESTSIDE CONNECTION - Let It Reign (Priority)
NAS - K-I-S-S-In G (Columbia/CRG)
O-TIP - Vivrant (Klutch/DMJ)
BEATNUTS - Watch Out Now (Relativity)
VITAMIN C - Smile (Elektra/EEG)
WHITNEY HOUSTON - My Love Is Your Love (Arista)
50 CENT - How To Rob (Columbia/EEG)
DJ QUIK - Down, Down Profile (Arista)
NAS - You Won't See Me Tonight (Columbia/CRG)
MERCEDES - It's Your Thang (MCA/Unicorn)
TERRY DEXTER - Better Than Me (Warner Bros.)
SMASH MOUTH - All Star (Interscope)
ANOTHER LEVEL featuring TQ - Summertime (Arista)
BLAQUE - Bring It All To Me (Track Masters/Columbia/CRG)
MASE - All I Ever Wanted (Bad Boy/Arista)
JAY-Z - Girls Best Friend (Epic)

R/20/20

TOP 20 HITS AT THE TOP 20 AQN STATIONS

1. 702 - Where My Girl's At (Motown)
2. DESTINATION CHILD - Bills, Bills, Bills (Columbia)
3. 117 - Anywhere (Bad Boy/Arista)
4. JENNIFER LOPEZ - If You Had My Love (Epic/Work)
5. BLAQUE - 600 - Track Masters/Columbia/CRG
6. CHRISTINA AGUILERA - Gene In A Bottle (RCA)
7. 98 CHART RESEARCH
8. 26 - 29
9. 37 - 25
10. 22 - 24
11. 24 - 23
12. 27 - 22
13. JAY-Z - Azz (Capitol)
14. MASE - What's The Time (Interscope)
15. 21 - 21
16. 19 - 18
17. 16 - 17
18. 15 - 16
19. 14 - 15
20. 13 - 14

RHYTHM CROSSOVER

SPINS

TW LW Trend
1 1 702 - Where My Girl's At (Motown) 2735 2802 -67 50
2 2 DESTINATION CHILD - Bills, Bills, Bills (Columbia) 2574 2422 +152 52
3 3 JENNIFER LOPEZ - If You Had My Love (Epic/Work) 2241 2464 -133 41
4 4 117 - Anywhere (Bad Boy/Arista) 2221 2451 -230 48
5 5 BLAQUE - 600 - Track Masters/Columbia/CRG 2064 2060 +4 24 39
6 6 CHRISTINA AGUILERA - Gene In A Bottle (RCA) 1966 1699 +267 37

GavinRhythmCrossover

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101 spins for Jamie Hyatt @ KXME-Honolulu.

R/RCHARTBOUND

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NAS - K-I-S-S-In G (Columbia/CRG)
O-TIP - Vivrant (Klutch/DMJ)
BEATNUTS - Watch Out Now (Relativity)
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MASE - All I Ever Wanted (Bad Boy/Arista)
JAY-Z - Girls Best Friend (Epic)

R/20/20

TOP 20 HITS AT THE TOP 20 AQN STATIONS

1. 702 - Where My Girl's At (Motown) 1097 1071 +26 29
2. DESTINATION CHILD - Bills, Bills, Bills (Columbia) 908 930 +22 20
3. 117 - Anywhere (Bad Boy/Arista) 824 861 +37 28
4. JENNIFER LOPEZ - If You Had My Love (Epic/Work)
5. BLAQUE - 600 - Track Masters/Columbia/CRG
6. CHRISTINA AGUILERA - Gene In A Bottle (RCA)
7. 26 - 29
8. 37 - 25
9. 22 - 24
10. 24 - 23
11. 27 - 22
12. 25 - 27
13. 23 - 25
14. 21 - 21
15. 19 - 18
16. 16 - 17
17. 15 - 16
18. 14 - 15
19. 13 - 14
20. 11 - 12

RHYTHM CROSSOVER

SPINS

TW LW Trend
1 1 702 - Where My Girl's At (Motown) 2735 2802 -67 50
2 2 DESTINATION CHILD - Bills, Bills, Bills (Columbia) 2574 2422 +152 52
3 3 JENNIFER LOPEZ - If You Had My Love (Epic/Work) 2241 2464 -133 41
4 4 117 - Anywhere (Bad Boy/Arista) 2221 2451 -230 48
5 5 BLAQUE - 600 - Track Masters/Columbia/CRG 2064 2060 +4 24 39
6 6 CHRISTINA AGUILERA - Gene In A Bottle (RCA) 1966 1699 +267 37

GavinRhythmCrossover

The Top 5 records are hearing footsteps... Most HyperActive again this week...

101 spins for Jamie Hyatt @ KXME-Honolulu.
Russell Simmons was recently honored at this year's annual "Rap Roast" in New York City. Pictured here (l-r) with Mr. Simmons is Danny Simmons, Founder/President of RUSH Philanthropic Arts Foundation, and Russell Simmons' wife Kimora Lee.

G2K in SFO
February 16-20, 2000

RadioSAYS

BLACK EMPEROR
"Echo Leader" (Hi Rise/Landspeed)

"Another hot record from the Last Emperor...I didn't think he could match the creativity of 'Secret Wars Pt. 1', but he came correct again with three hot tracks this time; hot production, hot lyrics."

— Anthony Pukalo, WECS-Willimantic, CT.

RAHZEL
"Make The Music 2000" (MCA)

"Rahzel is hot! Saw him last night onstage and he is incredibly incredible. My roommate is even loving him."

— Ali Fox, WCKS-Allendale, MI.

BLAHZAY BLAHZAY
"Federal Reserve Note" (Game Recordings)

"BK reps back with a vengeance. On fire like speaker towers at Woodstock '99. I have a dope quote, but Givin wouldn't let me say it because it was too vulgar. S**t is dope!"

— J. Grand, WQHT-NY

JAY-Z
"Girls' Best Friend" (Epic)

This is the first single to come off the brand new Martin Lawrence movie soundtrack, Blue Streak, and it's the perfect end-of-summer banger that only a true vet like Jigga could bring to us. With superb production by Swizz Beatz, this track has a funky guitar rocking over a hard drum break. Can we say head-nodder? Of course, I can’t forget to mention Jigga's lyrics. Jay-Z is rhyming about his fascination with diamonds with lyrics like, "Soon I spent every dollar, you became my habit/Other brothers vice was smoke, mine was karats." This single should be blowing up your turntables by now.

RAHZEL
"Make The Music 2000" (MCA)

The "Godfather of Noyze" has come with his second single from the upcoming, soon-to-be-classic Art Of Noise. "Make The Music 2000" takes the classic Biz Markie track "Make The Music With Your Mouth" which was produced by Marley Marl. With its standout piano and drum track, you'll be on the floor, hands in the air, dancing to the beat. Rahzel shows listeners how incredible his beat box and vocal interpretations are. If Rahzel is transforming the beat, scratching the break, adding kung-fu sounds, lacing the track with pounding bass all from his voice, on top of rhyming for you, what else do you have to do put just put it on the 1s and 2s?

MASE
"From Scratch" (Bad Boy/Arista)

Mase comes out banging his newest single off the Double Up album. Mase is rocking this track with his usual sleepy sounding rhymes, which also features some new heads to the Rap game: Shyne, Meno, Loon, and Mysomone. "From Scratch" is a joint that asks the question, "If you could go back and start your life over, what would you change and what would you keep?" The beat, produced by Mario Winans, has a Rocky-fied feel to it. With furious violins, heart-pounding horns, and a basic drum pattern, this track has all it needs to be a hit single for the radio.

BLAHZAY BLAHZAY
"Girls' Best Friend" (Epic)
This notebook is filled with various entries related to music and radio. Here are some highlighted points:

- **G2Rap**
  - "Hi & Mighty": B-Boy Document '99 Remix (Rawkus Entertainment) 1473 +16 93 0
  - "Scrubella": F.A.Y.A.N. (Black Label/Tommy Boy) 1370 +45 81 0
  - "Original Gun Clapaz": Shoot To... (Duck Down/Motown) 1251 -1 86 0
  - "Cover": U Want Money (Black Label/Tommy Boy) 1183 +96 75 0
  - "Ish": Pimpin' Ain't Easy (Out) 1157 +47 79 0
  - "Noreaga": On No (Penalty Recordings) 1190 +825 90 0

- **SpinCREASE**
  - "Noreaga": +285
  - "Mos Def": +195
  - "Da Squaw": +155
  - "Inspectah Deck": +160
  - "Gang Starr": +160

- **ChartBOUND**
  - "Compound institute Records"
  - "1 Life 2 Live": (Syntrom/Laffice/Artista)
  - "Blak Fasz": (New Realm)
  - "Big Mike POP-Lot/Virgin"
  - "Trick Daddy": (Slo-Nin/Atlantic)
  - "Gang Starr": (New York/Atlantic)
  - "Radge": (New Realm)
  - "Vaikk": (Bronx Science)
  - "Beelow": (Private)
  - "Snopp Dogg": (No Limits

- **GAVIN RAP**
  - GANG STARR
  - "Discipline" (JusTrybe/Virgin)
  - LAST EMPEROR
  - "Echo Leader" (HI/So/Landspeed)
  - SNOOP DOGG
  - "Bitch Please" (No Limits/Priority)
  - TRUCK TURNER
  - "Symphony 2000" (Jive)
  - TERROR SQUAD
  - "What's Gonna Do" (Atlantic)

- **L.A.'S OWN BILLY THE KID feat. DEFARI**
  - "Say It Twice" (L.A.'s Own Billy The Kid)

- **STATION: 1610 AM WCKS-Allendale, Mich.**
  - **Watts:** 50
  - **Show Time:** Mondays 1:3 pm—2 pm
  - **Started the Game:** "I first got on the air in '97 up at WCKS. They didn't have a Rap director at the time, so I offered to do it. They didn't even have any Rap shows at the time. I started doing a show while running the Rap director's spot. Over the two years that I've been there, WCKS went from having no Rap shows to where Rap now makes up 60 percent of our station's music. At count, I put on twenty Rap DJ's to handle all the shows at WCKS.

- **DJ Profile**

- **RadioSAYS**

- **SIR MENELIK II/GRAND PUBA & SADAT X - "7XL"**

- **Future Ambitions:** "After I graduate college, I want to move out to NYC and try to get myself a gig at any of the record labels out there."

- **EMAIL COMMENTS TO JUSTIN@MAIL.GAVIN.COM**
  - **Gavin is online www.gavin.com**

- **18 • gavin August 2, 1999**
The first single from the soundtrack

Girls’ Best Friend

Movie opens September 17

Blue Streak The Album

In Stores September 7

www.epicrecords.com
www.sony.com/bluestreak
www.americanradiohistory.com
THE MUSIC MEETING
Jay Alan, APD/MD, WGCI-Chicago

In just seven years Jay Alan has proved that people are moving ahead in this business. In 1992 Alan was hired as a production assistant at WLNR, and all-female adult music station in Chicago. In 1993, Charles Mosby, General Manager of sister station WJPC, asked him to do some research, essentially find out if rap music is as big as some people thought it is. Alan's report on hip-hop in and around Chicago was the spark that formed Rap Radio, WJPC 960 AM. For his efforts Alan was named PD. "I staffed the place with fellow graduates of Columbia College of Chicago," says Alan. "I put together a young staff that understood hip hop and was of the culture." The station stayed on the air for two years.

Alan later became music director of WWAZ 106 Jamz when then- owner and radio veteran Barry Mayo took over. "I thought I was going to be fired when Barry came in, but he said that he liked me because I was hungry. He taught me a lot about programming and how to manage a staff. I was there at the beginning when Mayo and Max Myrick put the station together; later I became APD under Monica Stan—and eventually I was named PD.

When Barry sold the stations to Evergreen (now AMFM) I worked at WWAZ for five months, then I was hired as music director at WGCI.

Jay says the great thing about his relationship with Operations Manager Eloy Smith is "a great blend...Eloy's knowledge and my understanding of the hip hop culture is a good combination for WGCI."

What is the most important quality you possess that assists you in your work?
First, I'm a good listener. I'm not a big talker, so I let my actions speak for me. I know Chicago, I've been here all my life. North side, West side, South side...I know the different tastes of the town.

What are your responsibilities as Music Director?
At WGCI it's basically staying on top of things. The station is programmed for Chicago, it's a unique radio station because it's designed to serve the entire family. We position our music a certain way through dayparting and balance. It helps to know the market, because WGCI is a unique monster. Every hour of music is really designed song to song to fit with what our listeners are doing.

How would you describe the sound of your station?
Chicago is a reflection of the South. Most folks here came from Mississippi, Tennessee, or Alabama. When songs start down there it's just a matter of weeks before they're happening here. Real soulful ballads and hip hop records with old samples work here.

Are there signature artists that fit the sound of your station?
Definitely R. Kelly. He's a unique individual he has a lot of soul. What makes him special is that you see him all over Chicago, talking and hanging out with the average person. He's keeping it real. He's a regular guy. He still stays in touch with the folks.

How important is research in the selection of new music?
It's important, but also you've got to use your gut. I understand that radio is a business and we have to make sure the songs we play are right on point, but there are some situations where you have to use your gut even if you have to go against the research. We do that here. We go against the research sometimes because it's just a guideline, it isn't the bible.

Legendary recording group the Temptations celebrated their platinum record Phoenix Rising at Patsy's in New York. Left to right: Harry McGibbey, Barrington Henderson, Motown President and CEO Kedar Massenburg, original Temptation Otis Williams, Terry Weeks, and Ron Tyson.

Born in Queens, raised in Long Island, KJ Holiday grew up listening to WLIB Ken Webb (the color of the day) and Frankie Crocker. To hear him tell it, he was headed to the world of engineering until music got in his heart.

"While I was studying at the University of Maryland I became DJ-ing around campus and the local club scene," Holiday recalls. "For a moment there I wanted to be a rapper. Then I told a friend of mine I wanted to DJ some place else, so he took me to a little house over in Salisbury, Maryland. When we walked in I said, 'hey this doesn't look like a club,' and he said 'it's not a club—it's a radio station.'

It was that station—WJICY—that jump-started KJ Holiday's radio career. He started out as a mixer, then became a part-time announcer, did nights, and eventually he became PD. He worked at WOQO 104 in Ocean City, Maryland. After college, he was hired at WOWI as their night jock, from there he moved on to morning drive, APD and, in 1993 he became PD under the watchful eye of then-PD Steve Crumbley.

"I left WOWI in 1994 to work in Baltimore at WMVM (V103) with Steve," says Holiday. In just nine months the station changed format and Holiday was offered a return ticket and the PD position at WOWI. "I saw this as an opportunity to program the station, without Steve, and show everybody that I was ready to handle things on my own."

What is the most important quality you possess that assists you in your work?
I'm driven. I'm determined to stay on top of my game and win. I feel that by servicing the community and guiding the quality talent we have on board here to blossom. A lot of good talent has come through this market and a lot of radio stations have tried to take us down and had to change formats. I program the station as if we have several fierce competitors already up against us.

Do you believe that a radio station is a reflection of the PD's personality?
Our audience dictates what our station is. If you listen to our station you'll hear how it's a melting pot of musical influences from our listeners—we play R&B, hip-hop, dirty South records, and go go.

What is your definition of teamwork?
Our crew looks out for one another. I always talk to my jocks in football terms. For example: If the left tackle isn't doing his job blocking on the line, the whole team can break down. Each player believes in supporting each other and we have a good sense of unity. By focusing on their individual jobs to the best of their ability, they are helping themselves and the entire station.

What is the one requirement you demand from all your air personalities?
Preparation. Show prep is essential if you want to be on top of your game. Inside any good show prep is the research and knowledge of what your listeners are all about. Prep helps you become your listeners, sounding local and down to earth.

If there was one thing you could change about radio, to make it better, what would that be?
There should be more networking between programmers and personalities. We should share information and more open communication between all people in this industry. We can all learn from each other. Some people are afraid to give up their "trade secrets." Not me. I like to see people utilize some of the things I've taught them that's helped them move on to bigger and better things.
SPECIAL INSIDE
Mary J. Blige
A Profile In Strength

MUSIC
MARY THE VOICE
Beauty & Inspiration
MARY THE STAR
Share Her World
“ALL THAT I CAN SAY”
Her Brilliant #1
At Radio
MARY THE MUSIC
The 411
On Her Landmark
New Album

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

Mary

Featuring The #1 Hit
“All That I Can Say”
Single Produced, Written and Arranged by Lauryn Hill for Obverse Creations, Inc.

MCA
Album In Stores August 17th
**Urban Chart Bound**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label/Year</th>
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<tbody>
<tr>
<td>Terry Dexter</td>
<td>Better Than Me (Warner Bros)</td>
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<tr>
<td>Erykah Badu</td>
<td>Southern Gul (Motown)</td>
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<td>Jagged Edge</td>
<td>Keys To The Range (SoSoDef/Columbia)</td>
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<td>Grenique</td>
<td>Should I? (Motown)</td>
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<td>Mercedes</td>
<td>It's Your Thing (No Limit/Priority)</td>
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<td>Trina Broussard</td>
<td>Love You So Much (SoSoDef/Columbia)</td>
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<td>Trina &amp; Tamara</td>
<td>Joanne (C2/CRG)</td>
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<td>Who Do You Believe In (DeathRow/Priority)</td>
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<td>Crooked Lettaz</td>
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<td>Aaron Skyy</td>
<td>The One (Red Ant)</td>
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<td>Shae Jones</td>
<td>Everytime (Universal/CRG)</td>
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<td>Barry White</td>
<td>Staying Power (Private Music/Whindham Hill)</td>
<td></td>
</tr>
<tr>
<td>BG</td>
<td>Bing Bing (Cash/Voney/Universal)</td>
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</tr>
<tr>
<td>Amyth</td>
<td>1-2-3 (Warner Bros.)</td>
<td></td>
</tr>
<tr>
<td>JAY-Z</td>
<td>Gr's Best Friend (Roc-A-Fella/DMG)</td>
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**Urban Recurrents**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label/Year</th>
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</thead>
<tbody>
<tr>
<td>Tyrese</td>
<td>Sweet Lady (RCA)</td>
<td></td>
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<tr>
<td>K-Ci &amp; JoJo</td>
<td>Life (MCA)</td>
<td></td>
</tr>
<tr>
<td>Faith Evans</td>
<td>All Night Long (WTG/Epic)</td>
<td></td>
</tr>
<tr>
<td>B. Rhymes</td>
<td>What's It Gonna Be (Flipmode/Vizor/Elektra/EGG)</td>
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</tr>
<tr>
<td>Next</td>
<td>Too Close (Arista)</td>
<td></td>
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<tr>
<td>Jay-Z/JA/AML</td>
<td>Can I Get A... (Roc-A-Fella/DMG)</td>
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<tr>
<td>Lauryn Hill</td>
<td>Doo Wop (That Thing) (RuffHouse/Columbia/CRG)</td>
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<tr>
<td>Eric Benet</td>
<td>Georgy Porgy (Warner Bros)</td>
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<tr>
<td>Faith Evans</td>
<td>Love Like This (Bad Boy/Arista)</td>
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<tr>
<td>Raphael Saadiq</td>
<td>Get Involved (Hollywood)</td>
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</tr>
<tr>
<td>R. Kelly</td>
<td>Home Alone (Jive)</td>
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<tr>
<td>R. Kelly</td>
<td>When A Woman's Fed Up (Jive)</td>
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<tr>
<td>W. Houston/F. Evans/K.Price</td>
<td>Heartbreak Hotel (Arista)</td>
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<tr>
<td>Jay-Z</td>
<td>Jigg's What... (Roc-A-Fella/DMG)</td>
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<tr>
<td>Deborah Cox</td>
<td>Nobody's Supposed To Be Here (Arista)</td>
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<tr>
<td>DMX</td>
<td>Ruff Ryder's Anthem (Island Def Jam Music Group)</td>
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<tr>
<td>Aaliyah</td>
<td>Are You That Somebody (Atlantic)</td>
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<tr>
<td>Lauryn Hill</td>
<td>To Zion (RuffHouse/Columbia/CRG)</td>
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<tr>
<td>Jagged Edge</td>
<td>Gotta Be (So So Def/Columbia/CRG)</td>
<td></td>
</tr>
<tr>
<td>Brandy</td>
<td>Have You Ever (Atlantic)</td>
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**HyperACTIVE**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label/Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jagged Edge</td>
<td>Keys To The Range (So So Def/Columbia/CRG)</td>
<td></td>
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<tr>
<td>Q-Tip</td>
<td>Vivrant (Violator/DMG)</td>
<td></td>
</tr>
<tr>
<td>Whitney Houston</td>
<td>My Love Is Your Love (Arista)</td>
<td></td>
</tr>
<tr>
<td>Faith Evans</td>
<td>Never Gonna Let You Go (Arista)</td>
<td></td>
</tr>
<tr>
<td>Missy Elliott</td>
<td>All N My Girl (The Gold Mind/Inc./EastWest)</td>
<td></td>
</tr>
<tr>
<td>Eric Benet</td>
<td>Spend My Life With You (Warner Bros.)</td>
<td></td>
</tr>
<tr>
<td>Blackstreet</td>
<td>Think About You (Jive)</td>
<td></td>
</tr>
<tr>
<td>Ruff Ryder</td>
<td>What Ya Want (Interscope)</td>
<td></td>
</tr>
<tr>
<td>Mary J. Blige</td>
<td>All That I Can Say (MCA)</td>
<td></td>
</tr>
<tr>
<td>Trina &amp; Tamara</td>
<td>Joanne (C2/CRG)</td>
<td></td>
</tr>
</tbody>
</table>

Comments? Gmail submissions? Contact Quincy@gavin.com

Gavin is Online! www.gavin.com
MISSY MISDEMEANOR ELLIOTT

ALL N MY GRILL

FEATURING NICOLE AND BIG BOI OF OUTKAST

THE NEW SINGLE AND VIDEO FROM DA REAL WORLD, AND THE FOLLOW-UP TO THE SMASH SHE'S A BITCH

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**Q File - Chuck Leonard: Urban Radio Legend**

A true legend is defined by his or her ability to survive and to pave a trail for others to follow. Legends establish their reputations by breaking down barriers and challenging traditions. You don’t become a legend without both paying dues and taking chances. The fabric of legend is woven with hard times, dedication to craft, resilience in the pursuit of a goal, and the refusal to take no for an answer. Chuck Leonard is a legend.

When Chuck Leonard was hired at WABC-New York in 1965, he was the first black jock on a major Top 40 radio station to be a part of the regular line-up. Back then, blacks had only worked at Top 40 stations during separate programming like specialty R&B shows. Leonard changed all that, and in the process, opened the door for many others during his 14-year stay at WABC. "Before I signed the contract they had to convince me I wouldn’t be a 'show Negro,'" Leonard remembers. "I told the GM, 'If you’re hiring me to be a token, I’m really not interested,' but ABC was a class organization. They sure knew how to spoil a guy.”

Leonard’s career began in the early ’60s at WPGU and WLS, on the campus of the University of Illinois. He was a jock at both stations, alternating between jazz, opera, and classical music shows. He became the first black Program Director for the university stations—a remarkable achievement for the time.

After graduation, Leonard worked the Negro radio circuit, with stints at WBN-Cincinnati, WEBB-Baltimore, and WWRL-New York. It was while he was at WWRL he heard by WABC’s afternoon drive jock, Dan Ingram, who recommended him to PD Rick Sklar. Leonard joined the staff of WABC in 1965 doing the 10-30 pm midnight shift, eventually the shift became 10 pm-1 am. After leaving WABC in 1979, Leonard went on to do eight years at WRK (KISS FM) New York as morning and afternoon drive. Next, he did middays and mornings for WBL, New York. Currently, Leonard handles weekends for WBL.

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**Urban2020**

**TOP 20 HITS IN THE TOP 20 MARKETS**

<table>
<thead>
<tr>
<th>Name</th>
<th>LW</th>
<th>TW</th>
<th>Trend</th>
</tr>
</thead>
<tbody>
<tr>
<td>DESTINY’S CHILD</td>
<td>1</td>
<td>771</td>
<td>+22</td>
</tr>
<tr>
<td>NEW YORK</td>
<td>2</td>
<td>771</td>
<td>+22</td>
</tr>
<tr>
<td>MAXWELL</td>
<td>3</td>
<td>685</td>
<td>-9</td>
</tr>
<tr>
<td>CASE - 10 Things I Missed (QUPS)</td>
<td>4</td>
<td>674</td>
<td>-2</td>
</tr>
<tr>
<td>DURF RYDERS - What Ya Want (Interscope)</td>
<td>5</td>
<td>622</td>
<td>+73</td>
</tr>
<tr>
<td>T.O. - Where My Girls At (Motown)</td>
<td>6</td>
<td>600</td>
<td>-10</td>
</tr>
<tr>
<td>TYBRESE - Lately (RCA)</td>
<td>7</td>
<td>507</td>
<td>+42</td>
</tr>
<tr>
<td>MARY J. BLIGE - All That I Can Say (MCA)</td>
<td>8</td>
<td>456</td>
<td>+58</td>
</tr>
<tr>
<td>FAITH EVANS - Never Gonna Let You Go (Arista)</td>
<td>9</td>
<td>443</td>
<td>+42</td>
</tr>
<tr>
<td>CHANTE MOORE - Chanta’s Got A Man (Shan/MCA)</td>
<td>10</td>
<td>438</td>
<td>-117</td>
</tr>
<tr>
<td>JAY-Z - Izzo (Interscope)</td>
<td>11</td>
<td>435</td>
<td>+50</td>
</tr>
<tr>
<td>R. KELLY - Do You Ever Think (Jive)</td>
<td>12</td>
<td>411</td>
<td>-9</td>
</tr>
<tr>
<td>JUVELINE - Back That Azz Up (Cash Money/Universal)</td>
<td>13</td>
<td>404</td>
<td>+8</td>
</tr>
<tr>
<td>LAURYN HILL - Everything Is Everything (Columbia/ARC)</td>
<td>14</td>
<td>391</td>
<td>+24</td>
</tr>
<tr>
<td>MISSY ELLIOTT - All N My Grill (The Gold Mind Inc./East West)</td>
<td>15</td>
<td>382</td>
<td>+46</td>
</tr>
<tr>
<td>K-CL &amp; JOJO - Tell Me It’s Real (NCA)</td>
<td>16</td>
<td>378</td>
<td>+5</td>
</tr>
<tr>
<td>ERIC BENET - Spend My Life With You (Warner Bros.)</td>
<td>17</td>
<td>371</td>
<td>+43</td>
</tr>
<tr>
<td>JAY-Z - Jigga My Mgg (Ruff Ryders/Interscope)</td>
<td>18</td>
<td>370</td>
<td>-8</td>
</tr>
<tr>
<td>OUMI - Sunshine (RCA)</td>
<td>19</td>
<td>352</td>
<td>-27</td>
</tr>
<tr>
<td>JA RULE - Hola, Hola (IDMG)</td>
<td>20</td>
<td>332</td>
<td>+2</td>
</tr>
</tbody>
</table>

**Chart Research and supplied by Mediabase Research, a division of Premiere Radio Networks, Inc.**

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**SnapSHOTS**

**Bling Bling goes ching, ching** "Look out for ‘Bling Bling,’” says the Wz (WZT-F/Ohio) PD Phillip Marshall, talking about a cut by BG (Cash Money/Universal) that has sold more than 300,000 copies. "It’s a Rap record that’s just blowing out our phones—BG flows with Juvenile and his crew. It’s gonna be big!"

**Mint Makes Switch** Elektra Entertainment Group Inc. is happy to announce the signing of Mint Condition. The R&B/funk and soul band will have their Elektra debut this August with Life’s Aquarian. Pictured from left to right, Alan Voss, Executive VP/GM; manager Larkin Arnold; group members O’dell, Ricky Kinchen, Jeffrey Allen, Larry Waddell, Keri Lewis, and Sr. VP of A&R Merlin Bobb Seated: Elektra CEO Sylvia Rhone and group member Stokley

**Barry is Back** "Staying Power," the new hit single from Barry White, is making big noise on the Gavin A/C/MediaBase 247 chart. The song jumped 17 to 8 this week with 96 additional spins. "The record is doing very well for us," says Carla Boattner at KMJQ in Houston. In Macon, Georgia, Kevin Fox, PD of WBV (V-102) says, "The Barry White record sounds great on the air and is a perfect song for stations that target upper demos. Other airplay includes WDLT-Mobile (25), WYLD-New Orleans (23), and WKRS-New York (22).**

---

**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 G CHART DESIGNATION REFERS TO GAVIN SECONDARY CHARTS,” COMPILED FROM PROJECTED AIRPLAY DATA SUBMITTED BY SELECT NON-MONITORED STATIONS.**

**ONLINE TRACKING SERVICES NOW ARE AVAILABLE UNTIL 12 NOON WEDNESDAY PACIFIC DAYLIGHT TIME.**
The steamy first single from his forthcoming solo album, "Chocolate Mood." Singer, songwriter and producer Marc Nelson is making every minute count.

MARC MAKES HIS PRESENCE FELT 8/3

Produced by Chad Elliott for Ambush Music Group and Oshea Hunter

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www.columbiarecords.com
## GavinUrbanAC

### UrbanAC CHARTBOUND

<table>
<thead>
<tr>
<th>Rank</th>
<th>Name</th>
<th>Title</th>
<th>Album/Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>93</td>
<td>TRACI SPENCER</td>
<td>It's All About You (Capitol)</td>
<td></td>
</tr>
<tr>
<td>82</td>
<td>DESTINY'S CHILD</td>
<td>Bills, Bills, Bills (Columbia)</td>
<td></td>
</tr>
<tr>
<td>81</td>
<td>LAURYN HILL</td>
<td>Nothing Even Matters (Columbia/Capitol)</td>
<td></td>
</tr>
<tr>
<td>65</td>
<td>REEL TIGHT</td>
<td>Reasons (Motown)</td>
<td></td>
</tr>
<tr>
<td>54</td>
<td>AL JOHNSON</td>
<td>Transquility (Capital)</td>
<td></td>
</tr>
<tr>
<td>48</td>
<td>DIANA ROSS</td>
<td>Sugar Free (Motown)</td>
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<tr>
<td>42</td>
<td>MACY GRAY</td>
<td>Do Something (Epic)</td>
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<tr>
<td>40</td>
<td>SMOKY ROBINSON</td>
<td>Easy To Love (A&amp;M/Perspective)</td>
<td></td>
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<tr>
<td>39</td>
<td>R. KELLY</td>
<td>Can I Turn Back The Hands Of Time (Jive)</td>
<td></td>
</tr>
<tr>
<td>39</td>
<td>AARRON SKY</td>
<td>The One (Red Ant)</td>
<td></td>
</tr>
</tbody>
</table>

### UrbanAC RECURRENTS

- **K-CI & JOJO** (Life) (6/5)
- **TYRESE** (Sweet Lady) (PICA) (6/10)
- **DEBORAH COX** (Nobody's Supposed To Be Here) (Arista) (6/17)
- **R. KELLY** (Home Alone) (Jive) (6/24)
- **DRU HILL** (These Are The Times (Island Def Jam Music Group) (6/30)
- **SOUNDS OF BLACKNESS** (Hold On) (MCA) (6/17)
- **ERIC BENET AND FAITH EVANS** (Georgy Porgy) (Warner Bros.) (6/17)
- **W.HOUSON/FEVANS/K.PRIICE** (Heartbreak Hotel) (Arista) (6/17)
- **TEMPETATIONS** (Stay (DGC)) (6/30)
- **R. KELLY** (When A Woman's Fed Up (Jive)) (7/1)
- **FAITH EVANS** (Love Like This (Bad Boy/Arista)) (6/30)
- **LUTHER VANDROSS** (I'm Only Human (Virgin)) (6/24)
- **ARETHA FRANKLIN** (A Rose Is Still A Rose (Arista)) (6/27)
- **GOD'S PROPERTY featuring KIRK FRANKLIN** (Stomp (B-Rite/Interscope)) (6/24)
- **NEAR Too Close (Arista)) (6/30)
- **BRIAN McKNIGHT** (Anytime (Motown)) (6/17)
- **K-CI & JOJO** (All My Life (Rounder)) (6/10)
- **Franklin/Kelly/Bono** (Learn On Me (Gospocentric)) (6/17)
- **MONICA** (Angel Of Mine (Arista)) (6/24)
- **TRIN-1-TEE 5.7** (God's Grace (Interscope)) (6/10)

### WVZ-Chicago

- **CASE & JOE** (You're My Lady) (Motown)
- **ARISTA** (All I Do) (Motown)
- **JOSIE CASH** (I'll Be Your Woman) (Atlantic)
- **K-LAND** (My Heart's On Fire) (Jive)
- **R&B** (For You) (Columbia)
- **SHANICE** (If I Knew) (Motown)
- **BAILEY** (Get Right) (Columbia)
- **BETTEO** (Hey) (Columbia)
- **CELESTIA** (I'll Be There) (Atlantic)
- **HERBIE HANCOCK** (Watermelon Man) (Motown)
- **JAY-Z** (I'm Not Gonna Wait Anymore) (Motown)
- **JASON DERULO** (Talk Dirty) (Motown)
- **KELLY ROWLAND** (When Love Is True) (Motown)
- **MICHAEL BOLTON** (Love Is A Bridge) (Motown)
- **SHABAZZ** (What's It Gonna Be) (Motown)
- **TUPAC** (I'm A Star) (Motown)
- **DRAKE** (When You're Gone) (Columbia)
- **R. KELLY** (Can I Get A Witness) (Motown)
- **JOHN LEGEND** (I'm Just A Baby) (Motown)
- **KELLY ROWLAND** (Take Me To Church) (Motown)
- **MISSY ELTERT** (Love Don't Cost A Thing) (Motown)
- **SEAN DIDDY COMBS** (I Like It) (Motown)
- **THE LONDON BRITISH GOSPEL CHOIR** (With Every Beat Of My Heart) (Motown)
- **TYRESE** (When The Lights Go Out) (Motown)
- **ERIK BENET** (If You Don't Love Me By Now) (Motown)
- **SHAWTY LO** (Let's Get It) (Motown)
- **JASON DERULO** (Talk Dirty) (Motown)
- **KELLY ROWLAND** (When Love Is True) (Motown)
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- **MISSY ELTERT** (Love Don't Cost A Thing) (Motown)
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- **ERIK BENET** (If You Don't Love Me By Now) (Motown)
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- **JOHN LEGEND** (I'm Just A Baby) (Motown)
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- **MISSY ELTERT** (Love Don't Cost A Thing) (Motown)
- **SEAN DIDDY COMBS** (I Like It) (Motown)
- **THE LONDON BRITISH GOSPEL CHOIR** (With Every Beat Of My Heart) (Motown)
- **TYRESE** (When The Lights Go Out) (Motown)
- **ERIK BENET** (If You Don't Love Me By Now) (Motown)
- **SHAWTY LO** (Let's Get It) (Motown)
- **JASON DERULO** (Talk Dirty) (Motown)
- **KELLY RO...
Success Is No "Stretch" Of the Imagination

BY KATIE ZAPLING

Jo Lloyd is hanging out in her Los Angeles hotel room, where she and her band, Stretch Princess, are staying while shooting the video for "Sorry," their debut single. The song has just been selected as the lead track for "Teaching Mrs. Tinkle," the upcoming Miramax summer film—just part of the mass attention the record has received. As we talk on the phone, Lloyd keeps putting me on hold: "Sorry!" she says as she repeatedly answers the door. She comes back to the phone, breathless. "A big electric guitar just arrived," she says, elated. "See how rock 'n' roll this is!"

"Rock 'n' roll indeed. Less than a year ago, Stretch Princess—then a little known pop act from England—performed at Gavin on one of many stops of their national tour. They came equipped with acoustic guitar, a little hand-held drum, and Lloyd's beautiful voice. We were all very impressed.

The band traveled the width and breadth of America in this manner, performing virtually everywhere they could. "You're very vulnerable when you play like that," Lloyd recalls. "It teaches you a lot, and doing that stuff was the biggest confidence-raiser. People seemed to really like it, and I got braver."

The band was recently signed to Wind-up Records.

Does she feel it's taken a long time to achieve success? "It's really funny. When it's your own music, you can love it and let it go," Lloyd says. "I like hard work and I want to feel that I've earned any success that we get." Then: "Hey, I've got to get the door again—sorry!"

More gifts arrive. It's tough being a rock star. "I don't look like a rock star," Lloyd laughs. "These people are probably really looking at me. I've just woken up. I've still got my Tigger T-shirt on..."

Stretch Princess got together two and a half years ago in London when Lloyd and drummer Dave Magee made a demo tape. He was really into it and said he'd help Lloyd find a guitarist. Through the Melody Maker ad pages they found James Wright, an Australian who had just recently relocated to London to write music. "He came to the audition, and immediately, we all clicked," Lloyd recalls. "It was just a really good vibe and we sounded really good together."

They had a lot of respect from different record labels in England, but since they only had a few songs, they retreated to rehearsal space for eight months. "We rehearsed nearly every day," Lloyd remembers. "We did all these eight-track demos and just really, really focused." At the end of the rehearsal stint, Stretch Princess traveled to the U.S. for CMJ. It was there, as the story goes, that Alan at Wind-up got his hands on their demo tape and was so impressed that he said, "If they can stand up and hold their guitars, we'll sign them."

The rest is history. And judging from the band's recent success, you'll be hearing about them for a long time. "Music is always there and it's all I love doing, so I want this to be a career," Lloyd says. "I don't just want to have one song take off. I want people to buy the album and get into it. And then we'll make more albums.

---

Impact Dates
(subject to change)

AUGUST 2 & 3
HOT/Modern A/C
Eric Clapton "Blue Eyes Blue" (Runway
Bridges: Rapp/RCA/Columbia)
The Cranberries "Just My Imagination"
(Columbia/CRG)
Sinead O'Connor "Whatever It Takes"
(Interscope)
Martina McBride "I Love You"
(Reprise/Columbia/CRG)
Gloria Estefan with N'Sync "Music Of My
Heart" (Epic)
Sixpence None the Richer "Thighs She Goes"
(Epic)
Spinderella "Yeah, Whatever" (C2/ORB)
Tonic "You Want More" (Universal/UMG)
Mainstream A/C
Eric Clapton "Blue Eyes Blue" (Runway
Bridges: Rapp/RCA/Columbia)
Martina McBride "I Love You" (Runway
Bridges: Rapp/RCA/Columbia/CRG)
Gloria Estefan with N'Sync "Music Of My
Heart" (Epic)

AUGUST 9 & 10
HOT/Modern A/C
Ben Folds Five "Don't Change Your Mind"
(Epic/Sony Music)
"Witch" "Blame it On The Weatherman"
(Beggars)
R. Kelly "If I Could Turn Back The Hands Of
Time" (Jive)
Brian McKnight "Back At One"
(Def Jam/Universal/UMG)
Jessica Riddle "Even Angels Fall" (Hollywood)
Mainstream A/C
Avalon "Can't Live a Day" (Sparrow)
R. Kelly "If I Could Turn Back The Hands Of
Time" (Jive)

Promotion Profile
Elaine Locatelli
Vice President, A/C Promotion,
Columbia Records
Contact her at (212) 833-4680
Hometown & birthdate: Jersey City, N.J.
September 6
How long at present job? 11 years
What radio stations did you grow up
listening to? WABC—Cousin Brucie, of
course.
What stations do you listen to now?
WPLJ, WLIT, and CD101 (WCCO)
First industry gig: I started as a secretary at
Columbia Records, moved on to RCA
Records, then Polygram, and eventually
returned to Columbia.
How did you get your nickname? My first
night at RCA Records, Karen Williams
(Andy Williams' niece) was putting all the
information of that day on that we called
the hotline and introduced the new person
in the department as "Lola." As we know,
that nickname has stuck with me throughout
my career.
First record you remember buying: I
truthfully do not remember but I am pre-
suming it was a Beatles album.
Your favorite song or record of all-time:
One song that stands out for me is "You've
Lost That Lovin' Feeling" by the Righteous
Brothers.
Your favorite song right now: All the
songs I am working now and that we are set-
ing up. With all the great music we are
given to work, that is not a lie.
Song or act you've been proudest to
break and why? I am proud to have been
part of the team at Columbia when Shawn

---

Colvin won two Grammy's and
James Taylor won "Album Of
The Year." Chantal
Kreviazuk going
Top 15 on the
Mainstream chart,
Savage Garden's "Truly, Madly, Deeply"
being the "Most Played Adult Song
of 1999," making history with Billy Joel's
"River Of Dreams" on the Billboard Hot
Adult Chart for being Number One for 12
consecutive weeks, working the songs of the
biggest selling female artist of the '90s and
the female artist with the most Number One
songs ever—Mariah Carey, Sophie B.
Hawkins' "As I Lay Me Down" being on the
Billboard chart for 67 weeks. Barbara
Streisand/Celline Dion making history at A/C
for the Most Added Single of all-time and a
special Michael Bolton project, "Go The
Distance" from Hercules. Plus, what a thrill
when Tony Bennett won a Grammy for
"Album Of The Year."
An artist you'd really like to work with
one day and why? Phil Collins, because I
have always been a big fan.
Favorite place to shop: Any mall in any
state. Of course, Paris would be nice, too.
Favorite junk food: Ice cream.
If you weren't in the music biz, you'd be...
Working as a Social Director of a resort
on a Caribbean Island.
Future ambitions: To be named the indus-
try's first Senior Vice President of A/C
Promotion.
### A/C CHARTBOUND

**JENNIFER LOPEZ** - If You Had My Love (Epic/WORK) 65  
**ELVIS COSTELLO** - She (DJM/G) 44  
**FASTBALL** - Out Of My Head (Hollywood) 40  
**98°** - I Do (Cherish You) (Universal) 39  
**CRYSTAL BERNARD** - Something To Go On (River North) 24  
**JOHN MELLENCAMP** - Under The Boardwalk (DJM/G) 23  
**SMASH MOUTH** - All Star (Interscope) 20  
**NSYNC w/ GLORIA ESTEFAN** - The Music Of My Heart (Epic) 18  
**BONEY JAMES feat. SHAI** - I'll Always Love You (Warner Bros.) 17  
**MARY GRIFFIN** - We Can Get There (Curb) 17

### A/C RECURRENTS

**SARAH McLACHLAN** - Angel (Warner Sunset/Reprise) 1175  
**CHER** - Believe (Warner Bros.) 1042  
**SAVAGE GARDEN** - Truly Madly Deeply (Columbia/CRG) 878  
**SHANIA TWAIN** - You're Still The One (Island Def Jam Music Group) 854  
**FAITH HILL** - This Kiss (Warner Bros.) 654  
**LeANN RIMES** - How Do I Live (VQG/Curb) 633  
**NATALIE IMBRUGLIA** - Torn (RCA) 617  
**EDWIN McCAIN** - I'll Be (Lava/Atlantic) 589  
**PAULA COLE** - I Don't Want To Wait (Imago/Warner Bros.) 526  
**BACKSTREET BOYS** - I'll Never Break Your Heart (Jive) 524

### HyperACTIVE

**RICKY MARTIN** - She's All I Ever Had (C2/CRG) 283 +150  
**CHRIS GAINES** - Lost In You (Capitol) 155 +133  
**BOYZONE** - No Matter What (Island Def Jam Music Group) 562 +104  
**98°** - The Hardest Thing (Universal/UMG) 1384 +102  
**SHANIA TWAIN** - You've Got A Way (IDJMG) 540 +81  
**EDWIN McCAIN** - I Couldn't Ask For More (Lava/Atlantic) 877 +63  
**R KELLY & CELINE DION** - I'm Your Angel (Jive) 777 +53  
**JIM BRICKMAN/MICHAEL W. SMITH** - Love Of My Life (Windham Hill) 365 +51  
**MONICA** - Angel Of Mine (Arista) 695 +49  
**BRITNEY SPEARS** - Sometimes (Jive) 626 +49  
**NATALIE COLE** - Snowfall On The Sahara (Elektra/EGS) 435 +36  
**KENNY G/LOUIS ARMSTRONG** - What A Wonderful World (Arista) 207 +36  
**JIMMY BURFETT** - Pacing The Cage (Margaritaville/LIDJMG) 152 +20

### TopSpin CREASE

**CHRIS GAINES** - "Lost In You" (Capitol) 24  
**RICKY MARTIN** - "She's All I Ever Had" (C2/CRG) 15  
**SHANIA TWAIN** - "You've Got A Way" (Island Def Jam Music Group) 11  
**STYX** - "While There's Still Time" (C2/CRG) 5  
**PRETenders** - "Hum" (Warner Bros) 5  
**RED SPEEDWAGON** - "Just For You" (Epic/Legacy) 5

### G2 Most Added

**CHRIS GAINES** - "Lost In You" (Capitol) +191  
**JIM BRICKMAN w/ HILL & PORTER** - "Destiny" (Windham Hill) +161  
**SUGAR RAY** - "Someday" (Lava/Atlantic) +112  
**RICKY MARTIN** - "She's All I Ever Had" (C2/CRG) +111  
**ROBERT PALMER** - "True Love" (Pyramid/Rhino) +81  
**SMASH MOUTH** - "All Star" (Interscope) +81

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

**ALL NON-MEDIAiBASE CHARTS ARE COMPILED BY GAVIN. THE G2 DESIGNATION REFERS TO "GAVIN SECONDARY," COMPILED FROM PROJECTED AIRPLAY DATA SUBMITTED BY SELECT NON-MONITORED STATIONS.**

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

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**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 Monday.**

**MAINSTREAM A/C: Please report by 2 p.m. (PDT) on Tuesday.**

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

**HotAC**

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**HotAC CHARTBOUND**

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<tr>
<td>ENRIQUE IGLESIAS</td>
<td>Bailamos (Overbrook Music/Interscope)</td>
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<td>PRETENDERS</td>
<td>&quot;Human&quot; (Warner Bros.)</td>
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<tr>
<td>CHRISTINA AGUILERA</td>
<td>Genie In A Bottle (RCA)</td>
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<td>BREE SHARP</td>
<td>David Duchovny (Trauma)</td>
<td>159</td>
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<tr>
<td>DIDO</td>
<td>Here With Me (Arista)</td>
<td>150</td>
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<tr>
<td>FLEMMING &amp; JOHN</td>
<td>Ugly Girl (Universal/UMG)</td>
<td>121</td>
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<td>BACHELOR GIRL</td>
<td>Buses &amp; Trains (Arista)</td>
<td>116</td>
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<tr>
<td>SHANIA TWAIN</td>
<td>You've Got A Way (IDJMG)</td>
<td>113</td>
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<tr>
<td>OLD 97'S</td>
<td>Murder (Or A Heart Attack) (Elektra/EGG)</td>
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<tr>
<td>LUSCIOUS JACKSON</td>
<td>Lady Fingers (Grand Royal/Capitol)</td>
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**HotAC RECURRENTS**

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<tr>
<td>MATCHBOX 20</td>
<td>Back 2 Good (Lava/Atlantic)</td>
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<td>EVERLAST</td>
<td>What It's Like (Tommy Boy)</td>
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<td>EAGLE EYE CHERRY</td>
<td>Save Tonight (Epic/WORK)</td>
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<td>LENNY KRAVITZ</td>
<td>Fly Away (Virgin)</td>
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<td>NATALIE IMBRUGLIA</td>
<td>Tori (RCA)</td>
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<td>SHAWN MULLINS</td>
<td>Lullaby (Columbia/CRIQ)</td>
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<td>GOO GOO DOLLS</td>
<td>Iris (Warner Bros.)</td>
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<tr>
<td>SHERYL CROW</td>
<td>My Favorite Mistake (A&amp;M/Interscope)</td>
<td>853</td>
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<tr>
<td>SARAH McLACHLAN</td>
<td>Angel (Warner Sunset/Reprise)</td>
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<tr>
<td>CHER</td>
<td>Believe (Warner Bros.)</td>
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**HyperACTIVE**

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<td>PEARL JAM</td>
<td>Last Kiss (Epic)</td>
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<td>SUGAR RAY</td>
<td>SomeDay (Lava/Atlantic)</td>
<td>1502</td>
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<td>TAL BACHMAN</td>
<td>She's So High (Columbia/CRIQ)</td>
<td>2416</td>
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<td>ALANIS MORISSETTE</td>
<td>So Pure (Maverick/Reprise)</td>
<td>579</td>
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<tr>
<td>SARAH McLACHLAN</td>
<td>I Will Remember You (Live) (Arista)</td>
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<td>LEN</td>
<td>Steal My Sunshine (Epic/550 Music)</td>
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<td>CHILLI PEPPERS</td>
<td>Scat Tissue (Warner Bros.)</td>
<td>744</td>
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<tr>
<td>BLESSSED UNION</td>
<td>Hey Leonardo (She Likes Me...) (Push/V2)</td>
<td>1258</td>
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<td>GOO GOO DOLLS</td>
<td>Black Balloon (Warner Bros.)</td>
<td>1298</td>
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<td>FASTBALL</td>
<td>Out Of My Head (Hollywood)</td>
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<td>+61</td>
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<td>CITIZEN KING</td>
<td>Better Days (The Bottom...) (Warner Bros.)</td>
<td>1450</td>
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<td>SANTANA feat. ROB THOMAS</td>
<td>Smooth (Arista)</td>
<td>982</td>
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**G2 Most ADDED**

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<td>RICKY MARTIN</td>
<td>She's All I Ever Had (C2/CFQ)</td>
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<td>PEARL JAM</td>
<td>Last Kiss (Epic)</td>
<td>5</td>
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<td>ALANIS MORISSETTE</td>
<td>So Pure (Maverick/Reprise)</td>
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<td>SHERYL CROW</td>
<td>My Favorite Mistake (A&amp;M/Interscope)</td>
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<tr>
<td>SIXPENCE NONE THE RICHER</td>
<td>&quot;There She Goes&quot; (Squint/EGG)</td>
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**G2 SpinCREASE**

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<tr>
<td>ALANIS MORISSETTE</td>
<td>So Pure (Maverick/Reprise)</td>
<td>+110</td>
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<tr>
<td>RICKY MARTIN</td>
<td>She's All I Ever Had (C2/CFQ)</td>
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<tr>
<td>PRETENDERS</td>
<td>&quot;Human&quot; (Warner Bros.)</td>
<td>+90</td>
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<tr>
<td>SANTANA featuring ROB THOMAS</td>
<td>Smooth (Arista)</td>
<td>+85</td>
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<tr>
<td>SIXPENCE NONE THE RICHER</td>
<td>&quot;There She Goes&quot; (Squint/EGG)</td>
<td>+81</td>
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</table>

**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.
FROM THE COLUMBIA/SONY MUSIC SOUNDTRACK: MUSIC FROM THE MOTION PICTURE
RUNAWAY BRIDE

www.repriserec.com

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www.americanradiohistory.com
K-101 AND THE REAL DIVAS. "Kristi is a friend of the station—a local girl and our TV spokesperson. We love her." That's Bob Lawrence, PD of K-101(KOJO/FM) San Francisco, talking about Olympic skater Kristi Yamaguchi's "A Golden Moment," which benefits the fight against breast cancer. The station is co-sponsoring the September 16 event: "We're looking to raise lots of money!" Lawrence tells Gavin. The show will bring together Olympic skating champs Peggy Fleming (a breast cancer survivor), Ekaterina Gordeeva, Tara Lipinski, Rosalynn Summers, Katarina Witt, and Yamaguchi. Live music will be provided by all genres, and includes performances from: Sarah Brightman, Taylor Dayne, Keiko Matsui, Tanya Tucker, and the Oakland East Bay Symphony. The show will also be filmed by Lifetime cable TV and broadcast later this year. For more information on this special event, check out the station's Web site at www.k101radio.com.

MIX 98.5 PUTS OUT THE CALL... AND GETS AN ANSWER. WBXM (Mix 98.5) Boston PD Greg Strassel asks the burning question: "Just what the hell do you call a rabid Barenaked Ladies fan?" "Jimmy Buffett fans call themselves 'Parrotheads,'" Grateful Dead fans were known as 'Deadheards.'" Strassel muses to Gavin. "It occurred to us that BNL fans didn't have a cool nickname. Mix of course came up with the perfect solution and held a contest. Out of thousands of entries, the top three choices were: 'Children Of the Chinese Chicken,' 'B-NL, crotchic,' and 'Barenaked Nation.' The band themselves chose 'Barenaked Lady' as the winner, and the lucky fan that came up with the nickname won $1,000 cash and front-row tickets to the band's concert on July 30.

HOUSTON'S NEW AT-WORK CHAMP. "I pretty much blew up the station and started from scratch," answers Clear Channel Director of Mix Programming Randy James when Gavin congratulated him on KXHM Houston's recent Spring Book, which saw the station leap 3.8-5.2 12+. "We're Number One or Two number two across the board in every adult demo, plus we're now the new Number One at-work choice in Houston, too," says James, who also directly programs not only Mix 96.5, but also sister Mix station KDMX Dallas. On musical fronts, James tells us, "I love the Jeremy Toback (RCA) song and Sugar Ray's "(Lava/Atlantic) latest, too—we're playing both in Houston and Dallas. In Houston, Tai Bachman's 'She's So High' (Columbia/Columbia) and Smash Mouth's 'All Star' (Interscope) continue to be hot on the phones."

MILLER GETS PINNED. At AMFM, Inc. Soft A/C outlet WDKW-Cleveland, MD Scott Miller earns APO stripes. He tells Gavin, "I'm really looking forward to working with Dave [Popovich]. PD. I think we can do a lot together and bring the station up to the level it needs to be."
<table>
<thead>
<tr>
<th>Song</th>
<th>Artist</th>
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<tr>
<td>Truly Madly Deeply</td>
<td>Savage Garden</td>
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<tr>
<td>Tearin' Up My Heart</td>
<td>'N Sync</td>
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<td>God Must Have Spent A Whole Lot Of Time On You</td>
<td>Rod Stewart</td>
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<td>Angel</td>
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<td>Backstreet Boys Is A Home</td>
<td>Chris Gaines</td>
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<td>Believe</td>
<td>Cher</td>
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<td>Kiss Me</td>
<td>Sixpence None The Richer</td>
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<td>You'll Be Missed</td>
<td>Phil Collins</td>
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<tr>
<td>Torn</td>
<td>Natalie Imbruglia</td>
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<tr>
<td>I Will Always Love You</td>
<td>Whitney Houston</td>
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<td>That Don't Impress Me Much</td>
<td>Shania Twain</td>
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<td>This Kiss</td>
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<td>Disney Soundtrack</td>
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<td>Green Day</td>
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<td>God's Not Dead</td>
<td>Casting Crowns</td>
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<td>I'm A Survivor</td>
<td>Gloria Gaynor</td>
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<td>Don't Wanna Be The One</td>
<td>Matchbox Twenty</td>
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<td>1989</td>
<td>Taylor Swift</td>
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<td>Let Me Be There</td>
<td>UB40</td>
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Jeremy Toback "You Make Me Feel" (RCA)

"You Make Me Feel" by Jeremy Toback is looking like a hit song—phones are hot and the early research is exceptionally strong."

—Mike Mullaney, MD, WBMX-Boston
ARTIST PROFILE: Gifthorse

LATEST SINGLE: "Heather's Arrest"
LABEL: Pinch Hit Records; contact: Dan Kautzman (800) 811-7478
STATS: Going for adds on August 2
Specially airplay at KPNT, WDXY, Y107, KKTE, WXSR, WBFS, and WGBK.

Sounds Like: Ziggy’s period Bowie, Frank Black, Smashing Pumpkins, and the Beatles’ White Album.

Brief History: “We’ve been together for a little over four years. Sven and I met through his ex-girlfriend, who was in a band with me some years back. We swapped Chris from the seven bands he was playing with at the time. Berry was hired to record our album and ended up staying.” (Bret Levick, vocals/guitars)

What Do You Think of the Future of the Music Industry, MP3, etc.? “Music online is fascinating! Millions of ears and no middle man; the possibilities are endless. It’s the largest indie revolution ever. As for the future of music, it will probably end up in the wrong hands. A few guys will get really rich, and we’ll be right where we started, but without CDs and those annoying jewel cases.” (Bret)

Music Available Online:

How Do You Primarily Use the Internet? “I’ve been making a decent living on the Web for a few years now. Sven and I are now in the process of building a site—www.gifthorse.com—that will be the cyber-nub for everything that has anything to do with music on the Net.” (Bret)

"Chatting.” (Chris)
"Buying stuff on eBay.” (Berry)

What Do You Have in Your Pockets

Right Now? “Sand, a picture of my baby daughter, $38.50, a two-week-old ATM withdrawal slip I forgot about, and a pink guitar pick.” (Bret)
“A cellular phone and a bottle of Visine.” (Chris)
“A wallet, a pager, keys, and one pick.” (Berry)
“$25.00, ATM card, one sticky Breath saver, and five guitar picks.” (Sven Speiker, guitars/vocals)

Which Other Band Would You Mud Wrestle, Given the Chance? “Gwar. They look soft and fuzzy.” (Bret)
“Oxie Chicks.” (Berry)
“Josie and the Pussy Cats.” (Chris)

Weekends Are Meant For Something Special: Part Two

Last week we began taking an in-depth look at how to program for the weekend. The philosophy of Scott Jameson at WZKQ-Indianapolis was “We like to mix it up,” while KNDD-Seattle’s Phil Manning says that “Some weekends you just have to let your station run clean.” This week, we continue the discussion with more key programmers—and a leading consultant.

Jeff Sanders, WXNR-Greensboro
“T program two formats Classic Rock and New Rock. My philosophies for both are different. To me, features are important to a classic rock station trying to keep dated music sounding fresh. We do Block Parties, A to Z, Southern Rock Weekends, Double-Shots, and No Repetis, and they all give the station some depth. For Alternative, I only rotate two weekends Flashback, where we resurrect a tune from the ’80s at the top of every hour, and Double-X-Sets, where we play two songs from the same artist at the top of every hour. The specialty weekends only happen twice a month, and only change the music at the top of the hour, keeping the station ‘clean.’”

Tom Barnes, Sinton, Barnes and Associates.
“Weekends offer different listening patterns and thus create different demands. Themes are best because they can give depth to the brand and what it stands for. People typically believe their taste is broader than it really is, and special feature weekends give stations the opportunity to reflect and reinforce their listeners’ self perception. Given that, it would be suicide to play a bunch of softs. It’s considerably more important to billboard, promote, and produce a feature than it is to play a bunch of songs that aren’t in your library. Most important, it gives listeners the impression of chaos that reinforces the fun position, which is so important in these days of corporate mediocrity and sameness.”

Jeff Stevens, WXEG-Dayton
“We do specialty programming on the weekends. Typically, we do ‘lifestyle weekends’ with recent things like a ‘Shagadelic Weekend’ tied in with the Austin Powers premiere. Lilith Fair ticket weekend, Barenaked Ladies ticket weekend and the same for Goo Goo Dolls and others. Oh yeah, we also occasionally do ‘Flashback Weekends.’”

CONTACT JASUN MARTZ
Jasun Martz
JasunMartz@aol.com
(360) 268-2567

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### GavinAlternative

<table>
<thead>
<tr>
<th>LV</th>
<th>TW</th>
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<tbody>
<tr>
<td>1</td>
<td>RED HOT CHILI PEPPERS - Scar Tissue (Warner Bros.)</td>
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<td>2</td>
<td>BLINK 182 - What's My Age Again? (VCA)</td>
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<td>3</td>
<td>SMASH MOUTH - All Star (Interscope)</td>
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<td>4</td>
<td>LIMP BIZKIT - Nookie (Interscope)</td>
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<td>5</td>
<td>LIT - My Own Worst Enemy (Reprise)</td>
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<td>6</td>
<td>LO-FIDELITY ALLSTARS - Battle Flag (Ipec/Sup/Columbia)</td>
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<td>7</td>
<td>PEARL JAM - Last Kiss (Epic)</td>
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<td>8</td>
<td>OFFSPRING - The Kids Aren't Alright (Columbia/Reprise)</td>
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<td>LENNY KRAVITZ - Fly Away (Virgin)</td>
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<td>10</td>
<td>SUGAR RAY - Someday (Lava/Atlantic)</td>
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<td>LEN - Steal My Sunshine (Epic/550 Music)</td>
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<td>SILVERCHAIR - An's Song (Open Fire) (Epic)</td>
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<td>13</td>
<td>KID ROCK - Bawdys (Lava/Atlantic)</td>
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<td>14</td>
<td>OLEANDER - Why I'm Here (Republic/Universal)</td>
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<td>15</td>
<td>TONIC - You Wanted More (Universal)</td>
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<td>16</td>
<td>GOO GOO DOLLS - Black Balloon (Warner Bros.)</td>
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<td>17</td>
<td>THE VERVE PIPE - Hero (Reprise)</td>
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<td>18</td>
<td>ORGY - Stitches (Reprise)</td>
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<td>19</td>
<td>FILTER - Welcome To The Fold (Reprise)</td>
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<td>20</td>
<td>CREED - One (Wind-Up)</td>
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<td>21</td>
<td>CITIZEN KING - Better Days &amp; The Breakdown (Warner Bros.)</td>
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<td>22</td>
<td>GODSMACK - Whatever (Reactivated/Universal)</td>
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<td>23</td>
<td>COLLECTIVE SOUL - Heavy Atlantic</td>
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<td>24</td>
<td>VERTICAL HORIZON - We Are (Reprise)</td>
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<td>25</td>
<td>AICE - I Know (Columbia/Reprise)</td>
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<td>26</td>
<td>POWERMAN 500 - When Worlds Collide (DreamWorks)</td>
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<td>27</td>
<td>SPLENDID - Yeah Whatever (C2/CRG)</td>
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<tr>
<td>28</td>
<td>MOBY - Body Rock (V2)</td>
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**Show stopper at Woodstock '99. Heavy spins at KDGE-Dallas (35), WLRN-Hassau-Suffolk (28), KTOO-Denver (27).**

### GavinAlternative CHARTBOUND

<table>
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<tbody>
<tr>
<td>SEVENDUST - Denial (Epic)</td>
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<td>SANTANA - Smooth (Atlantic)</td>
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<tr>
<td>STAIND - Mustshovel (Elektra/EEG)</td>
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<tr>
<td>G. LOVE &amp; SPECIAL SAUCE - Rodeo Clowns (Okeh/550)</td>
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<td>PORTABLE - Help Yourself (TNT)</td>
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<td>ROB ZOMBIE - Sugarbaby (Geffen)</td>
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<td>UNWRITTEN LAW - Cali (Interscope)</td>
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<tr>
<td>SIXPENCE NONE THE RICHER - There She Goes (Squirt/EEG)</td>
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<tr>
<td>MANIC STREET PREACHERS - If You Tolerate This Your A Virgin</td>
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<tr>
<td>FACE TO FACE - God Is A Man (Sub Pop)</td>
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### GavinAlternative RECURRENTS

<table>
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<tr>
<td>KORN - Freak On A Leash (Elektra/EEG)</td>
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<td>FATBOY SLIM - Praise You (Astralwerks/Virgin)</td>
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<tr>
<td>EVERLAST - What It's Like (Tommy Boy)</td>
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<td>FUEL - Shimmer (Columbia/Reprise)</td>
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<td>ORGY - Blue Monday (Elektric/Reprise)</td>
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<td>Lenny KRAVITZ - Fly Away (Virgin)</td>
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<tr>
<td>CAKE - Never There (Capricorn)</td>
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<td>THE FLYS - Got You (Where I Want You) (Trauma/Delicious Vinyl)</td>
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<td>EYE 6 - Insign Out (Reprise)</td>
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<td>DAVE MATTHEWS BAND - Crush (RCA)</td>
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<td>KORN - Got That Life (Elektra)</td>
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<td>BEASTIE BOYS - Intergalactic (Capitol)</td>
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<td>OFFSPRING - Why Don't You Get A Job? (Capricorn/Reprise)</td>
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<td>CAKE - Never There (Capricorn)</td>
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<tr>
<td>SUGAR RAY - Every Morning (Lava/Atlantic)</td>
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<td>HARVEY DANGER - Fox &amp; ladder (Buddha)</td>
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### HyperACTIVE

<table>
<thead>
<tr>
<th>SPINS</th>
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<tbody>
<tr>
<td>DAYS OF THE NEW - Enemy (Interscope)</td>
<td>321 +197</td>
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<tr>
<td>BUCKCHERRY - For The Movies (DreamWorks)</td>
<td>394 +190</td>
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<tr>
<td>FILTER - Welcome To The Fold (Reprise)</td>
<td>749 +71</td>
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<tr>
<td>MOBY - Body Rock (V2)</td>
<td>535 +54</td>
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<td>THE VERVE PIPE - Hero (Reprise)</td>
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<td>SILVERCHAIR - An's Song (Open Fire) (Epic)</td>
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<td>KOTTONMOUTH KINGS - Bump (Capitol)</td>
<td>267 +43</td>
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<td>CAKE - Let Me Go (Capricorn)</td>
<td>450 +30</td>
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<td>TONIC - You Wanted More (Universal)</td>
<td>940 +28</td>
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<tr>
<td>NINE INCH NAILS - Starf*ckers Inc (Interscope)</td>
<td>397 +26</td>
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**ALL 24-7 CHART RESEARCH IS CONDUCTED AND SUPPLIED BY MEDIA BASE RESEARCH, A DIVISION OF PREMIER RADIO NETWORKS, INC.**

**ALL NON-MEDIA BASE CHARTS ARE COMPILED BY GAVIN. THE G2 DESIGNATION REFERS TO "GAVIN SECONDARY CHARTS," COMPILED FROM PROJECTED AIRPLAY DATA SUBMITTED BY SELECT NON-MONITORED STATIONS.**

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*www.americanradiohistory.com*
Finally, the coast is clear in Detroit. CIMX, broadcasting from nearby Windsor, Ontario, shook off the last Alternative competitor a couple of months ago, and the results have been immediate. In the Spring book, the 100,000 watt 89X jumped from a lowly 1.3 to a far more respectable 2.1. PD Murray Brookshaw says, "we just celebrated our 8th birthday, and this is just the beginning." This week, Gavin stops in to check out the station's positioning statements as monitored recently by Medialuse.

"Frontsell artist" on 89X. The only New Rock Alternative at 88.7 FM." (or variation)

Voice-over: "88X, the only New Rock Alternative at 88.7 FM."


Voice-over/sfx: "The radio station other stations listen to...89X."

Voice-over/sfx: "It's the station of your wildest dreams. 89X."

Voice-over/sfx: "88.7 FM. 88.7 FM. Second V/O/89X, the only New Rock Alternative at 88.7 FM."

Voice-over/sfx: "88.7 FM. Second V/O The station that started it all, 89X, the only New Rock Alternative at 88.7 FM."

Clip: "Sent from space. [Clip] This voice. [Voice-over] 89X, the only New Rock Alternative."

Voice-over/sfx: "Where do I get off? [Second V/O] 89X, the only New Rock Alternative."

Voice-over: "89X Bomb Track."

Voice-over: "89X, the New Rock Alternative."

Voice-over/sfx: "Call The X Lanes. 313-294-7XXX or 519-792-5000. 89X, the only New Rock Alternative."


Voice-over: "First. [Second V/O] 89X [song clip, Goo Goo Dolls 'Slide'] [V/O] Always. [Second V/O] 88.7 FM now [song clip, Goo Goo Dolls 'Slide'] [song clip, Goo Goo Dolls 'Iris'] [V/O] The station 89X, the location 88.7 FM."


Voice-over: "The station, 89X. Location, 88.7 FM."


Voice-over/sfx: "The best New Rock first, 89X. [Clip] Evolution that suits the environment is the key. [V/O] The only New Rock first, 89X."

Voice-over: "You're in the middle of a 22 Song X Block. 22 songs in-a-row to start your weekday on the only New Rock Alternative, 89X."

Voice-over: "89X...you're less than an hour away from the biggest X Block of the day. [Second V/O] 22 songs in-a-row. Every weekday at 9am. [V/O] Exclusively from the only New Rock Alternative, 89X."

Voice-over: "In less than 30 minutes you'll be kicking off your weekday with a huge ass X Block. [Second V/O] 22 songs in-a-row every weekday at 9am. [V/O] 89X, the only New Rock Alternative."

Voice-over: "88.7 FM, the destination for 40 Minute X Blocks all day long."

---

**Out-Of-The-Box:**

KROQ 89X KXKR WBRU
KWOD KXPK WPBZ WROX
WKRO WKRL KRAD KLEC
KBRS WEJE WJSE

**Already Spinning:**

WXDX KXTE WNFZ WMRQ
KTEG WHMP

**Requesting at:** KXTE KTEG

**Active Rock Monitor: 30"-29"**

New This Week: KISW KIOZ

**Spinning On:**

WYSP WZTA KXXR KBPI
WAFC KRXQ KUPD WLZR
WRQC WKLQ

**On Tour with Sevendust and Powerman 5000 in August**

**OVER 100,000 UNITS SOLD!!!**

Pittsburgh (lw) 116-#121 (tw) 226-#61
Washington DC (lw) 65 (tw) 175-#197
Detroit (lw) 163-#191 (tw) 186-#163
Philly (lw) 192- (tw) 287-#140
"Lit is the first song with a straight ahead hook that is tailor made for radio. The first one never burned and we expect the same for this song." —Leslie Fram PD, WNNX-Atlanta
"G. Love is working really well here— it's been top five phones since we started playing it. G. Love is a good record—because of the success of Everlast, it's opened the door for G. Love."
—Mike Savage, MD, Y107-Los Angeles.
GavinActiveRock

ActiveRock

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<th>LW</th>
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<td>RED HOT CHILI PEPPERS - Scar Tissue (Warner Bros.)</td>
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<td>ALICE IN CHAINS - Get Born Again (Columbia.SIG)</td>
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<td>LIMP BIZKIT - Nookie (Interscope)</td>
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<td>KID ROCK - Bawitdaba (Atlantic)</td>
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<td>GODSMACK - Keep Away (Republic/Universal)</td>
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<td>MEGADETH - Crush 'Em (Capitol)</td>
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<td>LENNY KRAVITZ - American Woman (Maverick)</td>
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<td>BUCKCHERRY - Lil' Up (DreamWorks)</td>
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<td>GODSMACK - Whatever (Republic/Universal)</td>
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<td>OFFSPRING - The Kids Aren't Alright (Columbia/CRG)</td>
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<td>CREED - One (Wind-Up)</td>
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<td>BLINK-182 - What's My Age Again (VCA)</td>
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<td>FILTER - Welcome To The Fold (Reprise)</td>
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<td>TONIC - You Wanted More (Universal)</td>
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Raspy, introspective rock n' roll makes huge strides. Serious spinecrase at WAZU-Columbus (5-35), WXRC-Charlotte (1-23), KEGL-Dallas (2-19).

ActiveRockCHARTBOUND

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<td>BUCKCHERRY - For The Movies (DreamWorks)</td>
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<td>SANTANA - Smooth (Arista)</td>
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<td>CAROLINE'S SPINE - Attention Please (Hollywood)</td>
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<td>MACHINE HEAD - From This Day (Roadrunner)</td>
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<td>DEF LEPPARD - Paper Sun (Mercury)</td>
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<td>CHOLORINE - Don't Even Care (TimeBomb)</td>
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<td>DOKKEN - Maddest Hatter (CMC Int'l)</td>
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<td>VERBENA - Baby Got Shot (Capitol)</td>
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<td>PUSHMONKEY - Lefty (Arista)</td>
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ActiveRockRECURRENTS

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<td>KORN - Freak On A Leash (Immortal/Epic)</td>
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<td>METALLICA - Whiskey In The Jar (Elektra/EEG)</td>
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<td>ROB ZOMBIE - Dragula (Geffen)</td>
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<td>EVERLAST - What It's Like (Tommy Boy)</td>
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<td>METALLICA - Turn The Page (Elektra)</td>
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<td>CREED - What's This Life For (Wind-Up)</td>
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<td>LENNY KRAVITZ - Fly Away (Virgin)</td>
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<td>CREED - Torn (Wind-Up)</td>
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<td>KORN - Got The Life (Epic)</td>
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<td>ORGY - Blue Monday (Elementree/Reprise)</td>
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<td>MONSTER MAGNET - Space Lord (A&amp;M)</td>
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<td>STABBING WESTWARD - Save Yourself (Columbia/CRG)</td>
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<td>KENNY WAYNE SHEPHERD - Blue On Black (Reprise/Vector)</td>
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<td>THE FLYS - Got You (Where I Want You) (Trauma/DirtyVinyl)</td>
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<td>LOUDMOUTH - Fly (Hollywood)</td>
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<td>EVE 6 - Inside Out (RCA)</td>
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<td>OFFSPRING - Why Don't You Get A Job? (Columbia/CRG)</td>
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<td>OFFSPRING - Pretty Fly (For A White Guy) (Columbia/CRG)</td>
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<td>HOLE - Celebrity Skin (DG)</td>
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<td>SAMMY HAGAR - Vas Tequila (MCA)</td>
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ALL 24-7 CHART RESEARCH IS CONDUCTED AND SUPPLIED BY MEDIABASE RESEARCH, A DIVISION OF PREMIERE RADIO NETWORKS, INC.

ALL NON-MEDIABASE CHARTS ARE COMPILED BY GAVIN. THE G2 DESIGNATION REFERS TO "GAVIN SECONDARY CHARTS," COMPILED FROM PROJECTED AIRPLAY DATA SUBMITTED BY SELECT NON-MONITORED STATIONS.

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

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

www.americanradiohistory.com
J.D. Cannon-WFMS Indianapolis

**Background:** I've had 26 years' experience in the Country format and 20+ years as a music director.

**What is your definition of a music director?** A music director schedules music for a station 24/7, overseeing research and current projects.

**How much research is involved in your job?** I provide lists to a computer guru for call-out. I also set auditorium lists.

When your gut tells you something is right or wrong for your market? You trust your instincts over the consultant when instinct tells you otherwise!

Who (besides you) is involved in the music decisions? Our Program Director, Bob Richards.

**How much of your time do you actually devote to listening to new music?** A lot! I try to hear everything...including the entire album. I usually listen while I am involved in doing something else.

**What songs are making a big impact on your station right now?** Chey Wright, "Single White Female"; Brad Paisley, "Who Needs Pictures"; LoneStar; "Amazed"; Jo Dee Messina "Lesson In Leavin"; Vince Gill & Patty Loveless, "My Kind of Woman, My Kind Of Man."

**ARTIST PROFILE**

**Jo Dee Messina**

**LABEL:** Curb Records

**TERRIFIC TOUR MEMORY:** My balloon ride with Brooks & Dunn.

**AN AWESOME VENUE:** Performing in Washington D.C. on the fourth of July was always a dream of mine. I finally got my wish this year when I had the wonderful opportunity to perform on the Capitol Mall in Washington D.C. It was amazing!

**BATTLING BOREDOM ON THE ROAD:** We watch a lot of movies or satellite TV. I especially love A&E's Biography, Lifetime's Intimate Portraits, and VH1's Behind The Music.

**CLOSE CALL FOR THE ROAD WARRIOR:** Just a few weeks ago my doctor diagnosed me with a bacterial infection of the ears, throat, and sinuses, brought on by exhaustion. We had a scare because he recommended we cancel a few shows. Fortunately, with some antibiotics and a little extra rest we were able to perform the shows as planned.

**FAVORITE ROAD MUNCHIES:** Double Bubble Bubble Gum...original flavor of course!

**PASSION FOR PURPLE:** Purple is my favorite color. My bus is very purple, including purple leather interior.

**CURRENTLY ON THE WALKMAN:** Mostly demos. I'm always looking for new songs.

**THE MUSIC MEETING**

**Great Strategies for Scheduling Syndication**

**BY KEN JOHNSON**

One of the more important decisions you make is what type of syndication to accept for your station.

All too often, program directors accept shows or sustain programs to simply "fill" weekend or "off hours" without adequately considering if that programming truly fits the expectations of their listeners. The two major questions I always ask first are:

1) Is this a program that I could not produce in-house and that truly enhances the image of my station?

2) Will my audience prefer this special to my regular programming and make an extra effort to tune-in?

If it appears that the main purpose of the show is to carry network inventory, perhaps you should pass. When considering syndication you should first check with your sales department. Most programs require about 50 percent of your normal schedule per hour. In this era of tight airwaves, can your station afford to lose that much inventory? Also, if you are scheduling the program in a prime daypart, can you charge a premium rate to make up for the lost hourly inventory? If the sales department "buys into" the show, the chance for their success is much greater and they'll look forward to your next programming "sales opportunity."

If a sustaining program is under consideration, check with other PDs who are carrying the show.

**Rowe Joins GAVIN**

Gavin is pleased to welcome Marcus Rowe as Nashville Chart Editor, overseeing both Gavin's Country and Americana format charts. Rowe was most recently a Country researcher with Premiere Radio Networks' Mediabase and now brings his extensive Country music and computer knowledge to Gavin. Rowe replaces Jeff House, who is returning to technical school full-time.

On Rowe's appointment, Country Editor Jamie Matteson commented, "Although I am sad to end my three-year working relationship with Jeff, I am thrilled at the prospect of working with Marcus. His strong knowledge of Mediabase and love of Country music is a fantastic new addition to our team."
This massive blockbust hit spends a 4th week in the top spot!

Spins

Top 20

This week's Spinncrease honors and leaps into the top spot!

Spins

Top 20

This week's Gavin Mediabase Country Chart includes monitored airplay data from 143 of the 146 total stations.

Gavin Country

Country Recurrents

Spins

Country Chartbound

Spins

Chart Research

Spins

Chart Research

Editor's Note:

This week's Gavin Mediabase Country Chart includes monitored airplay data from 143 of the 146 total stations.

Spins

Country Chart Research is conducted and supplied by Mediabase Research, a division of Premiere Radio Networks, Inc.
**GavinCountry**

**HotLINE**

Mitch Mahan, PD, WIRK-W. Palm Beach, Fla.

"Brooks & Dunn's "Missing You" is a home-run smash! The guys have really made this song their own... I am a bit surprised at the amount of requests so far for Yankee Grey's 'All Things Considered'. They have a very distinct sound and listeners are asking for it by the title of the song... I know that almost no one is playing Diamond Rio's 'I Know How The River Feels,' but we are getting tons of calls and great reaction to this record. We've been playing it over nine weeks, and when people hear the words to this song, they go nuts! The lyrics are really strong... As for album cuts, I'm into everything on Brad Paisley's album. There are so many potential hits, especially 'Me Neither' and 'It Never Woulda Worked Out Anyway'... I'm getting ready to listen to new stuff from Suzy Bogguss, Gary Allan and South 65... We're thrilled that our first-ever St. Jude's 'Nascar Swap Meet' last weekend raised over $1400 in just five hours!"

Joe Kelly, PD, WPUR-Atlantic City, NJ

"I really like Yankee Grey's 'All Things Considered'. We've just started playing it, so it's still a bit early for requests... Lee Roy Parnell's 'She Won't Be Lonely Long' has taken more than one listener, but I really like it and we're jumping on it this week... I'm also into Shane McAnally's song 'Are Your Eyes Still Blue'. We're already getting some calls for it and I'm surprised it hasn't taken off faster for others since we're still getting requests for 'Say Anything'... My dark horse pick is Lace. They sound great and I agree with the label's marketing statement that the listeners will accept more than one or two girl groups... We're very excited about our recent Spring numbers. It's only our second book since signing on and we finished #1, #2, #3, 25-54, #2, 25-54 mornings. Also, our morning show numbers were up 160 percent 25-54."

Debbie Turpin, MD, KSOP-Salt Lake City, Utah

"I've been checking sales in our market and Sherrie Austin's 'Never Been Kissed' is #2 here. Last weekend, I was out riding with some 18-year-old guys and they were singing the song's chorus. It surprised me. We've got it in medium... We're already getting tons of calls for Kenny Chesney's 'She Thinks My Tractor's Sexy'. It's so awesome and so Country! It's truly the most fun song I've heard in a long time and it makes you want to crank up your radio. Kenny is on a roll and he is great for our format... I just love Martina's 'I Love You'. The hook is so strong... Yankee Grey was here recently and played an acoustic picnic. The listeners really liked them and I think their harmonies are great... Although I haven't heard the music yet, I am very excited about the Keith Urban project. I think radio really missed the boat with The Ranch."

Jim Andrews, MD, WGNE-Daytona Beach, Fla.

"We're getting decent phones for Alabama's 'God Must Have Spent...'. Some of the kids have mentioned NSync, but most people are just digging the harmonies... Jo Dee Messina's "Lesson in Leavin" is doing great! Women are asking for it as the "Foot-Hearted Man" song... We just got started playing George Jones' "Choices" full-time and our listeners really like it... The younger girls are calling for Bryan White's 'You're Still Beautiful To Me'... I think the Lee Roy Parnell 'She Won't Be Lonely Long' is jamin'! I hope it does well... On my initial listen, I really like Lila McCann's 'Crush'. I'm very impressed with her whole album."

**G2 Country**

<table>
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<tr>
<th>LW</th>
<th>TW</th>
<th>Artist</th>
<th>Title</th>
<th>Studio</th>
<th>Radio</th>
<th>Spins</th>
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<td>KENNY CHESNEY</td>
<td>You Had Me From Hello</td>
<td>(EMI)</td>
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<td>JOE DIFFIE</td>
<td>A Night To Remember</td>
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<td>3004</td>
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<td>98</td>
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<td>TRISHA YEARWOOD</td>
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<td>DIXIE CHICKS</td>
<td>Read 'Em And Run</td>
<td>( Monument)</td>
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<td>LEE ANN WOMACK</td>
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<td>Witty Loveloss</td>
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<td>DOUG STONE</td>
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<td>(Mercury)</td>
<td>97</td>
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<td>CHAD BROOKS</td>
<td>Lightning Does The Work</td>
<td>(Warner Bros.)</td>
<td>96</td>
<td>2093</td>
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<td>GEORGE JONES</td>
<td>Choices (Asylum)</td>
<td>(Columbia)</td>
<td>92</td>
<td>1939</td>
<td>+35</td>
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<td>STEVE WINNER</td>
<td>I'm Already Taken</td>
<td>(Capitol Nashville)</td>
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<td>TIM McGRAW</td>
<td>Something Like That (Curb)</td>
<td>74</td>
<td>1449</td>
<td>+793</td>
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**G2 BreakTHROUGH**

**ARTISTS WITH NO MORE THAN 3 TOP 10 SINGLES**

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<tr>
<th>LW</th>
<th>TW</th>
<th>Artist</th>
<th>Title</th>
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<th>Radio</th>
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<tr>
<td>1</td>
<td>1</td>
<td>CHELY WRIGHT</td>
<td>Single White Female</td>
<td>(MCA)</td>
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<td>3713</td>
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<td>2</td>
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<td>SHERI C.</td>
<td>Little Goodtimes</td>
<td>(Lyric Street)</td>
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<td>BRAD PAISLEY</td>
<td>Wine Vodka Pictures (Arista)</td>
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<td>4</td>
<td>4</td>
<td>MONTGOMERY GENTRY</td>
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<td>97</td>
<td>2047</td>
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<td>5</td>
<td>5</td>
<td>CHAD BROOKS</td>
<td>Lightning Does The Work</td>
<td>(Warner Bros.)</td>
<td>96</td>
<td>2090</td>
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<td>6</td>
<td>6</td>
<td>SHERRI AUSTIN</td>
<td>Never Been Kissed (MCA)</td>
<td>73</td>
<td>1532</td>
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<td>7</td>
<td>7</td>
<td>ANDY GRIGGS</td>
<td>Go Crazy</td>
<td>(Arista)</td>
<td>88</td>
<td>1427</td>
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<tr>
<td>8</td>
<td>8</td>
<td>JESSICA ANDERSON</td>
<td>You Go First (Columbia)</td>
<td>79</td>
<td>1422</td>
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</table>

**Gavin's most recent 'guaranteed' artist is on a roll with this one. Big spins include KC\&\#39;97, WQDR,avenous, WSLQ, WXCY, WQDR, and WXCY.**

**COUNTRY TOP UP**

**Brooks & Dunn**

"Missing You" (Arista)

The super-duo "do" it once again, this time by reinvigorating John Wayne's classic tune. Early believers include KEAN 25X, WXTK 25X, WDUN 25X, KBBU 15X, KGEE 14X, WXQY 12X, WSLQ 10X, WYCD 10X.

**EMAIL COMMENTS TO GAVINGIRL@EARTHLINK.NET OR CALL 615-255-5010**
<table>
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<tr>
<th>Region</th>
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<tr>
<td>NORTHEAST</td>
<td>WKKH Richmond</td>
<td>Jo Dee Messina</td>
<td>&quot;That Don't Impress Me Much&quot;</td>
<td>157</td>
<td>33-34</td>
<td>6</td>
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<td></td>
<td></td>
<td>Mark Wills</td>
<td>&quot;Lone Star&quot;</td>
<td>151</td>
<td>33-34</td>
<td>5</td>
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<tr>
<td></td>
<td></td>
<td>Tim McGraw</td>
<td>&quot;Somebody Else Is Breaking My Heart&quot;</td>
<td>153</td>
<td>33-34</td>
<td>5</td>
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<tr>
<td>SOUTH EAST</td>
<td>WQKX Memphis</td>
<td>Tim McGraw</td>
<td>&quot;Something Like That&quot;</td>
<td>150</td>
<td>33-34</td>
<td>6</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Jo Dee Messina</td>
<td>&quot;Better Days&quot;</td>
<td>155</td>
<td>33-34</td>
<td>5</td>
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<tr>
<td></td>
<td></td>
<td>Mark Wills</td>
<td>&quot;Waiting For Her&quot;</td>
<td>156</td>
<td>33-34</td>
<td>5</td>
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<td>MIDWEST</td>
<td>KXKX St. Louis</td>
<td>Tim McGraw</td>
<td>&quot;Somebody Else Is Breaking My Heart&quot;</td>
<td>154</td>
<td>33-34</td>
<td>6</td>
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<tr>
<td></td>
<td></td>
<td>Jo Dee Messina</td>
<td>&quot;Better Days&quot;</td>
<td>155</td>
<td>33-34</td>
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<td></td>
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<td>Mark Wills</td>
<td>&quot;Waiting For Her&quot;</td>
<td>156</td>
<td>33-34</td>
<td>5</td>
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<td>SOUTHWEST</td>
<td>KXMD Lafayette</td>
<td>Tim McGraw</td>
<td>&quot;Somebody Else Is Breaking My Heart&quot;</td>
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<td>33-34</td>
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<td>Jo Dee Messina</td>
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<td>Mark Wills</td>
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<td>&quot;Somebody Else Is Breaking My Heart&quot;</td>
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<td>&quot;Waiting For Her&quot;</td>
<td>155</td>
<td>33-34</td>
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*The Dixie Chicks* "Ready To Run" is by far the hottest sound on our station right now! — Kevin King, PD, WKHK-Richmond, VA.
TWO WORLD CAFE SUMMIT TAPINGS
Kristofferson and Cockburn Appear

For the first time in its seven-year history, the Gavin Summit and World Cafe will combine forces by presenting two on-site tapings featuring two legendary songwriters. Each taping will take place in the Regal Grand Ballroom and last just under one hour, to be subsequently broadcast nationwide on World Cafe radio affiliates.

Scheduled for Thursday afternoon at 3pm, Bruce Cockburn (top) will sit down with World Cafe host David Dye to discuss his upcoming Rykodisc album, Breakfast in New Orleans Dinner in Timbuktu.

The next day—Friday at 4pm (following the radio market breakout sessions), Kris Kristofferson (bottom) will make a rare appearance in conjunction with his upcoming Atlantic Records release—The Austin Sessions—featuring his most classic songs.

"I've already been spending quality time with Bruce's new CD and I think Kris' songs are embedded in my chromosomes," said WC-host Dye. "We should get some great stories out of these guys."

1999 Gavin Summit Agenda
More Compact, More Panels

BY KENT ZIMMERMAN

Once the dust settled after last year's Summit, we received quite a bit of feedback. Among these requests was a consensus to loosen up the Summit day schedule a little. Give a little breathing room and network time. Panels and workshops utilizing more of the attendees would be nice, and please no early morning music performances!

In response this year we've slimmed down musically, for instance, with a "three-a-night" Fox schedule. We've also shifted our Fox nights to Wednesday, Thursday, and Friday to fight that Saturday night fatigue factor. Additionally, we've cut the amount of on-site programs. And—best of all—no music in the mornings.

On the panel front, we've extended the morning and afternoon sessions to two-hour and ninety-minute time windows. Additionally, we're utilizing the attendees more this year than ever concentrating on discussion sessions that, while tightly formatted, will touch on subjects that are entitled in advance by the participants so we can make sure that our topics are attendee-driven and relevant. For instance, our opening all-market radio and music panel on technology and the Internet this year has swollen to four pages of emailed topics that can spill over into the afternoon market-specific afternoon sessions. The time allotted for this year's air-check session (which starts a little later on Saturday to ensure maximum attendance) has been doubled to two hours. And finally, after a year's sub-biological, the GRIDdle returns with a more radio-relevant scoring system. You can peruse the agenda in this week's GAVIN on page 10.

BEN FOLDS FIVE

"DON'T CHANGE YOUR PLANS"
THE NEW SINGLE
FROM THE ALBUM
"THE UNAUTHORIZED BIOGRAPHY OF REINHOLD MESSNER"

Produced and recorded by Caleb Southern
Mixed by Andy Wallade.
Management: Alan Wolmark and Peter Felstead at

www.benefoldsfive.com
www.epicrecords.com

EARLY AT:
91X - SAN DIEGO
WOXY - CINCINNATI

IMPACTING MODERN ROCK
AND TRIPLE A
ON AUGUST 3RD
“Richard Thompson is the real thing.” — Spin

“...stellar work.”
— Hollywood Reporter

Going For Adds 8/2/99

RICHARD THOMPSON

From his eagerly anticipated new album:
Produced, Recorded and Mixed by Tom Rothrock and Rob Schnapf

www.americanradiohistory.com
AATotalSample

1. SANTANA - Supernatural (Arista)
2. PATTY BULLOCK - Back On Top (Vigin)
3. RED HOT CHILI PEPPERS - Starship (Warner Bros.)
4. TRISH MURPHY - Back On Top (Vigin)
5. LENNY KRAVITZ - Woman (Maverick)
6. ZIGGY MARLEY - Shirtless (Elektra/Epic)
7. THE HENDRICKS - Gotta Be Love (DreamWorks)
8. VON WILLIAM - I'm A Rollercoaster (Incredible)
9. SANTANA - Supernatural (Arista)
10. ROBERT CRAY - Liquid Love (Columbia)

AAANon-Com

1. LYLE LOVETT - Live In Texas (Curb/MCA)
2. SANTANA - Supernatural (Arista)
3. TRISH MURPHY - Back On Top (Vigin)
4. VON WILLIAM - I'm A Rollercoaster (Incredible)
5. LYLE LOVETT - Live In Texas (Curb/MCA)
6. THE HENDRICKS - Gotta Be Love (DreamWorks)
7. THE HENDRICKS - Gotta Be Love (DreamWorks)
8. SANTANA - Supernatural (Arista)
9. THE HENDRICKS - Gotta Be Love (DreamWorks)
10. SANTANA - Supernatural (Arista)
"Trish Murphy is the real deal—her rootsy center is balanced with a poppy exterior, both on stage and on her new disc 'Rubies On The Lawn.' A keeper." — JODY DENBERG, PROGRAM DIRECTOR, 107.1/KGSR, RADIO AUSTIN

Already on: KGSR 22x WXPN WXRV KRSH 98XJ WOJO WDST KACV 8x and many more quality stations.

INSTANT SALES!

Rubies on the Lawn

"OUTSIDER"

Lead single from her new album

RUBIES ON THE LAWN

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http://www.doolittle.com
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**Spins in BLUE are ADDS**

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**Paul Risell & Annie Raines**

brand new single:

the title track from their new Tone-Cool CD

**MOVING TO THE COUNTRY**

"World-Class Blues"

— Ted Drosdowski, Pulse Magazine
Curtis Salgado

"Wiggle Outta This"
the first single from his Shanachie debut: Wiggle Outta This

"Curtis Salgado is the original Blues Brother. 'Wiggle Out of This' has been one of our most requested songs for over two months here at KINK. It's a great summertime song for your radio station!" —David Constantine

Jim Robinson / Boulder Entertainment / 888-611-2264 / robinson@diac.com
Frank Ritchie / Shanachie Entertainment / 212-334-0284 / fritchie@shanachie.com

August 2, 1999 gavin • 49
STATION NEWS

Lance Davis is the host of "Lost Highway," an Alternative Country show, airing Sundays from 9:30 to noon on WVUA, University of Alabama, P.O. Box 870152, Tuscaloosa, AL 35487. His phone is 205-348-646, fax 205-348-0375, or e-mail him at lw/davis@simplecom.net.

KHYI is planning the Halloween Throwdown at Southfork Ranch, with proceeds to benefit local charities. They are seeking acts, so call Bruce Kidder at 972-633-0953 Ext.103. KHYI is pleased to report a second Americana section at the Border's Books and Music in Plano. Also, Bill's Records and Tapes (one of the largest indie stores in America), does twice-monthly KHYI live broadcasts, and takes an aggressive stance on independent releases, stocking titles on the KHYI playlist.

Did you know that Billy Bob's Texas is now Americana active! In addition to releasing the mighty tasty album Pat Green Live, on Friday nights they're booking Americana acts at the self-proclaimed world's largest honky tonk.

Farm Aid '99 once again will feature a star-studded lineup. Of course, co-founders Neil Young, Willie Nelson and John Mellencamp will be on hand. Sept.12 at the Nissan Pavilion near Washington, D.C. Other performers include the Dave Matthews Band, Trisha Yearwood, the Mavericks, Steve Earle, and Susan Tedeschi.

Big upheaval at Pacifica, as KPFA-Berkeley, Cal, has fired its longtime GM, and put the staff on paid administrative leave. Chuy Varela reports, "Currently KPFA has been taken over by our parent foundation Pacifica Radio. They're broadcasting old tapes. If you want more info check out www.savepacifica.com." We'll let you know when they return to regular programming.

Scott Southered is the new PD at KZYX- Philo, Cal. He'll be taking calls on Fridays from 9-12 (PT).

Killington Ski Resort in Vermont plays home to the Mountain Jam Music Festival on August 7 and 8. Dan Ewell from local WEBK is excited about appearances by Jon Dee Graham, and a very rare live performance by Eric Ambel and Roscoe's Gang. Call Dan for more info at (602) 422-3156.

Our sympathies to both Gary Featherston, KVLR-Twisp, Wash. and Bruce Kidder of KHYI-Plano, Tex., both of whom recently lost their mothers.

MUSIC NOTES

On September 14, Private I/Mercury Records will release the first of three albums of Patsy Cline duets 36 years after her death. Producer Michael Blakey hired a scientist to help him remove sections of Cline's original vocals. He reconstructed the tracks, adding Willie Nelson, Glen Campbell, Waylon Jennings, Crystal Gayle, and others. Weird, huh!

It's the "bluegrass family reunion" in Louisville, Ky. happening October 18-24, 1999. The International Bluegrass Music Association (IBMA) hosts "World of Bluegrass Week," which includes a Trade Show, International Bluegrass Music Awards, and Bluegrass Fan Fest. Expect more than 20,000 people to attend. A recent NEA report indicates that over 82 million people listen to bluegrass music, a 45 percent increase from 1992-1997.

The Great Divide will be opening for Willie Nelson at the Sturgis Harley Rally in Deadwood, S.D. on Sunday August 8. Imagine 200,000 bikers for seven days of drag races, hill climbs, rally, and concerts. Yikes!

Johnny Cash had a presence at the Woodstock Film Festival, which was part of this year's 30th anniversary Woodstock celebration. The film I Still Miss Someone features Mark Collie portraying Cash during the tumultuous days of his career.

Congrats to Cyndi Hoelke and Radney Foster on the birth of Jackson Butterfield Foster on Sunday, July 18th at 2:20 p.m.

Rosie Flores, who we hear is looking to move to Nashville, has just taken home the award for Best Country Artist in the L.A. Weekly Music Awards held June 29.

Joni Harms was honored with two Roy Rogers Cowboy Awards at the 1999 Western Music Awards in Dallas on July 13.

Third Coast Radio Returns to the Air

Victoria, Texas is the new home for Texas Radio, as General Partner Steve Coffman recently resigned his position as President of Hill Country Radio and sold one AM and three FMs so he could devote all his time to KTXX. The station is broadcasting an evolved form of the format that first aired in Dallas in 1975 on KAFM. "The Texas Mix" features Willie Nelson, Jerre Jeff Walker, Joe Ely, Robert Earl Keen, Jimmy Buffet, Lucinda Williams, Marcia Ball, Stevie Ray, the Texas Tornadoes, Ray Wylie Hubbard, Junior Brown, and Bonnie Raitt. Also included on the playlist are classic rock titles, plus blues, zydeco, and even some reggae.

KTXX is live and local, focusing not just on their city of license, but on the gulf coast from Galveston to Corpus Christi. As Steve Coffman said, "The opportunity that we have here in Victoria with 100,000 watts doesn't come along every day, and we will do what we have to do to make it a commercial success. If we are successful, who knows how many doors it will open for the format. It's a great testing ground in a market with half a million people. Early response from advertisers has been from doctors, banks, and auto dealers. Usually, you get hurt first, but I've yet to have one on the air."

Music Director Egon Barhels made the move along with Coffman. By the way, KTXX currently is looking for a musically knowledgeable midday personality. TXN's to 302 Sam Houston, Victoria, TX. 77901.

The GAVIN Summit

The GAVIN Summit is fast approaching, taking place from August 18-21 at the Regal Harvest House in Boulder, Colorado. GAVIN Americana events are scheduled for August 20 and 21. Musical Guests include:

DALE HAWKINS (Mystic Music)
BOB CHEEVERS/ THE IGNITERS (Hayden's Ferry)
JIM LAUDERDALE (RCA)
MONTE MONTGOMERY (Heart Music)
BLUE MOUNTAIN (Roadrunner)
TOM ROZNOWSKI (Roxy Entertainment/Bill Buckle)
CHIP TAYLOR (Trainwreck)
THE SOUVENIRS (Will Records)
JESSE WINCHESTER (Sugar Hill)
RAY WYLIE HUBBARD (Philo)
JACK INGRAM (Lucky Dog)
LEFTOVER SALMON (Hollywood)

E-MAIL OR CALL FOR MORE INFO: JESSIE@MAIL.GAVIN.COM OR (615) 255-5010 ext. 10.
DON'T MISS OUT!

Impact dates

AUGUST 3
Emmylou Harris & Linda Ronstadt Western Waltz: The Tucson Sessions (Elektra)
The Nighthawks Still Wild (Fut)
Hot Club of Cowtown Tall Tales (Hightone)
Paul Rishell and Annie Raines Moving to the Country (Tone-Cool/Planet)
Oak Ridge Boys Voices (Planet)
David Childers Hard Time Country (Roadrunner)
Dukes & Gunnin Six Shooter (Atomic Pool)
Doug Kershaw Ciggy Liggys Loose (Sunshine)

AUGUST 10
Matraca Berg Lying to the Moon & Other Stories (RCA)
Julie Miller Broken Things (Hightone)
Bottle Rockets Brand New Year (Cooltide)
**Review**

Mac McAnally

Word of Mouth

(DreamWorks)

Some serious songwriting going on here. Glorious tunes, wonderful words. Think James Taylor, think Jimmy Buffett (with whom he is touring this summer). Mac McAnally is as captivating a performer as he is good with the pen, and be assured there is magic to be mined here.

For twang factor, check out “Things to Do Today” and “Out the Window,” and hop to “Pop Top Hop.” Yet another Americana album that you can listen to in its entirety. Here, hear!

**ARTIST PROFILE**

Whit Smith

**HOT CLUB OF COWTOWN PROJECT**

Tall Tales

**LABEL:** Hightone

It was between rehearsal and sound check in New York that Whit Smith had time to talk. He and the Hot Club of Cowtown participated in "A MidSummernight's Swing" at Lincoln Center. Being back in New York, he has come full circle...in a sense. "In 1989 or '90 I got into '20s and '30s jazz, western swing, honky tonk, '60s country, finger-style blues, anything but rock," he recalls. A few years later, Whit started a western swing band—"That's when I met Elana...we had a regular gig as an eleven piece band at the Rodeo Bar, playing there every Monday night for a couple of years," he says. "It was a great outlet for pop jazz from the '20s to the '40s. Then, Elana and I jumped up as a duo and moved to California."

In 1997 they made their way to Texas and met bassist Billy Horton, which kicked things into high gear. "This Hightone gig, the first year of touring, the first record: it was real crazy, fast! We were asking the question, "How do you play this music for the general public?" Now, we're definitely finding our stride. And we started writing songs. Three weeks before making Tall Tales, everyone started to work on some new ideas; so there are four originals on it, which we're happy about."

The CD itself is boldly emblazoned with the legend "In Bob Wills We Trust" which, along with several fine Wills covers to be found on Tall Tales, makes for a great positioning statement for Hot Club of Cowtown.

---

**Snapshot**

"Asleep at the Wheel bring together some of the finer artists from both sides of the country tracks. Paying tribute to the timeless music of Bob Wills' might shine the spotlight on this project, garnering some recognition for the lesser known artists participating on Ride With Bob. It also shows that the best talent isn't always the 'name' act, as Don Walser, Jason Roberts, and the Squirrel Nut Zippers suffice of some of the Nashville notables by a few hundred thousand candlepower."—Mike Hays, TwangCast
MARK ISHAM
"Miles Remembered: The Silent Way Project"

"With his trumpet as his paint brush, Isham has created a portrait of Miles that the iconic trumpeter himself would have applauded." — Eric Cohen, WAER/Syracuse

LINCOLN CENTER JAZZ ORCHESTRA
"Live In Swing City"

“Absolutely phenomenal! The best Duke Ellington tribute to come across my desk in years.” — Irv Jezek, WDCB/Glenn Ellyn, IL

Super Smooth Headliners at Catalina

Art Good's Catalina Island JazzTrax Festival has expanded to three consecutive weekends in October. The Rippingtons and Marc Antoine will headline the Avalon Casino Ballroom on October 1-3, Dave Koz and

Peter White top the October 8-10 bill; and Candy Dulfer and Jonathan Butler will oversee the October 15-17 shows. Other acts performing during Good's Smooth Jazz marathon include Craig Chaquico, Eric Marienthal, Steve Reid, Jeff Golub, Roger and Richard Smith, Joe McBride, Warren Hill, Jesse Cook, Native Vibe, Soprano Obois, Chris Botti, Brian Coburn, Chris Stirling, the Braxton Brothers and more. According to Good, he's just two acts short of announcing a 30-act lineup for the entire October festival. "For the first time it's three weekends, and there's a completely different lineup for each weekend," Good told Gavin. "Copa's Fide is making their world debut, as is Verve's new signing, Kombo." According to Good, the industry schmooze weekend coincides with the final October 15-17 bookings. Stations or programmers interested in hooking up with Jazz Trax or its unbelievable Catalina series should phone the Jazz Trax crew at (818) 347-3293.

WJZ, voted this year's GAVIN Smooth Jazz Station of the Year, is now the nation's highest rated station in that format according to Arbitron. Their 12-plus Spring Arbitron book shot up to a 5.4 share, up from 4.2 in the Fall and 4.9 in the Winter books, and they earned a 5.6 in the 25-54 money demo, ranked fourth overall. WJZ has stayed on course with its Vacation A Day giveaway since January of this year. Come Fall, the station plans to announce an even bigger vacation promotion.

"It shows what happens when everything is firing on all cylinders," says Dave Allan, WJZ's VP/GM. "When you combine our great programming and consistent marketing with the fact that we're obviously fulfilling a need among today's busy adults, you're going to get these kind of tremendous results." Congrats to Allan as well as to JZZ OM Ann Gress and APD Michael Tozzi.
THE HOTTEST JAZZ OF THE SUMMER IS ON VERVE

CHARLIE HADEN Quartet West
Impact 7/29

ERIC REED
Impact 8/12

HORACE SILVER
Impact 8/19

DIANA KRALL
# 1 Jazz Record

CLARENCE "GATEMOUTH" BROWN
Sizzling up the chart

REGINA CARTER
# 1 Jazz Record

COMING THIS FALL: Michael Brecker & Teri Thornton

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www.americanradiohistory.com
Phone Frolics, Big Bands, Book Deals and Summits

Again, many thanks to our radio and industry friends for your patience, late-night calls, and sympathy during Gavin's recent phone meltdown from July 12-16. All of our 32 lines were taken down while we moved from the second floor to the fifth floor of our building, but because of a snafu between Pacific Bell system and our local carrier, our phone, fax and modem lines were inadvertently down for five days! We were embroiled in communication hell...

To reiterate, Smooth Jazz stations must fax, phone or e-mail their playlists every Monday no later than 2 p.m. PST. Jazz stations can do the same each Thursday no later than 3 p.m. PST. The fax number is (415) 495-2590 and e-mail is keith@gavin.com. Please include full playlist text as opposed to an attached file...

Speaking of phones, it didn't make our plight any easier, but by coincidence both Neil Gorov's Groov Marketing and Neal Sapper's New World 'N Jazz experienced recent problems with their telecommunications carriers as well. Neal had phone and fax problems for three days, while Neil had difficulty making long distance calls to Northeast regions like New York City. The same consolidation laws that teefed up radio ownership also made it tougher for business customers like us to intercede between local Bell telephone outlets and national long distance carriers. Welcome to the modern world. If it's any consolation, check out the two "Neils/Neals" in our article on Indie Promos people elsewhere in this week's mag....

Once again, speaking of telephones, Steve Schwartz and WGBH have a new phone system and a new phone and fax number. Phone Steve at (617) 300-2305. Fax him now at (617) 300-1025. His e-mail remains the same at Steve_Schwartz@WGBH.org. We wish Steve and "GBH all the luck in the world and hope they avoid anything resembling our past nightmare....

Former KKSF air talent John McCorkle has moved across town to oldest station KSAN after his overnight shift went automated....

The heat is on. While WJJZ-Philly kicks ratings butt, Steve Williams and KSSJ-Sacto are close behind statistically. His 5.1+ numbers were third in his market, and his 6.0-25-45 share was second in Sacto. "JJZ scored 5.4 (ranked fifth) and 6.6 (ranked fourth) respectively on their numbers. While WJJZ prevails in joint shares, KSSJ threatens in ranking. All's how you read the stats. Are we sensing some kind of friendly but brewing between these two Arbitron titans? How about KMGG going to 5.4?" Two unusual Jazz Big Band offerings are available this week. Matt Catingub records a stimmin' release on Vista/Concord titled Hawaiian Swing that's very youth-oriented, hip-shaking, and finger-snapping. On the flip side, rock 'n' roll hit machine Phil Collins recorded the Phil Collins Big Band on Atlantic (entitled A Hot Night In Paris), and a classic PC hit "Against All Odds" gets a traditional Gerald Wilson type arrangement. Gerald Albright leads the brooding Tom Scott-styled Taxi Driver solo.

Many of you already know about this, but Kent and Keith Z are finally ready to officially announce the details behind the publication of their third book project. We'll let you know when the ink dries on the publishing contract...

Meanwhile, check out our hot Triple A Summit lineup for August 18-21 in the AS Radio section. Our Fox Theatre Concert Series lineup consists of mega-stars like Counting Crows, Wilson Pickett, Melissa Etheridge, and Big Head Todd. Other Summit appearances will include Kris Kristofferson, Randy Newman, and Bruce Cockburn. It ain't jazz, but there's rumors that KUVO-Denver Jazz radio heavy Andy O'Leary and Carlos Lando may be seen hanging around the Summit and digging the music.

Blue Note Has A Premonition, Announces New Joint Venture

Blue Note Records has officially inked its joint venture with the Chicago-based independent label, Premonition Records. Premonition is best known for its CDs by pianist/vocalist Patricia Barber. Under the new arrangement, Blue Note will exclusively distribute Barber's recordings and the remainder of Premonition's catalog will be distributed by Blue Note's wholesale arm, EMI Music Distribution. Barber's previous titles, Modern Cool (which broke Top Five on the Gavin Jazz chart) and Caffe Blue will be re-released under a joint Blue Note/Premonition label banner.

"We are thrilled to have Patricia as a member of the Blue Note family," said Tom Evered, General Manager of Blue Note. "With this agreement, said Premonition founder Michael Friedman, "Blue Note has shown a strong commitment in Patricia Barber, an important artist we believe has the potential to be a leader in this music over the next several years."

COLUMBIA

Wynton Marsalis
"Marsalis Plays Monk"

"Was #1 with us!" — Bob Milner, KCMW/Warrensburg, MO

"A Winner." — Kevin Arriente, KSJS/San Jose

COLUMBIA

Wynton Marsalis
"Big Train"

"The music is phenomenal." — Bob McWilliams, KANU/Lawrence, KS

"Immediate play on 'Smokestack Shuffle' and 'Bullet Train'." — Linda Yohn, WEMU/Ypsilanti
This master manipulator of the piano and the heart has taken classic soul and contemporary jazz and hotwired it for the next millennium.

SOMETHIN' 'BOUT LOVE

Featuring the first single "Back In The Day"

ON YOUR DESK NEXT WEEK

PRODUCED BY BRIAN CULBERTSON

www.atlantic-records.com

brian culbertson
The Monterey Jazz Festival is set to begin September 17-19. At age 42, that makes Monterey the longest running jazz festival in the world. Besides music, there will be clinics, food fairs, a Downbeat Blindfold Test, live simulcasts, and more. The whole shebang is sponsored by MCI WorldCom.

As usual, the artist lineup looks like a who's-who of the GAVIN Jazz chart. Performing artists include Chucho Valdes Quintet, Diana Krall, Josh Redman, Manhattan Transfer, Regina Carter, Poncho Sanchez, Uri Caine, Dmitri Matheny, Tin Hat Trio, Lucky Peterson, Toshiko Akiyoshi, and Astral Project.

Terence Blanchard will perform his 'Jazz in Film' opus with a full ensemble and orchestra (just as he did in February at the GAVIN Convention in New Orleans). Another main highlight will be Orrin Keepnews administering the Blindfold Test to Clark Terry.

Curtis Promoted At Tampa Smooth Outlet

As WSJT-Tampa/St. Petersburg relocates to its new offices after transferring from Clear Channel ownership to CBS Radio, Kathy Curtis has been officially promoted to Music Director. Previously, Curtis worked as programming coordinator for program director Ross Block and will begin taking music calls from 1:30 until 3:30 Eastern Time every Tuesday and Wednesdays. The new mailing address for WSJT is 9721 Executive Center Drive, Suite 200, St. Petersburg, FL, 33702-2439. The new phone number is (727) 568-0941. Kathy's extension is 208, and Ross is at extension 203. The fax number is (727) 568-0180. You can also email the Ross-meister at rblock@cbstampa.com.

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**SMOOTH JAZZ HOOPS**

Recently Smooth Jazz 96.9 held a gala listening party and meet and greet. Listeners heard the debut of Kenny G's latest CD and also met Smooth Jazz bassist Wayman Tisdale. Pictured here from left to right are; Tisdale, WSJJ morning driver Chuck Monroe, and Boston Celtic basketball player Walter McCarty.
Craig Chaquico
“Forbidden Love”

Gavin 23* • R&R 23*

ON TOUR:
8/4 Steamboat Springs, CO 9/26 Merced, CA
8/14 Mammoth Lakes, CA 10/3 Catalina, CA
8/20 Santa Barbara, CA 10/9 Modesto, CA
8/21 San Juan Capistrano, CA 10/10 Carmel Valley, CA
8/22 Redondo Beach, CA 10/30-11/6 SS Norway
9/12 Guerneville, CA 12/5 Redlands, CA

Promotion: Roger Lifeset 877-Jazzcat (529-9228)

Dancing Fantasy
“Take 5”

Gavin 27* • KKSF 23x

Germany’s top Smooth Jazz group returns with their very funky version of the Brubeck classic.

Promotion: Matrix (888) 284-8508

3rd Force
“Give It All You Got”

The 2nd smash track from FORCE FIELD featuring special guests John Klemmer and Grant Geissman.

Add Date: August 9

Promotion: Roger Lifeset

Brian Hughes
“Shakin’ Not Stirred”

The title track from his sensational new album.

Add Date: September 13

See Brian October 3rd at the Catalina Jazz Festival

Promotion: Roger Lifeset
**Jazz**

**Live**

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**ARTIST PROFILE**

**George Mraz**

**Reviews**

**JANIS SIEGEL**

"The Tender Trap (Monarch)"

Janis Siegel is well-known for being one-quarter of the dynamo vocal group Manhattan Transfer. While some of the transfer's past records bordered on pop and distracted some jazz programmers, The Tender Trap is right down jazz radio's alley with a very traditional (almost cabaret) presentation. Siegel reunites with her old friend, pianist Fred Hersch and there are other swinging guests too, including Hank Crawford, Michael Brecker, and Russell Malone. The Tender Trap is a baker's dozen of flawlessly classic performances. Fill one of those coveted air vocal positions!

**George Mraz**

**Jazz Beginnings in Prague**

The music of Duke Ellington has touched everyone, not just jazz musicians. Just about every group that I have worked with during the past 40 years has included some of his compositions in their repertoire. I always wanted to do some kind of solo projects on my own, I just never got around to it. After I left Tommy Flanagan in 1992 I had a lot more time to do things... and I wouldn't mind doing a few more.

In the beginning, I was playing some weekend big band jobs as an alto saxophonist, and this band wasn't very good. Either that or he was a genius because he seemed to always play the wrong notes. Every time and once you'd think he must play some of the right notes, just by accident. But, no. So I picked up the bass on a break and tried to find the notes, I thought, 'It's not that difficult.' So I got a bass and began playing a little bit. Next thing I knew, I was in the Prague Conservatory.

The first jazz I ever heard was actually Louis Armstrong. They had an hour of his music on Sundays in between all these light operettas and stuff they play in Prague. The strange vestige of Satchmo's sound was quite a shock. "How can he get away with a voice like that?" I thought. But by the time the hour was over I decided I liked it better than anything I heard that day, so I started looking into jazz.

The Voice of America came on at midnight for an hour or so, and my listening equipment wasn't so great so it was hard to make out the bass. I listened to all of these instruments and how it all worked together, rather than just focusing on the bass. I've really been influenced by everything I've heard, but of course I paid special attention to Ray Brown, Scott Laفارo, Paul Chambers and Ron Carter.
The NEXT 60 YEARS

1999 DownBeat Critics Poll | Record Label of the Year

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www.americanradiohistory.com
The premiere single from her new album, *Snowfall on the Sahara*.

**Gavin: 11*-7*!!!**

**R&R: 6*-3*!!!**

**Lifetime Intimate Portraits** premieres Sunday, August 1

**VH1 Behind The Music** airing NOW!

**Lady of Soul Awards** September 3

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**GavinJazz/SmoothJazz**

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**DTB** still strikes a blow for uptempo smooth dance beats on the chart. More believers join the party each week.

---

Richard Elliot’s road guitarist brands his own sound on Smooth Jazz airwaves with this funky remake of the Otis Redding anthem.
Q: What do these smooth jazz artists have in common?

**Bob James • Natalie Cole • Lee Ritenour**
**David Sanborn • Gerald Albright • Michael Franks**
**Gato Barbieri • Braxton Brothers • Michael Paulo**

and, coming soon...

**Dave Koz • Jonathan Butler • a-one**
**Hiroshima • Larry Carlton • Paul Hardcastle**
**Grover Washington, Jr.**

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misfitmag@aol.com
Gavin Jazz/Smooth Jazz

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ARThIST PROFILE
Bona Fide

TIM CAMPONESECHI SPEAKS OUT
The Bona Fide project ([Royal Function on N-Coded Music]) was a lot of fun. Joe Ercole wrote five songs, I wrote seven, and we wrote one together. I brought the bass playing and Joe brought his keyboard. We both enjoyed the 1970s funky jazz period like George Duke and Herbie Hancock, the kind of fun keyboard bass jazz funk that was going on in the 70s. I liked all those Cti from the 70s with George Benson and Don Sebesky. Bona Fide is a throwback to those sounds.

It was supposed to be a secret that Joe and I recorded Bona Fide. I expected all hell to break out when Gavin mentioned that we were behind it. When I first wrote for Mobilton, and Carl Griffin and I were working together there back in 1979, about 25 percent of what I did was instrumental, too. I'd write guitar and keyboard instrumentals. So it's not like the music on Bona Fide is totally new to me.

Carl called and asked me to write some instrumentals for a possible project for N-Coded Music. I'd known Carl for over 25 years, and we were talking about my music. He told me the label already had a male vocalist on the label with Jonathan Butler, and encouraged me to pursue my own thing. Joe and I recorded a tune I wrote called "High Street" and sent it on to Carl. He urged us to continue and we had a deal with Bona Fide. We produced it together and it came out surreptitiously. It was one of the quickest, most enjoyable recording experiences I've had. I put my Slim Man music aside and by January of this year we finished Bona Fide. That's when I started recording Jazzified.

Touring is always an ongoing thing—you go out for a couple weeks then come back for a couple weeks. We do dates all over the country. Bona Fide was invited to play at the Catalina Festival, so we're working out the details. Maybe I'll wear a big ZZ Top beard so nobody will recognize me.
BY KEITH AND KENT ZIMMERMAN

PAUL HARDCASTLE

Goes His Own Smooth Way

In a positive way, keyboardist/composer/producer Paul Hardcastle is your classic British "two fingers up" kind of guy. He's not necessarily the "bother boy" type, mind you, but more along the lines of a stubborn individualist. Whatever the current Smooth Jazz trends may dictate, trust Paul to explore an opposite direction.

While it's been over two years since we've had a new Jazzmasters/Hardcastle project, Paul hasn't been exactly sitting on his hands. Despite the temptation to sign with a major label, in his heart he knew he was destined to start his own label—Hardcastle Records—and dive back into the studio. These days Hardcastle owns a five-acre residence in Essex, England with his home studio on the premises. He's been busy scoring major film and television projects in the U.K., while keeping his recording career separate and more geared towards American tastes—often to the chagrin of some of his contemporaries in the dance, remix, and drum & bass world. Hardcastle's double-CD anthology, Cover To Cover, is still one of the finest Smooth Jazz collections ever released, so it's great to have him back with a new effort.

With Jazzmasters III, was there a temptation to jump to a larger label after the JVC split-up, or have you always been the quintessential independent?

I was tempted, but at the end of the day everyone was telling me what to do and what not to do. In all honesty, JVC wasn't that mad about my direction into Smooth Jazz. I used to sell lots of records in the Urban and pop formats, but I'm happiest doing projects like the Jazzmasters. I love what I'm doing so I decided to form my own label. Hardcastle Records will have major label distribution with BMG in the United States, through Stewart Love and John Morson at Trippin' Rhythm and Push Records.

As a Smooth Jazz artist, you've consistently sold well. In the first three weeks of the Jazzmasters III release, I've sold more records than a lot of the artists who are Number One on your Smooth Jazz chart. I hear the format is going a little heavier with more rhythm...
and Urban uptempo sounds. Remember the song, "Jokers Wild," off Hardcastle 2? That's an extremely heavy track. I can do that kind of music with my eyes shut, but when I found out everybody else was doing that, I asked myself, "Do I want to always go along with the flow?" I've never, ever copied everyone else. That's why my first single, "Lost In Space," has a totally different mood. I was in the studio building on the opening riff and rather than go into a sax bit, I carried on with the synthesizer and brought the sax in a bit later. There's lots of uptempo stuff on the album, but I decided to make that the first single. I've received calls from programmers saying my stuff really stands out and listeners recognize it when it comes on the air. As long as I know that, then I'm not going along with what everyone else does at the same time.

**What drove you to record a version of "Ventura Highway"?**

I did it because nobody expected me to. All my covers have been songs like Steely Dan's "Do It Again" or Pink Floyd's "Money." Who in their right mind would do a Smooth Jazz cover of Pink Floyd? But it worked. So rather than be safe and do a Luther Vandross or Sade cover, I picked "Ventura Highway" by America and "Dreams" by Fleetwood Mac. I've taken these tracks and made them sound like Paul Hardcastle.

**Jazzmasters III breaks a two-year silence. Did you have plenty of time to make this record or have you been busy with other projects?**

In England, I don't get involved in the record side; I get involved in the film side. Scoring films is fun, but I have to be left alone to do it. I did the music for the Spice Girls movie. I had six weeks to compose and complete the score because the film was behind schedule. Geri was in one piece, Emma was somewhere else, and Victoria was with her boyfriend. There's a scene where a guy is driving along in a truck and picks up one of the girls. He turns the radio on and this thrash metal comes on, which is me in my studio with a guitar, an amp turned up loud, and me going berserk with a mad drum beat.

There's a new television program in England called S Club Miami 7, and it's shot in Miami. The group S Club have gone to Number One in Britain and they're going to be the next Spice Girls. I've done the music for their program as well.

**Is there going to be another Hardcastle project coming out after Jazzmasters?**

I've actually started writing Hardcastle 4. People will be surprised at how heavy I can go musically—to have a kicking groove and keep a strong melody on top. Hardcastle 3 will take at least another 18 months to finish, but starting Hardcastle Records has taken a lot of my time. I plan on signing five new artists for the label; any more than that would be overkill and I wouldn't have enough time to oversee the tracks.

**Is Smooth Jazz still an American entity with regards to the British music scene?**

Absolutely. Remember, "Rainforest" came out in 1984 and that was the start of all this dance stuff. Some people in Britain still think I'm a traitor because I used to be the Number One club guy. I won so many awards for Best Remix Producer and all that stuff, but I got bored with it! My heart wasn't in it anymore. In my opinion, drum & bass has been stale for years. Technology has made it possible for anybody to make drum & bass records just by pushing buttons and stuff. I was into all that for ten years but then I got into the Jazzmasters and I just can't change. America has become my musical home. I'm glad I changed to Smooth Jazz when I did.
n bygone days of the record industry, when a crack radio promotion person was in between label jobs, often he or she would announce an intention to “go indie”—that is, until the phone rang from the next record exec looking for a new promotion person.

The dynamics of independent promotion have changed dramatically over the past decade. However, today successful Jazz and Smooth Jazz independent promotion firms have flourished on several accounts. Talented promoters who have a superior rapport with radio programmers have an ingrained desire to call their own shots and form their own agencies.

Additionally, fewer labels employ national promotion heads who specialize in Jazz and Smooth Jazz. While still releasing many projects, labels large and small prefer to out-source promotion services to indies who are based all over the country.

"Independents hold a very powerful role because most labels don't have a national promotion person," says former national label personnel David Kunert, now the proprietor of Future Groove Promotions. "When I was at JVC there was only a handful of us who were national: Deborah Lewow at Warners, Bud Harner at Verve, Sue Stillwagon atGRP, Kevin Gore at Columbia, and Claudia Navarro at Shanachie."

Even if labels did bolster their national Jazz/Smooth staffs, chances are most label workers would be distracted from making all their station calls. "In-house label people are often sidetracked from speaking directly with radio stations," observes Mike Hurzon, whose Jazz indie company, the Tracking Station, is based in Miami. "They're always in meetings working out promotional priorities or on the road with artists. They can't concentrate on making the calls."

Today's successful Jazz/Smooth independents rarely look at label positions with envy. "Label people can sometimes get stuck with records they really don't believe in, while I have the choice of saying 'yes' or 'no' to projects," says New World 'N Jazz founder Neal Sapper. "If a record doesn't have a chance to gain maximum airplay or I can't get behind it emotionally, then I have the option to say 'no.' If you work for a label, you can't say 'no.'"

Indie promoters tend to agree that competition is fierce for new business. Most major labels that farm out projects generally have settled in with one promoter or another. One indie...
**Thank You Jazz & Smooth Jazz Radio!**

- **Patti Austin** *In & Out Of Love*
- **Chick Corea & Origin (#16)** *Change*
- **Ken Pepolowski** *Chartbound* — Last Swing of the Century — Big Band Music of Benny Goodman
- **Stanley Turrentine** *Debut (#38)* *Do You Have Any Sugar*
- **Big Kahuna & The Copa Cat Pack** *Hawaiian Swing*
- **Karrin Allyson** *From Paris To Rio*
- **Scott Hamilton & Friends** *Blues, Bop & Ballads*
- **Ray Vega** *Bopera*

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**Picking Singles and Doing Promotions**

Promotion today is a lot more than just promotion, it’s augmented by intense consulting and marketing advice. “Until a few years ago, most of what we did was pick up the phone, call radio, and try to get records played,” recalls Neil Gorov, whose Groov Marketing firm represents Blue Note Records. “Now we have more input into the creative process. We pass on feedback to the labels about what’s working and not working so we’re not getting a bunch of CDs with twelve-minute tracks and long bass and drum solos.”

While Jazz Indies at best are marginally involved with A&R decisions, in the Smooth Jazz genre independent promoters are significantly more hands-on with each new project. “Our firm has a large role in Smooth Jazz today,” reveals Jason Gorov, who runs the Southern California agency All That Jazz with his father, Cliff Gorov. “Our company is ‘All That Jazz Consulting and Marketing.’ It’s not just radio promotion; it’s consulting as to what the singles should be. We consult labels, managers, and artists as to which should be the first song they should go after to radio. You need to make the right calls as to which is the first single to go after, as well as the second and third one. We also make suggestions on what to edit out and what to keep in; that’s an important part of what we do.”

Jason recalls how years ago, “my father advised labels as to which songs belonged on a four- or five-song sampler. In the age of tight playlists, however, it’s evolved into picking which single

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**Is Pay-For-Play On The Way?**

While escalating value-added services are being performed by independent promoters, many observers in Smooth Jazz circles wonder if the day will ever come when programmers, indies, and labels will enter into the tricky machinations of “claiming stations” or tempting radio stations with goods and rewards in direct exchange for adding specific records. Depending on who you talk to, there have been isolated incidents where indies have “claimed” certain programmers like they do in Top 40, Urban, and Alternative. Indeed, if the gate has been cracked open, most insiders still don’t visualize a Jazz/Smooth Indie’s role evolving those other mass appeal formats.

This is the first year where I’ve even imagined Smooth Jazz going into that direction,” observes Coast To Coast president Susan Levin. “But I honestly don’t think it will happen. I’ve actually approached a few heavyweight programmers about this subject and, from what I’m told, people don’t want to be influenced that way in their musical decisions.”

Still, most indie promoters are visibly nervous and guardedly optimistic that pay-for-play tactics won’t enter into the Smooth Jazz realm. “I hope we can stay within our niche, but the format is ripe for this,” admits Jason Gorov of All That Jazz. “In order to survive, the Smooth Jazz format needs to stay true to itself and to the music. We need to promote records on the integrity of the songs and not in terms of what we’re going to give you for playing this record.”

“I hope it doesn’t establish something in the programmers’ minds where they get used to this and that’s what it takes to add a record,” Gorov adds. “That’s what scares me. All That Jazz tries to turn its back on that type of stuff. We stay away from ‘we’ll give you this in exchange for adding the record this week’; it’s unrelated to an artistic performance. The thing we stay involved with is the win-win propositions, like hooking up artists with listener concerts.”

Many promoters have gravitated toward Jazz and Smooth Jazz in the first place as a professional sanctuary away from other hardball mass appeal pop formats. “I have to believe the Jazz and Smooth Jazz community is more ‘family-oriented’ than other radio formats,” says Neil Sapper of New World ‘N Jazz. “There is a special bond that exists between us. A lot of us are in these formats because there’s too much b.s. in the more mainstream formats. This is a more comfortable place to be in terms of sincerity than anywhere else in the music business in general.”
Should be first and which song sets
the right tone for the record.
Because airplay is so primary for
Smooth Jazz success, promoters rou-
tinely are given music months (as
opposed to weeks) in advance of the
release date—and often it's a scratch
DAT, a rough demo, or early sketches
tunes. "If we hear a melody we like,
at that stage we make suggestions," says
Jason. "I lose this bell here or
that whistle there."

"I call myself the Queen of Set-up," says
Susan Levin, whose Coast To
Coast is one of the original inde-
pendent companies serving Jazz
and Smooth Jazz, as well as Triple A
rock. "I love set-up work, I do propos-
as, suggesting edits and singles choic-
es all the time. In fact, I did three last
week. Once I'm hired on a record, it
could be months ahead of a scheduled
release. I let radio know it's coming and
what tour plans are being arranged."

**APPEASING CONSULTANTS**
Besides consulting on edits and track
choices, deciding when to share the
music with radio consultants has
become a priority role of the
Jazz/Smooth independent.
"Sometimes we'll involve the con-
sultants in the very beginning, but
that can be a double-edged sword,
because what drives consultants is
feedback from their client stations," says
Jason. "That can be dangerous, a tricky
situation. We usually
send music early only when we're
convinced it's a smash."

"People have this idea that consul-
tants dictate down to their stations,
which really isn't true," claims Neal
Sapper. "Consultants ask their sta-
tions about a lot of tunes that they're
on the fence about. They need feed-
back from the PDs and MDs in terms
of songs, so indies often will work
the stations in order to work the consul-
tants. People think the consultants
are the front door for records, but
programmers' opinions are side
doors, back doors, and windows
towards getting a record played.
Indies need to cover all of the bases."

"I'm especially proud of this brand
new Dwight Sills project," Jason
Gorov cites as an example. "Early on,
when the label sent over the album for
us to listen to, they wanted to focus in
on a couple of Dwight's original tunes.
When I listened to the record, I sug-
gested they go with Dwight's remake
of 'Dock of the Bay.' I suggested a
couple of edit points and we provided
a sampler with both the single and
album version. Last week it was
Gavin's Most Added Smooth Jazz title
with 23 adds, a big success."

"I've had a long history with Roger
Smith, who was Number One on your
charts for four weeks," observes
Future Groove's David Kunert. "I
knew Roger years ago when he was on
Nefertiti Records, a little label in
Sacramento. On occasion he's played
rough, pre-production tracks for me
even before he's even gone into the
studio. I brought Roger with me to
JVC. He trusts my ears and as soon
as he hooked up with Miramar for his
latest release, he specified that he
wanted me involved."

**VALUE-ADDED SERVICES**
On the Jazz side, while it's economi-
cally unfeasible for indies to set up
listener appreciation concert tours
with public Jazz stations, indies also
provide value-added services in addi-
tion to music advice.
"It would be nice to bring in new acts, but we're dealing with NPR and public stations whose budgets just aren’t there," says Hurzon. "Still, I'm in a position to help with giveaways, whether it's five or ten copies of a given new release. Some stations are up front about what they need, and that's fine. If I have it and it's available, I'll take care of it."

"In addition to working with Blue Note on new projects, we're also involved with a lot of their reissues," adds Groov's Neil Gorov. "Nowadays we feel like we're more a part of their label policy. So last January we instituted a new program with Blue Note. Since 1999 is their 60th anniversary, we started a Reissue-of-the-Month campaign where we service one specific title to the entire GAVIN Jazz station panel. Say they have five reissues in a given month—we'll concentrate on one single title, like a Lesh Gordon- or Horace Silver-remastered CD. If fact, some of our picks have ended up doing better in the stores than the others that didn't get serviced to radio."

"We are always dealing with CD giveaways, listener appreciation concerts, and getting artists into the marketplace," agrees New World's Sapper, who specializes in both Jazz and Smooth. "I have stations calling me all the time saying they have concert openings and asking which of my label clients have groups available. I pass that information on to my client labels and help coordinate it. We hook up all kinds of tour support interviews and things above and beyond getting the song on the air. Often a live concert or a music interview connection will sell a record beyond airplay."

RELATIONSHIPS

Essentially, when a label retains an indie for all of its releases or piecemeal projects, what they're buying is a trained pro telling their story directly to radio. It's all about relationships. "Some industry people get into trouble with radio folks because they try to tell them what should work on their radio stations," Sapper explains. "You need to respect the fact that it's their station and the PD and MD knows what works and sounds good on the air."

"We get to know the stations real well," says Neil Gorov. "For instance, I'll suggest an Al Green or Stevie Wonder cover off the new Javon Jackson CD for a station like WEAA in Baltimore because I know they like crossover type tunes, whereas if I'm talking to other more traditional Jazz stations, I try to understand and respect their sound, then mix and match certain tracks that fit in with that sound. I can't ask Erv Jezek at WDCB to listen to all ten tracks on a certain release. I can recommend three tracks that I think work best for him, and usually I'm right. I stay away from 'lowest common denominator tracks.'"

"I'm listening much differently than four years ago," says Hurzon. "The Jazz radio format has split; some stations prefer hard bop tracks, while others look for more melodic Jazz. You hope for records that can please both kinds of stations, but I have to look harder for tracks that work, since some of the best airplay tunes can be very deep in the record."

One challenge: reaching programmers can be tricky since many PDs are often doing the music as well as holding down air shifts. "It's stressful in the fact that a lot of programmers have very short call times," says Sapper. "If it's a two-hour window during the week, then I might have to call twice or three times just to get through. It's not necessarily their job to reach me; they're just as busy as I am doing whatever it is they're doing."

From larger-staffed indies to single person operations, individual work ethic is still what gets the job done. "Radio has tightened up its playlists and, with only a few records getting through, it makes it that much more competitive to get new business and to get records played," says Jason Gorov. "You have to continue to work hard, deliver, keep your clients in the loop—and everybody needs to have the same expectations."

"It's frustrating sometimes to hear ...
Smooth Jazz programmers say they love a record, think it's a smash, but take three or four weeks to add the record,” Jason continues. “If they have a music testing session coming up, sometimes they won’t add something for a few more weeks.”

In terms of charts, hits, and Number One records, veterans will tell you that timing is everything—and there's always more than one record moving up the charts that’s worthy of being Number One. This is equally true of music-intensive formats like Jazz and Smooth Jazz. While the chart life for a Jazz record can be as short as eight weeks, sometimes it can take almost that long for a Smooth Jazz title to debut.

"Because there are so many core artists in Smooth Jazz now, it's harder to break through with new artists or songs from core artists that programmers are not 100% sure of," says Susan Levin. "I can work a record for two months before I see the light of a chart. Typically, a label might say give up after four weeks, but nowadays sometimes it takes that long for people to come around.

"My biggest peeve with Smooth Jazz right now is people saying a song sounds like a third single," Levin observes. "It might be a great song, but programmers and deejays get tired of a record a long time before their listeners are even aware it's out there. If you can go three deep on a record because there's three solid tracks, that's when you impact sales. Some programmers aren't willing to go that deep, and it hurts artist development and sales."

**Indies On Radio and Music Trends**

MIKE HURZON: “I hope Jazz radio doesn’t go to the extreme. I understand them wanting a softer, more melodic style of Jazz. True, mass appeal draws in more listeners, funds, and pledges, but my feeling is that Jazz radio should look towards tightening up their air staffs and getting them to sound more professional. A lot of people I know who love Jazz get fed up with deejays who ramble when the microphone is on. Take the cue from the Smooth Jazz and pop stations: Make it more melodic but boost the fundamentals and don’t lose your core audience by being too passive in your music selection.”

JASON GOROV: “Where’s Smooth Jazz going on the radio? It’s tempo, tempo, and more tempo. The pretty ballads don’t get played as excited as the strong, uptempo, summertime feel-good records. I see fewer sleepy titles and more projects like 480 East, Down To The Bone, and Bona Fide. It may be leaning more towards Smooth Instrumental Dance music.”

NEIL GOROV (pictured): “The only real pattern I see in Jazz radio is moving away from strictly post-bop things. They’re looking for things that are a little bit more modern. People are more receptive to contemporary albums like Dianne Reeves or Cassandra Wilson, things with a little more funk and edge to it. By striving for stationarity, radio is more open today. Three years ago they wouldn’t even want to hear about acts like Medeski, Martin & Wood.”

DAVID KUNERT: “We’re at the vanguard of this whole tempo-, groove-oriented revolution with artists who actually sell records—like Paul Hardcastle, Down To The Bone, and Roger Smith. These artists represent a departure from old school, wallpaper songs and get people into the stores to buy the music.”

SUSAN LEVIN: “I’d love to see a few more jazzy core vocalists in the Smooth Jazz format.”

**LAUNDRY LISTS AND DOUBLE TEAMING**

If an indie promoter is hot and represents several projects, how does he or she avoid laundry-listing their records when making radio calls? Some indie jockeys say they have many titles as they can, while others are more idealistic about their workload.

“We work each record as hard as we can and let the chips fall with the radio stations,” says Jason Gorov. “There isn’t really anything I can say in one week to these radio stations that is going to make them add the record. Realistically, it’s all about going back to them week after week and asking them to please listen or please keep listening.”

“I have to be real careful to avoid musical conflicts of interest,” confesses Groove’s Neil Gorov. “I don’t want to work two or three piano trio projects coming out within a couple of weeks of each other. I don’t want to cannibalize my client’s records either, so unfortunately I have to pass on some great records that are offered to us. If it’s a good vocalist or tenor player and I already have an add date for a similar player, I have to pass.”

“In my fourteen years in the business, I do not take on a lot of promotional projects at one given time,” adds Michael Moryc of Matrix Promotions in Nashville. “That has been my choice since the inception of the company. That differentiates my services is I can talk about the music rather than run through a laundry list.”

Perhaps the biggest pet peeve PDs and MDs have in dealing with independent promoters is when two indies are teamed up on one project and don’t appear to be communicating and appear redundant. Yet Future Groove’s Kunert adamantly believes that two indies are necessary to work Smooth Jazz artists. “Unless the record company has a viable national promotion person, you need two independents working the record, period,” he says.

“If radio is hearing the story from two different people—and it may seem redundant to them—it’s a lot better to hear the story twice than once. There’s too much good product out there to have only one indie working a record. That’s a lot of pressure to put on one promoter nowadays, particularly with the attrition of today’s Smooth Jazz stations in markets like Pittsburgh, San Antonio, Cincinnati, and Minneapolis.”

Susan Levin disagrees outright. “If an independent has solid radio contacts and is focused on a release, then you don’t need to hire more than one,” she says.

However many indies it takes to screw in a promotional light bulb, their increasingly more powerful role in breaking Smooth Jazz and Jazz airplay artists will continue even when playlists grow tighter and more discriminating. “I look at things in the long term,” concludes Levin. “And the bottom line is I want Smooth Jazz and Jazz stations to survive. Now, if survival and growth means tightening the playlist, then by all means tighten it up—and I’ll still be there finding the best records to promote.”
The fragmentation of the Jazz format has been fascinating to watch. While a plethora of commercial Smooth Jazz stations prosper in Arbitron, mainstream Jazz has become almost invisible on the commercial airwaves. The vast bulk of Jazz stations are either university-based and/or are public/NPR/non-commercial. Yet just because these Jazz stations aren’t part of mega-clusters doesn’t mean that Arbitron isn’t a factor in their survival. This week we’ll look at how ratings can affect the viability of “non-commercial” Jazz.

THE DIARY KNOWS ALL
When Arbitron produces ratings books for the 270 markets it measures, only commercial stations are listed. This doesn’t mean that non-commercial stations written into diary entries are not counted, to the contrary, the diary captures all listening.

How much listening is there to non-commercial stations across all formats? Typically, up to five percent of a market’s listening could be to non-commercial outlets. How do we know this? On your 12+ share trend page, there is a total figure after all commercial stations are listed. Compare that to the 12+ population for the metro. Some of this difference is listening attributed to non-commercial stations. In New York, for example, the Winter Book shows a total 12+ cume of 13,600,000. Compared to the population (12+) of 14,200,000, this shows that 95.8% of the populace tuned to commercial stations that qualified for the book. Some of the remainder is likely listening to non-comm stations, including Jazz outlets.

STATION-SPECIFIC DATA
Several years ago I was privileged to consult a public Jazz station in a top five market. Given that experience, please allow me to suggest how you may determine your station’s Arbitron audience—and how to best use that information.

As mentioned, Arbitron does capture listening entries to Jazz stations. “Jazz junkies are America’s most intense listeners. They really care about America’s unique music art form.”

But if non-commercial or NPR outlets are not listed in the regular Arbitron books, how can you glean data about your station/market? Through the Radio Research Consortium. Arbitron sells its NPR station data to these folks, who then compile the information and sell it to interested non-commercials. The price is friendly—hundreds of dollars for the ratings vs. the tens of thousands that commercial stations pay. (If you’re interested, call the RRC folks in Maryland at (301) 774-6686.)

NOW WHAT?
The good news is that you can now have a handle on the size of your audience (assuming your station is in a market surveyed by Arbitron). How you use this material depends, of course, on where your station is in its history of exposure to, or usage of, ratings data. Some ideas could include:

• EXAMINE DAYPARTS. Often morning and PM drives may be news blocks, with music-intensive shows interspersed. How are the Jazz segment(s) doing?

BUILD THE BASE
Why is the cume audience figure so critical? Because in order to thrive, most Jazz stations need listener financial support and underwriting. Think of the cume figure as the potential number of contributors who might chip in to help keep your Jazz station on the air. Some folks at public stations may think this is a crusade approach, but look at the cume data as dollars-in-waiting. These are people who loved your format/station enough to listen—and to write it down in a diary. Certainly the growth—or shrinkage—of your cume should give you an idea of how successful your next pledge drive may be.

Essentially, many public stations need to do a better job of reaching out to the “public.” Market research to derive audience/donor feedback among their listener base.

“Many public stations feel it’s somehow unsavory to do things that commercial stations do—such as pay attention to audience data and conduct research among their listener base.”

would be crucial. Take a look at how your cume perceives your station and its music mix. Sorting a list of donors could be valuable, just as asking the opinions of those who’ve contributed could be a boon to finding out how they currently feel about the station (as well as their inclination to donate dollars again). Yet many public stations feel it’s somehow unsavory to do things that commercial stations do—such as pay attention to audience data and conduct research among their listener base.

Hopefully your station has progressed beyond that elitist attitude. Jazz fans should be particularly good targets for research outreach. While these listeners may only represent two or three percent of the public, they make up in devotion to their stations what they lack in gross numbers. In my experience, Jazz junkies are upscale and are desired by firms looking to underwrite a music program or station. Likewise, these Jazz devotees don’t mince words—and thus they make great candidates for focus groups or other perceptual studies. With the exception perhaps of classical music fans, Jazz junkies are America’s most intense listeners. They really care about America’s unique music art form. And if you solicit their feedback, the musical genre known as Jazz can prosper in your market.

RATINGS=DOLLARS
While not usually part of the commercial ad buying frenzy, Jazz stations can shrewdly use their Arbitron numbers to stay healthy. If you build your cume by talking to your public, your financial base can be broad and solid. That will help assure Jazz notes around America will be sweeter.

I’m always glad to talk commercial or non-commercial radio with you. If you have a question, idea, or gripe, just call me in Carmel at (831) 372-2181. See you next week.
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—ALISA HASHIMOTO, MD/KPLZ-SEATTLE