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Gavin Guarantees

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TOP 40
Christina Uncorks #1

RHYTHM Crossover
Juvenile Kicks Azz

HOT A/C
“Mambo” Is Bega Than Ever

ALTERNATIVE
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BRAD PAISLEY
HE DIDN'T HAVE TO BE
IMPACT DATE: 8/30
"I played 'He Didn't Have To Be' on Father's Day, and I'm still getting requests for it!" —Darlene Evans, MD/WKIS

"This song is what Country is all about. When he sang this for the staff at the station there wasn't a dry eye. Play it and play it a lot!!" —Bruce Logan PD/WSSL

The most powerful songs are true stories.

BRAD PAISLEY

"He didn't have to be"

IMPACT DATE: 8/30

"There are songs that you instantly love. And then there's a song that comes along every once in awhile that you want to marry. This is it. I'm taken."
—Lola Montgomery, MD/KWJJ

"(A song) about the importance of daddies and what happens to families who aren't lucky enough to have them ... burrows deep in the bones."
—Alanna Nash, Country Music Magazine, August/September 1999
FIRST PERSON
AS TOLD TO TONY SANDERS

Greg Strassell
WBMX/FM Boston PD, VP Programming, Infinity

Greg has been Program Director at WBMX/FM-Boston since the station went on the air in 1991 (and changed calls from WROR). Prior to that, he was the PD at WLLO/FM-Minneapolis for Emmis. His current titles are VP/Programming for Infinity and PD of WBMX, the same stripes he held at the station under WBMX’s prior owner, American Radio Systems. FYI: Greg won this year’s GAVIN Award for Hot A/C Major Market PD of the Year.

Modern A/C takes a lot more work to program today, compared to a few years ago when it was easy to sign on a radio station and play the music that was red hot and get big numbers. Now, the competition around us is smarter about how to prevent a Modern A/C from growing—and some of the music isn’t as hot as it was. But the driving sound for a lot of formats right now is where Modern A/C’s heart is and that’s Pop Alternative, artists like the Goo Goo Dolls and Sugar Ray. There has been a bit of a cooling off in terms of softer, acoustic-guitar music. It’s not testing as well and I think tastes have shifted a bit. But as far as Pop Alternative, the more guitar-driven songs that started in Alternative, that style of music continues to be red hot for us.

The future of the format, whether you call it Modern A/C, Hot A/C, Pop Alternative, or Adult Top 40 depends on the programmer’s vision. Our goal is to be #1 with women 25-34. Currently, this format is still the best-testing one out there for women 25-34, so we continue to build our radio stations around it.

Whether you call a station Hot A/C, Modern A/C, or Pop Alternative depends on the situation and the station. Here at Mix in Boston, we could be called an Adult Top 40, or we could be called a Hot A/C that’s really contemporized. The industry term is Modern A/C, but as long as we know we’re playing hits for women 25-34, you can call it whatever you want—just as long as the listeners call it their favorite radio station.

Holistic Medicine

“In my next life I want to come back as either a proc-tologist, so I can deal with all the assholes I meet, or as a matador, so I can deal with all the bullshit.”
—PHIL SPECTOR, QUOTED IN ESQUIRE MAGAZINE

Every Witch Way

“Years ago we took our own crew out to these Chicago area woods and broadcast our show live. Some frightening stuff was going on out there which we hope to capture this time on video. The segment will be intense and will freak the viewers.” —MANNOW MILLER HYPING HIS “BLAIR WITCH”-STYLE TV SPECIAL, WHICH Aired SATURDAY (Aug. 28) ON CHANNEL 26 IN CHICAGO

Midnight at the Oasis

“We’ve got to keep going, because I for one don’t have any money left.” —NOEL GALLAGHER, COMMENTING ON THE FUTURE OF HIS BAND OASIS, FOLLOWING THE RECENT DEPARTURE OF THEIR GUITARIST AND BASSIST.

In Search of...

“He has got to be a hand shorter than me, he’s got to have nice taste in shoes, and a decent haircut.” —LIAM GALLAGHER, ON THE QUALIFICATIONS NEEDED TO FILL EITHER GAP IN OASIS.

McClusky & Assoc. Expands Promo

Independent music promotion and marketing firm Jeff McClusky & Associates (JMA) has appointed Chris Stowers (left) as Director of The Bridge, and has enlisted Holly McCormack (right) as National Secondary Top 40 Promotions Representative.

The Bridge is JMA’s “Alternative Speciality Show” promotion division, specializing in research, charts, and reporting for indie and major label releases. Stowers joined JMA in March from Minta Fresh Records.

McCormack joins JMA from TVT Records, where she held the post of Midwest Regional Promotion Representative. “To say I’m thrilled about working with an organization like JMA is an understatement.”

XM Signs Weather Channel

XM Satellite Radio has announced that the Weather Channel will be the exclusive provider of weather forecasts and related information for a number of XM’s channels.

“We are enthusiastic about reaching a new mobile listening audience from coast to coast,” commented Norm Zeller, Vice President of Syndication for The Weather Channel. “XM Satellite Radio is giving us an opportunity to expand our audience and to meet people’s need to know about weather conditions while they travel.”

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www.americanradiohistory.com
Hendry Heads Giant Rock Promo

Jann Hendry has been appointed Head of Rock Promotion for Giant Records. Hendry joins Giant from Reprise Records, where she was Director of Rock Promotion for four years. She previously served as Local Promotion Representative for Reprise Records in the Carolinas from 1990 to 1995.

Announcing Hendry's appointment, Giant Records' Head of Promotion, Bob Catania, commented, "I'm really excited to welcome Jann to the Giant family. Our friendship goes back to her days in radio, and I've watched her develop into one of the top professionals in her field."

Davis VP/GM at Qwest

Larry Davis joins Qwest Records as Vice President and General Manager, company founder and CEO Quincy Jones announced.

Davis previously held the position of Director of National Promotion/Urban Music of A&M Records and was Director of Urban Markets for CEMA in 1991. "In the past, we considered our function only as a label," Jones commented. "We're now setting our sights on building a major record company. I've been waiting for an executive with Larry's abilities for a long time. He's definitely what I've been looking for in a leader. Qwest Records is on its way as the place to be. The quest now begins..."

Schwartz Expands Ruffhouse

Ruffhouse Records founder Chris Schwartz has announced the launch of Ruffworld Entertainment Group and Ruffnation Records. The company will embark on a joint venture with Warner Bros. and will be headquartered in Bryn Mawr, Pennsylvania.

RuffNation Records will continue in the Ruffhouse Records tradition as an all-encompassing hip-hop entertainment company, nurturing acts to superstar status via grassroots efforts. Schwartz, who had success at Ruffhouse with Lauryn Hill, the Fugees, and Cypress Hill, will also launch RuffLife, an independent label focusing on grassroots releases with an emphasis on vinyl sales, with distribution through Alternative Distribution Alliance. Schwartz will also form RuffSongs, launched to sign writers and producers.

Citadel Signs TAP in Exclusive Promo Deal

Tough Act Promotions and Marketing, Inc. (TAP) has been chosen to provide exclusive independent record promotion services for all Urban and Urban A/C stations owned and operated by Citadel Broadcasting Company, as of August 1, 1999.

Under the agreement, TAP will represent stations in the following markets: Baton Rouge (WEMX and KOXL); Lafayette (KRRO); Little Rock (KIPR and KOKY); Charleston, S.C. (WWZ and WMLG); plus any additional Urban stations Citadel may acquire in the future.

First Words

Star-Making Machinery

Britney Spears, Sixpence None The Richer, Len, Fastball, Lucinda Williams, the Dixie Chicks, Jessica Andrews, Jewel, the Dave Matthews Band, the Spice Girls...the list goes on and on.

You know the drill by now: Several times each year GAVIN editors put their necks—and reputations—on the line, in predicting which new artists will be the next to break onto the national scene, both within and across specific formats.

We don't pluck complete unknowns off a stage at some dimly lit nightclub, but instead use our unique knowledge of the record business and our appreciation for the music to identify which new artists possess the talent and star quality necessary to survive today's hit-driven revolving door.

We don't use a Magic Eight Ball or any sleight of hand—just an understanding of the music industry, ears that are finely tuned to music's cutting edge, and a collective gut feel that's shared by (and reflective of) our entire editorial team.

Check out the latest crop of GAVIN Guaranteed artists on page 15, then play that advance copy you know you've got stashed somewhere on your desk.

You and your listeners will be glad you did. Like the man says, we guarantee it.

Reed Bunzel, Editor-in-Chief
SHANIA TWAIN
MAN!
I FEEL LIKE A WOMAN!

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Michele Clark Promotion takes the Summit to the Ballgame
A fun time was had by all at the 1st Annual
RADIO vs. RECORDS SOFTBALL TOURNAMENT

Special thanks to Michele Clark Promotion, Arista Austin, Restless Records and Vanguard for their support!
her long awaited new album
breakdown
featuring the new single
angels would fall

Already on the Air:
WPLJ/New York, KYSR/Los Angeles,
WBMX/Boston, WXKS/Boston,
WTMX/Chicago, KFMB/San Diego,
KBBT/Portland

"We put Melissa on the air a couple of days ago, and we are already pulling Top 5 phones."
— Michelle Engel/KBBT-Portland

upcoming tv performances:
VH1's hard rock live & behind the music 10/9.
lifetime's "intimate portraits" 8/16, 9/14, 10/29.
rosie o' donnell 10/4.
letterman 10/6.
regis and kathy lee 10/7.
leno 11/26.
VH1 "artist of the month" december.

album in stores october 5th

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“A Labor Intensive Weekend”

BY PAIGE NEINABER

Like other American holidays, Labor Day’s original raison d’être has been subverted over time to meet our modern mindset.

What was designed as a recognition of U.S. labor and its role in the building of this country is now just a terrific excuse for a three day weekend of self-indulgent leisure. Maybe we can get this changed to Relax Day?

Similar to other long holiday weekends, Labor Day Weekend has its own vibe, and if your radio station doesn’t fit that vibe, you’re going to be terribly out of touch with your listeners.

The first question to ask when approaching one of these holidays is, “Where are our listeners going to be and what will they be doing?” Answer that million dollar question and you’ll be doing better than most. After that you just have to figure out a way to be a part of their recreational plans.

It’s a fair guess that many of our listeners may choose to flee town that weekend. You’ve got a couple of options. The first involves your station being an “enabler.” Like Memorial Day and the Fourth of July, Labor Day is a wonderful opportunity to give your listeners gas, literally. What better prize on the way out of town this Friday than a tank full of gasoline? Ten cents off a gallon sacks. I’m going to battle a five-mile bottleneck on the freeway for three hours to save $1.20. Are you insane? You must be the same idiots who gave out free stamps on Tax Night. No. Give them the full tank. Or at least ten bucks worth.

One way that I’ve seen stations throw something like this together on a moment’s notice is to start a bidding war that morning between local service stations. Offer the owner a trip if he comes up with the lowest price in town. Go out during afternoon drive and do it for four hours. You’ll shut down the city. KDWB-Minneapolis did this five years ago and got it down to negative ten cents a gallon. That’s right. For every gallon they pumped, they gave you a dime.

The service station owner spent a couple of grand out of pocket, but got a world of publicity and took his wife on a trip, courtesy of the radio station.

Where does everyone go that weekend? Find out and be there. It might be the beach, a theme park, or a lake. Wherever, just find a reason to be there. And truthfully, wouldn’t you rather be hanging with 200,000 people at the beach rather than spinning the prize wheel at a drug store remon?

This is the weekend that radio recognizes as being the “Last Weekend Of Summer.” That’s a vibe. Play with it. Maybe do your first blowout of Christmas trees. Empt the prize closer of the last of your summer stuff. Lead up the hourly winners with a ton of loot, tank tops, Frisbees, and other summer-to-be-relevant premiums.

The whole “Labor Thing” is a tremendously under-exploited avenue. Why not have the morning show go out on Monday morning and cover the first labor of Labor Day? In Phoenix, Party Radio @LARGE had their listeners give birth to their prizes all weekend a couple years back. With the help of their announcer/birthing coach, the designated caller pushed, screamed, swore, and miraculously birthed their prize. The sex of the prize, i.e., what they won, wasn’t known until it was out. This was fun—a different tangent than a Free Music Weekend—and it was especially memorable when the contestant was a guy.

This is the last Labor Day of the millennium and it’ll be what you make of it. You can either do the standard radio stuff that we’ve been perpetrating on the masses for the past 1997 years, or, you can have a blast and sound like you’re sharing this mega-holiday experience with your audience. Doesn’t seem like much of a choice.

---

Bowling Balls

KKRR “2100”-Portland, Ore. got into the spirit of giving away Barenaked Ladies tickets by making their listeners bowl in the buff. About 30 people showed up at the interstate lanes in just their birthday suits. The alley was closed to the general public, but about 60-70 listeners turned up to watch. All participants ended up with tickets to see the Barenaked Ladies at the Rose Garden on August 22, but the staff of Z100 definitely paid the price. “There are things we saw that day that scared us for life. Our inner children are hurting,” says Promo Director Bryan Morgan. Although he added that thankfully “nothing was pulled” during the bowling tourney, he gleefully imparted the news that one of the more disturbing sights was a 300 lb. man with an inverted penis. We decided that since we had to deal with that visual, so should you.

Buggin’ Out

WVEE “V103”-Atlanta had two pairs of tickets to give away for a fabulous vacation in St. Martin for Labor Day weekend, so the station dared listeners to out-do each other in the gross-out department. People came up with the craziest things they’d do to win, and performed these, uh...creative acts at a local mall. One of the more tame stunts was a woman who dressed as a baby, replete with diaper. Then there was the guy clad in his underwear who smeared manure on himself. One pair of tickets went to the guy who covered himself in honey and feathers, then ate an egg-and-roast sandwich. (Lotsa protein there, boy...) The other pair of tickets went to a fellow who swallowed about 18 live goldfish, beating out a man who devoured live nightcrawlers, dirt and all.

Doggone Animal Lovers

KIX0 “Mix 103.1”-Anchorage morning duo Hal Abrams and Lauren Holyday are freed from the kennel after a week of living in the Friends of Pets animal shelter. The pair stayed in a doghouse at the shelter until folks raised $10,000 to aid abused animals. After five days, the community raised $111,156, sending Hal and Lauren home with tails wagging.

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WEBSITE OF THE WEEK

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Gwen, Gavin, and Kung Fu Fighting

Yes, that was blonde, beautiful, and branded Gwen Stefani at Hollywood’s Chateau Marmont. She’s been staying in town, not only to oversee the mastering of No Doubt’s long-awaited follow-up to 1995’s Tragic Kingdom, but she’s been spending time with her inamorata of four years, Bush’s Gavin Rossdale. The now scarlet-headed frontman is in town with his band to shoot the video for “The Chemicals Between Us,” the first single from The Science of Things, with director-of-the-moment, Stefan Sedanou (Alains Morissette, Bjork, Fiona Apple, R.E.M., Garbage). The duo has been spotted in a number of Sunset Blvd, eateries this past week, whispering sweet nothings in between the pasta courses. But it hasn’t been all play for Rossdale. When he isn’t nibbling on Gwen’s ear, he’s been taking a flurry of kung fu classes to get ready for this weekend’s video shoot.

Lenny Kravitz Fur-Ever, Part II

We recently told you how Lenny Kravitz sold his Manhattan penthouse—lowering the price because of the wall-to-wall black shag, which even covered some of the walls. He no sooner did that than handed over a cool million to designer Michael Czysz to redo his Miami Beach ranch house. According to Harper’s Bazaar, Kravitz gave the interior decorator carte blanche and told him to do whatever he wanted, promising not to return until the job was done. “When I came inside, I screamed for about 20 minutes,” Kravitz revealed. But when he finally calmed down, he noticed Czysz had found a Porsche-designed toaster, a Ferrari parked in the drive, and a state of the art Flying V guitar was in his home recording studio. Still, the designer didn’t take Kravitz too far from his roots, having decorated one room in white floor-to-ceiling white shag carpeting, which Kravitz has dubbed the kitty box. Apparently black is too hot for Florida.

Hall Used To Love Him, But It’s All Over Now

Jerry Hall didn’t seem to be pining over her ex this past weekend. The leggy Texan was spotted at the Continental on St. Mark’s Place in the East Village to see a band called Monkey Toast. But she wasn’t just there for the show. According to witnesses, Hall didn’t always have her beautiful blue eyes trained on the stage; instead she was in deep clench with her date, who was reported as being “slick, in his 30s, with longish, dark curly hair.” And in case you’re wondering, the mystery man paid. Just because the former Mrs. Jagger got a respectable $8 million settlement for ending her 8-year marriage doesn’t mean she has to go Dutch.

Hutchence Respectfully Remembered

INXS’ Michael Hutchence has been dead for almost two years. And if he wasn’t, he might kill his lover, Paula Yates. His death was officially ruled a suicide, but last week his former TV presenter girlfriend told the entire world that the swinging contrary rumor is, in fact, true. He really did die in the most embarrassing way possible: by strangling himself with a belt to increase his pleasure during masturbation. It’s called auto-asphyxiation. Yates said, “It couldn’t be a suicide. Michael had lots of dignity and would hate to be found and remembered like that.” Now thanks to Paula, he will be.
CMW is a once-in-a-year opportunity to get your band in the face of over 3000 movers and shakers in the industry. Submit your application to be considered as one of the 350 hottest, up-and-coming bands that will be selected from around the world to showcase in the

NAME OF BAND / ARTIST

ADDRESS

CITY ______________ PROV/STATE ______________

POSTAL CODE/ZIP ______________ PHONE/FAX ______________

ARTIST CONTACT PERSON

NUMBER OF BAND MEMBERS

MANAGER ______________ PHONE/FAX ______________

SHORT DESCRIPTION OF MUSIC

E-MAIL ____________________________
Arbitron’s Dilemma: Audio vs. Radio

Remember the opening sequence of the TV show Mission Impossible? “Your mission Jim, should you decide to accept it…” Well, in the world of Arbitron—and how it measures and reports radio—there could be some question about their mission, and whether the firm will accept it.

As broadcasters get “creative,” and as technology delivers audio in new and diverse ways, what mission will Arbitron accept? Will they focus on their core business of measuring local radio? Or will the firm look to capture, and somehow report, audio in ways that might upset local broadcasters? Let’s review the choices facing Arbitron.

NEW TECH. NEW TROUBLES

“Radio” as we know it is no longer the exclusive franchise of those with big towers. The onset of the Internet and services such as Broadcast.com means that over 1,000 stations are streaming their audio over the Web.

How does this affect Arbitron? They are facing conflicting pressures. Stations always want to get credit for all the listening they deserve. Thus, Arbitron is setting up new systems to compile and report Web listening. Currently, entries to Web audio—if recorded in local Arbitron diaries—are credited whenever possible. However, some folks are wondering if this is helpful to radio in the long run.

What if stations from outside your metro start getting enough diaries/quarter hours to show up in your book? Does local radio suffer? Share and ratings points might be siphoned off by audio outlets that in no way are useful to a local retailer.

Hopefully Arbitron will keep this situation in mind.

SATELLITE SCORES

Another audio intrusion will soon be winging its way into the ears of America. We’re talking about the satellite services that are due to launch in the near future. As these stations get going, some question about Arbitron’s reporting?

“What if stations from well outside your metro start getting enough diaries/quarter hours to show up in your book? Does local radio suffer?”

Companies hope to beam audio signals directly into cars, suddenly dozens of new audio choices will be available. Will this intrude into the audience to local stations? Most likely. How much, of course, is anyone’s guess. It doesn’t take a genius, however, to assume that local radio won’t be happy with space-based competition (although some major groups are investing in these new technologies).

What is Arbitron’s response? Two-fold as far as I know. When this topic came up at the Consultant Fly-In at Arbitron’s Maryland HQ last fall, two statements were made addressing the capturing of satellite radio.

Research VP David Lapovsky told us that a new diary design would be tested in early 2000. In the source columns, where the current choices to check are “AM” and “FM,” they will test adding two new options: “Internet” and “satellite.” It would likely be at least a year after initial design/tests before that new look would see use in your local survey.

Not mentioned was whether Arbitron thought it useful to local radio to reach out for these other audio sources. Could those entries via Internet and/or satellite just go into the “miscellaneous listening” that now includes entries not credited to the local commercial stations that qualified for the ratings report? Maybe that option is still open, especially if the rest of the new diary doesn’t work out.

The other reference to satellite audio came from Arbitron’s Executive VP, Pierre Bouvard. He mentioned that just that week (in November 1998) he’d reached an agreement with XM Satellite Execs in which Arbitron would produce a special report for XM regarding their audience. Maybe the ratings firm will offer such a report to CD Radio (the other satellite player), as well. If so, those types of reports could be useful on a national sales level for the satellite networks.

TV AS RADIO?

Another dilemma for Arbitron recently was created when a local TV station decided to try and compete with radio. Ignoring its TV license requirements, the station (an LPTV) hoped to show up in Arbitron’s Local Radio report by airing only audio, no video. If this had been allowed to happen, Arbitron could have opened up a whole new can of worms. Groups hoping to get around FCC radio station ownership limits in a market could have finessed their way around that by going the TV = audio route. Of course, the FCC might not have been pleased with that sort of end run.

Arbitron folks told me they actually did consider allowing such shenanigans to succeed. In the end, however, upon reflection it was agreed that reporting TV in a local radio ratings book might not be the wisest course.

In talking with Bouvard about his case I made the point that if such a dilemma came about, Arbitron might want to get industry input on how to deal with such broadcaster “creativity,” rather than allowing such a ploy.

FRAGMENTATION FEARS

As you head down to the NAB Radio Show in Orlando this week you may want to think about these topics—and let Arbitron’s reps know your feelings. In the last few months I’ve heard concerns expressed by many broadcasting execs, voicing the fear that Arbitron’s reporting of “non-traditional” audio (not over-the-air) in local market reports could dilute over-the-air shares and hurt local radio.

The challenge for Arbitron is a broad issue. The company doesn’t want to alienate its core customers (local radio), but it is looking to grow revenues—and sees Internet and satellite as significant revenue opportunities. As Bouvard mentioned to me, “Shouldn’t we try to capture audio in as broad a spectrum as is meaningful?”

Why don’t you help him answer that question? Let Arbitron know your thoughts, pro or con. Also be sure to let your format representative on the Advisory Council in on your feelings. It will be fascinating to see how Arbitron addresses the fragmentation dilemma.
Mandy Moore

EPIC/550

Mandy Moore is a young artist destined to make a lot of noise in Top 40's near future. Despite the puppy love theme of “Candy,” on the first single off her debut album So Real, Moore demonstrates that her voice has a depth and maturity beyond her years.

She began taking vocal lessons at age nine (a mere six years ago), and recorded a series of commercial voice-overs before putting her first demo together last year and attracting the attention of Epic/550. Born in New Hampshire in 1984, Moore lives in Orlando—not a bad locale to spend your formative years if you’re a teen with dreams of becoming a singing sensation. (Remember, Britney Spears and Justin Timberlake got their start in O-Town as Mickey Mouse Club Mouseketeers.) The poised and personable teenager became known as the “National Anthem Girl” in her hometown for her many appearances singing the “Star Spangled Banner” at various sporting events.

Moore has been on the road with ‘N Sync in preparation for the mid-September release of her album. In between radio and press meet-and-greets, she works on her studies through Texas Tech University. “The only subject I need help in is math,” she sighs. “I hate it. I’m in geometry this year.” She eventually would like to attend NYU, and sees herself pursuing modeling and acting somewhere down the road.

As far as the inevitable comparisons to that other blonde underage singer, Moore says the main differences between her music and that of Britney Spears lie in the diverse musical genres on her album. She describes the songs on So Real as ranging from rock to R&B to dance. But she doesn’t let the comparisons ruffle her. “It’s very flattering, because she’s on top and she’s doing her thing and she’s doing so well at it. Her show is based a lot around dancing, and that’s really cool, but my show is more based around singing and the interaction with the audience because that’s what I feel most passionate about.”

—LAURA SWEZEY

Lou Bega

RCA

In the space of two weeks it seems as though the entire industry has gone from “Lou who?” to “Quick, somebody sign that guy...he could be the next Lou Bega.” Seldom, if ever, in the history of the Gavin Guarantee has anything seemed like such a slam-dunk. So who in the world is this Lou Bega guy, and why is this “Mambo #5” record suddenly so damn popular? That’s the question hundreds of radio programmers in virtually every popular format have been asking themselves (again, at least for the past two weeks). Meanwhile, their listeners don’t care about the who, what, where, or why...they just want to know when they’re gonna hear it. And if they won’t hear it on your station, they’ll find one that does play it.

Indeed, according to Mediabase, “Mambo #5” last week became Top 40 radio’s Most HyperACTIVE record, exploding from 658 spins two weeks ago to 1512—up 854 plays—and double that of the format’s second most-active record.

Having quietly gone double platinum in Germany, where Bega currently resides, “Mambo #5” clobbered our collective consciousness almost as soon as programmers first heard it. “RCA gave us a copy and we weren’t really sure what to make of it,” says WKTU-New York’s Andy Shane, one of the first Americans to hear the record. “We threw it on a few times and it blew up...now it’s Number One phones.”

“How could you not be playing Lou Bega?” asks Kid Kelly, OM of Z100-New York.

“Mambo #5” will be the next “Macarena”—I predict you’ll soon be hearing it at every sporting event,” adds KIIS-Los Angeles APD/MD Michael Steele.

Station after station, market after market, format after format, “Mambo #5” has quickly become...gasp...the “feel-good record of 1999”—a crown that Bega comfortably wears. “The sun shines again after the rain”—this is my motto in life, and I have always tried to live my life accordingly,” says Bega, who grew up listening to soul, reggae, and South American rhythms. A trip to Miami at age 18 began a life-long affair with the Afro-Cuban culture: “I got to know the songs of the Mambo Kings without ever realizing I would become one myself,” he says, adjusting his crown.

—KEVIN CARTER
I became a member of the Shane Minor fan club the minute he took the stage during Mercury's CRS showcase at Planet Hollywood. I can now admit that, at that exact moment, I hadn't really heard much of Shane's music and I just wasn't in the mood to buy into the mandatory label hype.

However, cliched as it may sound, I believe Shane is a star just waiting to ignite. On stage and off, he exudes a charisma and sense of self-confidence not present among most of Country's newer male artists. Watching Shane during that CRS performance, I marveled at those qualities that rose themselves into one of the most entertaining performances in recent memory. Shane's ability to not only seem like he's having the best time, but to also make you feel as if each verse and chorus is being sung only for you is intoxicating. I witnessed that magic again during this year's Fan Fair when, as a virtual unknown, he took the stage and pulled off the nearly impossible feat (for a new artist) of developing an instant rapport with the audience.

On the music side, Shane has teamed with one of Nashville's hottest producers, Dann Huff (Faith Hill, Sheryl Crow) to put together a collection of songs that seem to showcase his multiple talents. While there are probably seven potential singles, for me there are several true standouts. The current single "Ordinary Love" has a terrific hoky chorus that stays with you long after you hear it (not to mention a very inventive video). The ballad "I Think You're Beautiful" has a beautifully haunting melody with lyrics that convey a deeply inspired love. Other favorite cuts include the tempo-driven, makes-you-want-to-dance cut "I Will Be True To You," the Gary Harrison/Richard Marx-penned "Easy To Believe," and "A Girl Like That" co-written by Shane.

As our world faces dramatic changes, our format is also undergoing vast changes. Both Country radio and the record industry should be working together to discover and present talent and music that will define the diversity of Country music in the next millennium. Shane's special brand of uniqueness in music and style deserves to be given the opportunity to influence these changes.

—JAMIE MATTESON

Marc Anthony
COLUMBIA/CRG

Marc Anthony—Grammy Award winner, sellout concert attraction at Madison Square Garden, multi-platinum recording artist, and actor—has already made quite a name for himself. Even ABC/TV's Dane Sawyer said of his recent early morning Central Park performance on Good Morning, America, "That's better than a double espresso!" But from where I sit, all indications are that Anthony's rising star is about to explode into the pop stratosphere. While we can't claim exclusivity on his talent, A/C radio, in all its varied shapes and sizes, will soon be coming along for the ride.

Radio programmers across the country have already been witness to the magic Anthony exudes on-stage. At sold-out showcases earlier this month in Los Angeles and New York City, the verdict was unanimous: Anthony is a superstar. As KZZO-Sacramento MD Sonia Jackson says, "Marc Anthony is a lasting talent...and ay, chiuahua, he's sexy!"

WPCH-Atlanta MD David Joy is just as big a fan: "Those of us who only knew Marc from his duet with Tina Arena [last year's 'I Want To Spend My Lifetime Loving You' from The Mask Of Zorro] had our eyes and ears opened to what a talented singer he is and what a following he already has," he says of Anthony's performance. "Roseland was packed with adoring fans who sang along with almost every song. Latin music is the next big thing and I'm betting Marc Anthony will be right in the middle of it."

Anthony's current single, "I Need To Know," is an intense pop gem that reminds me of Robert Palmer's smash "Addicted To Love." Early believers include the likes of WLTV—New York, KFMB-San Diego, and WJJK-Ocean, N.J. But Anthony also has shown his softer, romantic side with songs like "You Sang To Me," which is featured on the Runaway Bride soundtrack, plus a song he sang in his showcases that he wrote for his child titled, "My Baby You."

Columbia Vice President, A/C Promotion Elaine Locatelli says of Anthony and his music, "I feel it's a once-in-a-lifetime project that has everything going for it. The buzz is huge, the music is great, and Marc Anthony has already proven he is a superstar with universal appeal."

—ANNETTE M. LAI

Kim Richey
MERCURY/IDJMG

For years now, singer-songwriter Kim Richey and her magic pen—the one that creates lyrically rich and cool songs—collectively have been more...
incredibly original." Next month, the song will also be featured in the Kevin Costner film Tim For The Love Of The Game.

Chris Stacey, Mercury Records' Senior Director of Promotion/Artist Development, gives Gavin his take on why Richey will appeal to A/C audiences: "Kim Richey is one of the finest vocalists/songwriters in mainstream music today. One key thing I always point out to my friends in radio is that she is actually in your demographic, and how many artists can you say that about? She makes music that adults relate to. She's probably been there and done most of the things that their listeners are living...and that's what she writes and sings about."

After living with Glimmer these past few weeks, I can say that "Come Around" is just the tip of the iceberg. Other songs that immediately drew me in include "Hello Old Friend," "The Way It Never Was," "Good At Secrets," "Didn't I," and "I Will Be the Strength In You." And if A/C radio has anything to say about it, Richey will soon be gaining a whole new set of fans and shedding that "well-kept secret" title.

—ANNETTE M. LAI

URBAN

Macy Gray

EPIC

Like a lot of artists, the buzz comes first. Then word starts going around, something like, "Hey, she's gonna be the latest craze." Then comes the music, which eventually is followed by the customary letdown. But unlike a lot of "buzzword" artists, Macy Gray has been able to not only match the hype but surpass it, and lay claim to a piece of territory on the Urban Landscape.

Gray is in good company. Erykah Badu, Lauryn Hill, D'Angelo, and Maxwell have contributed to this neo-soul quiet revolution that is changing the face of black music and, more important, returning the singer-songwriter happily back into the arms of appreciative listeners.

Gray's alternative music grew out of countless jam sessions in an afternoon coffee shop in Hollywood, where she experimented with her sound. Word began to spread and artists like the Roots and Tricky came to play. This helped perfect her blend of straight-up soul and hip-hop, which characterizes her debut album, On How Life Is. "The record is little snippets of things that have happened to me, that inspired me to write," says Gray.

Born in Canton, Ohio, Macy grew up listening to her parents' record collection, which included Sly Stone, Marvin Gaye, Aretha, Patti La Belle, and her personal favorite, Stevie Wonder. One listen to On How Life Is and you'll hear that she learned from the best how to tell personal stories through rhythm and blues.

—QUINCY MCCOY

ALTERNATIVE GOES HERE

Unwritten Law

INTERSCONE

You might have heard of San Diego-based Unwritten Law before. Maybe not. (They have had three albums out now.) But after the release of their first single, "Cailin," on Interscope, there's no doubt you are going to be hearing a lot more from these guys. Phil Manning of The End-Seattle was one of the early birds to tip me to this record, as was Jim Trapp of KTBZ-Houston, who said: "The best first listen in a long time is Unwritten Law, "Cailin." The record is already off to a stunning start, with huge spins at KROQ, KWOD, KTCL, WROX, and 91X.

So, just who is this "Cailin"? Why, that's the name of lead vocalist Scott Russo's daughter, of course. He wrote the song acoustically for his little four-year-old, and really never expected it to be recorded. Exactly how does singer Scott describe the band? "People call us punk, but it's really just '90s rock 'n' roll. We didn't want to follow any guidelines; we just made music we wanted to hear. We felt that if we made music we were happy with ourselves, other people would like it." So far so good!

—RICHARD SANDS

ACTIVE ROCK

Static-X

WARNER BROS.

Take your basic thunderous metal, some Rob Zombie-like unintelligible rantings, a healthy dose of goth/industrial noise, plus nearly danceable rhythms, and you've got Static-X. Actually, "rhythmic trancecore" is the term the band uses to describe their heavy futuristic sound. Whatever you call it, it's addicting as hell. Look for radio to be all over the first single, "Push It," from their debut, Wisconsin Death Trip on Warner Bros.

The group formed in Los Angeles a few years back after three of its members migrated from various locations: Michigan, Illinois, and Osaka, Japan. (Bassist Tony Campos is the only left coast native.) Frontman Wayne Static and drummer Ken Jay made their mark on the early '90s Chicago underground scene, and even shared rehearsal space with Billy Corgan and an embryonic Smashing Pumpkins. After hooking up with guitarist Koichi Fukuda and Campos, the quartet paid their dues on the SoCal club circuit, and signed with Warner Bros. in February 1996. They recruited Deftones producer Ulrich Wild to spin the knobs and keep their studio sound as similar to their live shows as possible, which have been described as "mini-raves" in their driving, intense experience.

The title of their album refers to a disturbing book Static picked up at a flea market several years ago containing haunting news items and photographs of life in a small Wisconsin town at the turn of the century. The mental hospital reports and details of murder scenes stuck with Static, so he decided to pay homage to it with his first album. So what's on the band's horizon?
Touring—and more touring. They played a few months on Ozzfest this year and will probably join Sabbath and company again in December. They're currently criss-crossing the country with Fear Factory and may hit the road later with Pantera or their buddies Coal Chamber. That suit Static just fine. "We signed with Andy Gould Management, and they're notorious for keeping their bands on the road for two years at a time with no days off," he laughs. "If you really want to sell records and you're a heavy band that's just starting out, this is what you have to do. It's just a fact."

—LAURA SWEZEE

AMERICANA

Julie Miller
HIGHTONE

She is a bit of an enigma, possessing a quiet strength in her songwriting and a powerful, yet little girl-like voice. Her second album, Broken Things, positions Julie Miller to share her gifts with the world. Americana has been a natural home for her, especially in light of the company she keeps: husband Buddy Miller and friend Emmylou Harris. Miller's 1997 debut, Blue Pony, met with critical acclaim, and for the next two years there were dates with Emmylou and Steve Earle, both of whom appeared on that record—and this one. Broken Things was recorded in early 1999 at Buddy and Julie's home studio, with Julie penning all but two of this solid collection of songs.

Texas is in Julie's blood and in her music: rock, blues, country, folk, and spiritual co-mingle for that roots feel, which seems to permeate so much of the musical landscape these days. "I Need You" has rockin' swagger, bad-girl lyrics and a sing along hook which combine to penetrate deep into the heart of Triple A radio and beyond. "Out in the Rain" continues the mood, and is yet another solid piece of craftsmanship, reflecting today's angst. Buddy Miller has done an excellent job of providing thoughtful accompaniment.

Ultimately, Julie Miller has put together a winning package, at once inspirational, earthy, and modern. Hers is an important voice, one that could thrive multi-format. When you get right down to it, it's still about the song. Broken Things and Julie Miller both deserve to be heard.

—JESSIE SCOTT

RAP

Rahzel
MCA

Beat-boxing is a form of vocal percussion that can imitate the sounds of a drum, a bass, and other instrumental sounds. Some call beat-box "the fifth element of hip-hop." It was made popular in the '80s by Doug E. Fresh, Biz Markie, and The Human Beat Box. In the '90s, however, the beat-box style has been taken over by a new face: Rahzel, the self-proclaimed "Godfather Of Noyze." Rahzel has been in the Rap game for several years now, most recently as a member of the Philly-based Rap group the Roots. With his debut album on MCA entitled The Fifth Element: Make the Music 2000, Rahzel is sure to be a hit with radio across the country.

Besides being Number One on the college Rap chart back in April with his first single "All I Know," Rahzel is currently ringing commercial radio ears at WQHT in New York and KKBET in Los Angeles. His newest single, "Make The Music 2000," has hit the GAAN Rap chart and is climbing fast.

On the album, all the drums, bass, horns, and even scratches are done by Rahzel's voice. On one song, Rahzel is beat-boxing and singing at the same time. Now that is incredible! His album features Q-Tip, Slick Rick, Erykah Badu, Branford Marsalis, and others, which makes this album very radio friendly.

On top of the beat-boxing, the rhymin', the singing, and the guest appearances, Rahzel's videos are hot. "All I Know" is a journey through Rahzel's life—past, present, and future. Very comical and has a lot of break dancing in it, too. The second video, "Make The Music 2000," has cameos by Kool Herc and T.J. Swan, who originally did the vocals on "Make The Music With Your Mouth" by Biz Markie. This one has break dancers doing their thing at a train station. Can't get much more hip-hop than that!

Rahzel is here to bring hip-hop back to life. He is going to save Rap music and show that beat-boxing deserves to be recognized as the fifth element of hip-hop.

—JUSTIN TORRES

TRIPLE A

Shannon Cuffman
ARISTA

Reviews say she has Joplin-like style, calling her blues delivery the best new act from the Twin Cities. Not unlike another Fargo, North Dakota native (like Jonny Lang, whom she enlisted to record on her new album), she rips some great guitar licks, too! She's finished recording her debut album and has signed to Arista records. Cuffman has begun home schooling but she tends to learn on the road, as she hears her onstage chops and soaks in everything she can learn about music and the business.

—KENT ZIMMERMANN
STATION NEWS

- Changes at Clear Channel-Columbus, as WClI PD Todd Shannon is upped to OM and adds oversight responsibilities for sister Alternative WZZZ; he also assumes regional corporate programming duties. Concurrently, WNCI APD/MD Neal Sharpe is upped to PD.

- As rumored, KKBX (The Beat)-L.A. morning talent John London segues to sister Jammin Oldies KCMG (Mega 100), effective August 30, setting the stage for the long-rumored Dr./De/Ed Lover west coast reunion at The Beat. Stay tuned!

- PD Tom "Jammer" Naylor transfers from American General Media Rhythmic KWWV (Kiss 99.7)-San Luis Obispo to sister Rhythmic KYLZ (Wild 106) and Rhythmic Oldies KCMG (Mega 95.5)-Albuquerque, replacing PD MC Scrappy and APD/MD Marino.

Naylor will continue to program KWWV by remote control, with the help of on-site APD/MD Tommy Del Rio. "Wild 106 MD Rob Royale is now Interim APD/MD," says Naylor, who will do noon-3 p.m., while current midday Chuey takes afternoons. Naylor needs a morning show ASAP. KYLZ, 4125 Carlisle NE, Albuquerque, NM 87107.

PEOPLE:

- KZQZ (295-7)-San Francisco morning talent Fernando Ventura returns to his former station, KHH-F-Austin, for mornings, teaming with fellow KHH alumni Genny Layne, most recently at WXMI (Max 95.7)-Philly. The new team replaces Karen Claus and Jessie Cortez. Third morning show teammate Mike McCay is named Imaging Director and moves to 10 a.m.-noon. Another Max vet, Bobbie Smith, joins for overnight/Music Coordinator.

Expect a new morning show announcement by the time you read this.

- Across the street, veteran Top 40-turned-Country programmer Dene Hallam (ex-KKBB-Houston) has resurfaced as PD of Country KYCJ-San Francisco, replacing Tim Jordan.

- KGQI-Riverside personality Bobby Sato is upped from overnights to nights and Production Director; "Jason" is now permanent in overnights.

- KIXY-San Angelo midday personality Jeff "Hitman" DeWitt adds MD stripes, replacing Darren Taylor, who segues to Sunburst Hot A/C Mix 104-College Station. DeWitt was formerly PD of KBFM-McAllen-Brownsville.

- KBKS (Kiss 106.1)-Seattle late nighter Candy moves up to nights as weekend/swing jock. Scary Jerry Kelly is upped to Music Coordinator/late nights.

- Erik Johnson, PD of Journal Rhythmic Top 40 KQCH (Channel 977)-Omaha, lures Trisha Hume away from sister KEZQ and names her Promotion Director.

FORMAT NEWS:

- Citadel Modern A/C KLAL (Alice@107.7)-Little Rock flips to Top 40, head-to-head against crosstown KGAR (Q100) and KHTE (K-Hit). PD Rob Walker and Alice staff remain in the house. "The Fat Guy" joins from WKSL-Memphis for nights, replacing Neil Kelly, and Heather Brown from KMMX-Lubbock joins as morning sidekick, teaming with D.C. McGhee.

- Bonneville Top 40 KZQZ (Z95.7)-San Francisco is staging its own radio version of MTV's successful "Fan-atic!" show," in what PD Mark Adams says gives the station "the opportunity to give our insure, psychotic listeners a chance to get much closer to their idols than their current court order will allow.

"In order to qualify, people have to write us...in 100 words or less...why they feel they are the Bay Area's biggest Fanatic. A 'Blue Ribbon Panel' then will assess the most interesting and impassioned responses," says Adams. When pressed on the "Blue Ribbon Panel" crap, he breaks down and admits, "OK, I'll tell you...it's me and whoever happens to be walking by my office so I can yell out. Hey, listen to this crackpot!" Adams says the record labels have been extremely cooperative, letting their valuable artists on the air with a fan and a friend. When asked how long he plans to continue this promotional aggravation, Adams is philosophical: "We'll keep doing it until we completely burn out the concept and have to steal something else from MTV," he says.

Adams gives full credit of the concept to MD Lara Scott who, he says, "was stalking Joey McIntyre when she actually thought of the idea, no doubt as a way of legitimizing this whole sordid business." Previous victims... er, artists have included 98°, Christina Aguilera, and Enrique Iglesias. "This week's target is Jordan Knight," says Adams.

But wait, there's more.

It's a time-honored radio tradition that allows ordinary civilians to humiliate themselves for free goods and services and, again, Z95.7 stands at the forefront: "What Would You Do To Get Backstage with "NSYNC?" just sets off the old alarm bells, doesn't it? A couple of people made a human sundae on the front steps of the station," Adams relates. A mom showed up in a mini-van full of kids, and she had painted "NSYNC album art all over the van. And this wasn't the washable stuff...this was spraypaint...a real serious commitment." The eventual winner? "A woman who showed up at the station and washed her hair in the ladies' room toilet, live on the air...You know the drill: father, brush, repeat."

Fans Available in Large, Extra Large, and Irregular

PROMORAMA

BY KEVIN CARTER

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KMEL's All Star Summer Jam

Naughty By Nature hangs with assorted KMEL folks. (L-R) Chuy Gomez, PD Joey Arbagey, and air talent Rosary.

Frantic KMEL staffers surround Busta Rhymes in a desperate attempt to coax him out of his shell. Pictured from left: Rosary, Foxzee Brown, Chuy Gomez, and Franzen.
**GavinTOP40**

**Not a bad week for Lou, if you consider an extra 1000+ spins this week a huge accomplishment...**

1. **LOU BEGA** - Mambo #5 (RCA) **1176 +987 77**
2. **MIRANDA LAMBERT** - Boy (RCA) **2203 +897 76**
3. **CHRIS GAINES** - Lost In You (Capitol) **2007 +1497 76**
4. **MERYL COSGROVE** - I'll Be Missing You (Motown) **1972 +1437 77**
5. **BRENTY TREMBLAY** - Scoot (Snuff Records) **1957 +1431 77**
6. **MELISSA RICHARDS** - Have You Ever Loved A Girl (Atlantic) **1908 +1351 77**
7. **SPENCER O'NEAL** - The Devil In Me (Columbia) **1890 +1291 78**
8. **SARAH MCLACHLAN** - The First Time (Atlantic) **1871 +1291 78**
9. **BART MANN** - Where My Girls At (Motown) **1868 +1241 77**
10. **CARLTON KENNEDY** - A Million Miles (Columbia) **1857 +1191 77**
11. **STEVE ANGELO** - Escape (MCA) **1830 +1101 77**
12. **MARTY HUSTON** - Almost Perfect (Atlantic) **1814 +1051 78**
13. **JORDAN KNIGHT** - I Could Never Take The Love You Need (Columbia) **1801 +991 78**

**Top40 CHARTBOUND**

**SPINS**

1. **CHRIS GAINES** - Lost In You (Capitol) **1176 +987 77**
2. **MERYL COSGROVE** - I'll Be Missing You (Motown) **2007 +1497 76**
3. **BRENTY TREMBLAY** - Scoot (Snuff Records) **1957 +1431 77**
4. **MELISSA RICHARDS** - Have You Ever Loved A Girl (Atlantic) **1972 +1437 76**
5. **SARAH MCLACHLAN** - The First Time (Atlantic) **1908 +1351 77**
6. **BART MANN** - Where My Girls At (Motown) **1890 +1291 77**
7. **CARLTON KENNEDY** - A Million Miles (Columbia) **1868 +1241 77**
8. **STEVE ANGELO** - Escape (MCA) **1857 +1191 77**
9. **MARTY HUSTON** - Almost Perfect (Atlantic) **1830 +1101 78**
10. **JORDAN KNIGHT** - I Could Never Take The Love You Need (Columbia) **1801 +991 78**

**SPINS + TREND**

1. **LOU BEGA** - Mambo #5 (RCA) **2153 +1008 77**
2. **MIRANDA LAMBERT** - Boy (RCA) **2203 +897 76**
3. **CHRIS GAINES** - Lost In You (Capitol) **2007 +1497 76**
4. **MERYL COSGROVE** - I'll Be Missing You (Motown) **1972 +1437 76**
5. **BRENTY TREMBLAY** - Scoot (Snuff Records) **1957 +1431 77**
6. **MELISSA RICHARDS** - Have You Ever Loved A Girl (Atlantic) **1908 +1351 77**
7. **SARAH MCLACHLAN** - The First Time (Atlantic) **1871 +1291 78**
8. **BART MANN** - Where My Girls At (Motown) **1868 +1241 77**
9. **CARLTON KENNEDY** - A Million Miles (Columbia) **1857 +1191 77**
10. **MARTY HUSTON** - Almost Perfect (Atlantic) **1830 +1101 78**

**Top40 RECURRENTS**

**SPINS**

1. **PEARL JAM** - Last Kiss (Epic) **4709**
2. **BLESSID UNION OF SOULS** - Hey, Leonardo (She Likes Me...) (PushV2) **3097**
3. **CITIZEN KING** - Better Days (& The Bottom...) (Warner Bros.) **3069**
4. **BRITNEY SPEARS** - Sometimes (Jive) **1591**
5. **EDWIN McCAIN** - I Could Not Ask For More (Jive) **1581**
6. **GOO GOO DOLLS** - Slide (Warner Bros.) **1476**
7. **MADONNA** - Beautiful Stranger (Maverick/Warner Bros.) **1397**
8. **WILL SMITH** - Wild, Wild West (Overbrook/Interscope/Columbia) **1389**
9. **SIXPENCE NONE THE RICHER** - Kiss Me (Squint/EGG) **1294**

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RCA
### GavinTOP40

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

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<th>LW</th>
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<td>SMASH MOUTH - All Star (Interscope)</td>
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<td>BACKSTREET BOYS - I Want It That Way (Live)</td>
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<td>KITS - Where My Girls At (Motown)</td>
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<td>WOJA - Better Days &amp; The Bottom (Warner Bros.)</td>
<td>1256</td>
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<td>FASTBALL - Out Of My Head (Hollywood)</td>
<td>1225</td>
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<td>TLC - Unpretty (LaFace/Arista)</td>
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<td>RICKY MARTIN - She's All I Ever Had (CD/CGR)</td>
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### SnapSHOTS

**Cool gig, Hot 97: WQHT (Hot 97)-New York PO Tracy Cloherty has a challenging career opportunity at Emmis-New York.**

* "We're looking for a Talent Coordinator to book guests for the morning shows of both Hot 97 & WRKS (Kiss FM)," she says. "This is a full-time position with good benefits, and I would prefer to find someone in radio or with experience in a related field, like a publicist or someone who books talent for a night club," she says. This person will replace Pla James, who moves to Columbia/Tribal Pictures in LA. If you know someone (or if you are someone), reach out to Cloherty at Emmis-New York, 355 Hudson Street, 7th Floor, New York, NY 10014 or email your scary qualifications to: tcloherty@emmisny.emmis.com.

**Notable Quotation**

* "It's 'put-up' or 'shut-up' time." — Tom Naylor, new PO of KYLZ-Albuquerque on the competitive battle he just stepped into.

* A couple of people made a human sundae on the front steps of the station." — Just an average day for KQZQ-San Francisco PD Mark Adams during his "What Would You Do To Get Backstage with "N Sync" promotion.

* People are still yanking udders and winning cash." — KOKS-Denver PO Cat Collins, attempting to describe his current "Cash Cow" campaign.

* We have a 33.3 share persons 18-34...isn't that just stupid?" — KIYX-San Angelo PD David Carr on his station's ridiculous Spring book.

* I'm still wondering what the hell they were thinking." — Newly-crowned WNCN-Columbus PD Neal Sharpe on the thought process leading up to his promotion.

**Image Is Everything: AMFM, Inc.** — Hartford needs a killer imaging/production pro to cover Top 40 WKSS (Kiss 95.7), Alternative WMRO, and Classic Rock WHCN. * "We're not looking for much — just innovative, creative, goosebump-inducing production...Voice talent would be a plus," says Kiss PD Tracy Austin. Hold on, here comes the big finish: "If you want your work heard in four states, by over a million people who travel the New York-Boston corridor, here's your shot. We need you yesterday;" Austin sobs into her pillow, If you know anyone who qualifies, or if you would really enjoy getting some pain-in-the-ass out of your market, e-mail tracayustin@amfm.com. Anyone else, rush your best stuff to: Tracy Austin, WKSS, 10 Columbus Blvd., Hartford, CT 06106 EOE.

In conjunction with KGIG-Riverside's upcoming 20th anniversary, PD Mark Feber is putting out an A.PB. for any former employees. "We want you to share your memories about anything crazy, weird or cool that happened to you," says Feber. Contact MD Jesse Duran @ 909-684-1991 to set up a phoner. Completed vignettes will run Labor Day Weekend, leading up to the station's 20th Anniversary concert on September 11.
"The record I'm screaming about these days is 'Angels' by Robbie Williams. It's gonna be huge."

—Neal Sharpe, PD, WNCI-Columbus
Hot Nix:

Word From the Street

BY MICHAEL NIXON

Last week I mentioned how much fun everyone was having in La-La Land prior to the Source Awards, and then all hell broke loose. L.A. got buck wild! It seems that many visiting artists were doing on-air interviews, boasting about how much ICE they were rockin'. The Li La Gang Bangas got with the program and let fools know what 50 Cent (Columbia) is really talkin' about on his single, "How To Rob!" Both Krazie Bone and Noreaga got their jewels lifted, Chris Webber got shot at, and there were numerous complaints of theft from Source guests who stayed at prestigious Beverly Hills and Hollywood hotels.

But on a good note, the Source Awards television ratings were excellent. The adult 18-34 market share rating was #1 in New York and Miami, and #3 in Los Angeles.

The negative storm was overshadowed the day after the Source Awards at "A Day In The West: a West Coast Urban Culture Summit to Celebrate Hip-Hop History 1980-1999." "A Day In The West" was a meeting near downtown Los Angeles of west coast artist spanning the entire history of hip-hop music, documenting and archiving the important role that the west coast has played in hip-hop, and celebrating nearly two decades of urban culture. The event was highlighted with a commemorative group photo that included Snoop Dog, Dr. Dre, Cypress Hill, Warren G., Rodney O and Joe Cooley, YoYo, Tone Loc, Xzibit, King Tee, Tha Alkaholiks, RBX, DJ Yella and Ren, Daz, WC & Tha Madd Circle, Soopally, DeFari, Lynch Mob, Arabian Prince, JJ Fad, Mellow Man Ace, Rage, Candyman, Nefertiti, Saafir, Trey & Fat Lip of Pharcyde, Luniz, Money B, E-40, Mac Mall, Dru Down, Spice 1, Rappin 4 Tay, Coolio, Def Jef, Snake Puppy of L.A. Dream Team, Lonzo, Above The Law, Bad Azz and too many more to mention. Among those faces conspicuously absent were Ice Cube, Mack 10, DJ Quik, and Too Short.

It was an atmosphere of respect, peace, and reflection to also remember the artists who have tragically lost their lives during the preceding years. Props to Jazzy Jasmine Vega and her crew on a monumental success.

If you want to get at me, call the GAVIN hotline: (3) 798-0024.
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LAST EMPEROR

“Echo Leader” (Hi-Rise/Landspeed)

“Track this is immensely enjoyable. The guitar sample is fresh and the lyrics are sharp. How do I become an ‘Echo Leader’ in the Last Emperor’s Rebel Alliance?”

—Arun Thomas, WTJU-Charlottesville, Va.

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SEVERE feat. OC - "If Words Could Kill/My Way" (Landspeed)

BX representative Severe steps on the scene with a double-edged banger for the underground heads. “If Words Could Kill” featuring OC is the definite winner here, with OC & Severe complementing each other well with the verbatims. “My Way,” featuring Regimen, is not as strong as the a-side, but it is still worthy of a few spins. Both tracks are produced by possible producer of the year the Alchemist, making the record worth checking for strictly for the beats.

—J Grand
OL' DIRTY BASTARD

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Coach Red Holzman was a believer in basketball defense. Red believed that hard-nosed defense not only won big games but, more important, it forced players to develop solidarity as a team. On defense everybody has the same mission—stopping the enemy—and you can’t do that alone. Phil Jackson, who played for Holzman, adds that on defense, “Players also become more attuned to each other. And the joy they experience working in harmony is a powerful motivating force that comes from deep within. Selflessness is the soul of teamwork.”

In today’s changing radio environment, wise leaders need to remain flexible. Just as the mind and body stay young and vital by increasing their flexibility, a great coach who values suppleness will easily adjust to change. If you’re still holding on to notions of control and inflexibility, you are working out of an ancient model and are destined to fail.

You can’t lead people unless they are willing to follow you. To gain that willingness, you must inspire them to trust you with their well-being. In order to really lead you have to learn to follow your players and stay in touch with them day-to-day. By seeing their perspective, you remain closer to the process, the product, and your customers.

Remember that a station exists in a complex educational, social, and economic system that is not just responsible to stockholders but to the employees, the customers (t.k.a. listeners), and the community at large. If your coaching style embraces this delicate balance, your team will sense that you truly understand—and each of them will give selflessly to the whole.

THE MUSIC MEETING

Music Director: Job Description

BY QUINCY MCCOY

Who makes a good music director? Is it the computer nerd who is very proficient with music scheduling programs? Is it the jock who loves music and spends all his or her free time at concerts and record stores? Is it the person who understands the PD’s vision for the station and can interpret it musically to the target demo? Is it the person at the station with good ears and people skills? Or is it someone who is research oriented? Maybe someone with great marketing skills? Chances are, the answer is someone with a combination of all these qualities.

For the last three months I’ve been asking MDs what is the most important quality they possess that helps them execute their job. The answers have been as varied as much as the different markets the music directors hailed from. A few said that listening was their strong suit. Others said that organizing and being detail-oriented was most important. But almost all of them said that executing the vision of the PD was their top priority. Essentially, believing in and helping create the sound of the station that the PD has articulated.

In radio today, with its obsessive dependence on research, it was interesting to find that every MD and PD I interviewed said research is useless when it came to adding new music. They also admitted that research such as call out and audiometrics testing was dear to them and useful in their programming, but insisted that gut instinct was still the bottom line when it came to adding new music. One MD put it: “Let’s say it’s 50 percent gut and 50 percent research. I think most of the new records that get on are because of gut. If you really know your market and your music, you can feel it when something is really gonna be a hit.” Another MD echoed that idea this way: “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.”

Maybe MDs need to have a split personality. Maybe the best of them are those rare people who can access both sides of their brain at will. They use the left side to deal with the analytical material of the job and the right side to deal with intuition and innovation, and to understand how the creativity of music affects people.

When I asked PDs what quality was essential in an MD, their answers didn’t vary much. They wanted someone in the target demo, someone who really knows the market, and someone with a passion for the station.

ARTIST PROFILE

TRINA & TAMARA

CURRENT RELEASE: “What’d You Come Here For” from Trina & Tamara

LABEL: Columbia

HOMETOWN: The sisters spent their formative years in Gary, Indiana before moving to Philadelphia in the early ’80s.

WORK EXPERIENCE: Although this is their debut album, Trina & Tamara have a stellar resume to their credit. Blandy, Something for the People, Deborah Cox, Aaron Hall, Heavy D., and Adina Howard are some of the artists that have benefited from the duo’s vocal and writing talents. Most recently, they were featured on Jermaine Dupri’s “Lay You Down,” from his platinum album Life in 1472.

ON GROWING UP IN A MUSICAL HOUSEHOLD: “I can’t remember a time when there wasn’t music in our house. It was imbedded in us. Mom had her own group and she often took us to see her performances. Once she found out we could sing, she entered us in every local talent contest she could!" says Trina.

THE ROAD TO FAME: When the family relocated to Philadelphia in 1983, Trina and Tamara, along with their mother and now-famous recording artist brother Jesse Powell, began performing under the name Sheer Joy. The family later returned to Indiana so the kids could attend a performing arts school, after which the sisters followed Jesse to Los Angeles. It was here that they lent a hand on various artists’ projects before beginning their own.
Runaway smash.

YOU'RE THE ONLY ONE FOR ME

ALLURE

JULIA ROBERTS RICHARD GERE

RUNAWAY BRIDE

MUSIC FROM THE MOTION PICTURE

Impacting Radio 8/31

Produced and Arranged by Soulshock & Karlin for Soulpower Productions
Management: Christina Davis
Allure appears courtesy of C2 Records


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### Great Radio:

"If you think you've read all McCoy has to say about triggering creativity from every breathing person at your station... and the dizzying changes brought on by consolidation and technology, you've got another think—and one hell of a book—coming." —Ben Fong-Torres

### Q File

**Charles Warfield**

**Senior VP Urban Regional Operations, Chancellor Media**

Warfield's new position within the Chancellor corporate structure may be the most important job in the Urban Landscape today. To me, this post is reminiscent of Jackie Robinson entering baseball, in that it's a breakthrough that has a heavy responsibility attached to it. As it was with Jackie, I believe much depends on how well Warfield performs under pressure. Like Jackie, he could be the first and last, or a hero who opens doors for all the rest to follow.

Since consolidation, one of the biggest concerns of black radio professionals who work for large broadcasting companies is whether they will be able to rise to top management positions. Also, with the elimination of EEO hiring requirements, will companies turn their backs on women and minorities trying to enter the radio's small fraternity?

Warfield is the perfect guy to handle this load. A seasoned broadcaster and veteran general manager who has worked both sides of the fence, he was GM at Inner City Broadcasting's WRLS/FM in New York when that black-owned company was at the peak of its power. He had an even longer run keeping Kiss FM (WKRS) Number One in the Big Apple when it was owned by Summit Broadcasting.

Given today's consolidation and economic-driven challenges, how can black broadcasters stay vital in the radio industry? "I wish I had a crystal ball and could see a brighter future for black ownership," Warfield says.

"As this industry continues to consolidate, if you're not going to be a major player with cluster strength or format dominance in a marketplace, how can you compete long term? Then again, I think there is still a role for us in terms of managing these properties. Because there will always be an interest in programming to our community, and I think we should have a role in that."

The survival of black jobs and ownership in the broadcast industry will require the determined efforts of all of us involved in the business, Warfield warns. "There are many broadcasters who will continue to follow the spirit of the FCC's EEO regulations and seek the most qualified black and female employees," he says. "Not only is it the right thing to do, but it's good business to employ a workforce that is representative of the national landscape."

### Top 20 Hi's In The Top 20 Markets

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**Quincy McCoy's**

*No Static: A Guide to Creative Radio Programming* shows how your station's success depends on putting personality and fun on the air. And it shows you how to build the team to do it.

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The way it sounds and the way it feels on the radio station is incredible. I think this is going to be the one!—WJLB PD, Michael Saunders on the new Kevon Edmonds hit "24/7."
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Johnny Chiang Is KOST’s New PD

Johnny Chiang has been with the station since 1994 and succeeds veteran programmer Jhani Kaye, who stepped down earlier this year, but remains on board as a consultant to the station.

Chiang has been trained over the last five years by the best in the business. When it came down to it, the most qualified person for the job was right here in the building.

KOST VP/GM Howard Neal says of the appointment, "We had a number of outstanding candidates for what is one of the highest profile and toughest jobs in radio. Johnny Chiang is loyal, talented, and has been one of the brightest minds in the business."

KOST’s business.

Impact dating

August 30 & 31
Tori Amos “1000 Oceans” (Atlantic), Hot/Modern Sarah Brightman “Dust In the Wind” (Angel), Mainstream Danielle Briscoe “I’ve Had It” (RCA), Hot/Modern

Gavin offices will be closed Monday, September 6 in observance of the Labor Day holiday. Hot AC & Mainstream AC playlist reports will be accepted from 9 a.m.-4 p.m. on Friday, September 3 and Tuesday, September 7. If you are freezing your list that week, please notify us at (415) 495-1900 or via fax at (415) 495-2560. Thank you.

Have You Checked Out RadioResearch.com?

If you were a recent Conclave College attendee and registered your email address with them, you should have received a follow-up survey courtesy of www.ResearchRadio.com. The company, which was created three years ago, is the brainchild of radio and research veteran Bill Troy, who has joined forces with radio veteran and now VP, Marketing Jonathan Little. Little recently sat down with Gavin to give us an overview of this new and immediate way to find out more about your listeners’ tastes via the Internet.

He explains, “The three main things we provide programmers is the ability to test up to 30 songs a week in RealAudio, perceptual research, and mass email database marketing where you can do things such as emailing a weekly station newsletter or something simpler like sending out announcements regarding an upcoming contest or a live broadcast.”

Of those that participate, Little says, “The people that join your listener advisory board” via your station Web site and participate in the music tests or perceptual research we conduct take this seriously because they’re patrons—P1s who love your radio station. Their incentive in participating is that this is their favorite station and they want it to be the best that it can be.”

Little adds, “Our system is fast, completely effective, and inexpensive. What managers are telling us is that after they’ve used the system for awhile, one of the neatest aspects is that it creates a bonding with their core audience. It’s like you’re conducting a programming meeting and you’ve now added a chair for the listener to attend.”

Testimonial speaking, two happy consumers of RadioResearch.com are KFMB/FM (Star 100.7)-San Diego PD Scott Sands and WMGN/FM-Madison PD Pat O’Neill. Sands tells us, “I love the flexibility that we have with this system. At any given moment, if I need fresh research information, I can send out a new test and have a new cycle of research back that afternoon. Best of all, it’s a great way to get listeners to interact with us through our Web site.” On comparing the results with other standard research methods, Sands adds, “For six or seven months we were using this along with regular call-out, and aside from the fact that since this panel has more active listeners, some of the titles burn faster, but in comparing the two methods, they’re dead-on accurate.”

O’Neill tells us, “I’m very happy with the quick turnaround on the perceptual research questions we ask. I can immediately receive feedback from listeners on everything from specialty or weekend programming to the contests we run. Being able to target an email message to them is super valuable. They like the process of being asked to be part of our ‘listener advisory board.’ It’s like being in a club. They like having an instant dialogue with us.”

To learn more, log onto www.ResearchRadio.com, or call Jonathan Little at (608) 271-8884 or email him at jllittle@researchradio.com.
A name you'll always remember...

...A voice you'll never forget

Angel In Your Eyes

Evie Sands

#2 Most Added - New Music Weekly,
#6 Most Added - Gavin
#13 Most Added - FMQB

From the critically acclaimed album
"Women In Prison"

Produced by Chip Taylor - Al Gorgenic Tommy Spurlock

Train Wreck Records

AC Promotion
Larry Weir
National Record Promotion
(323) 656-5154

Triple A Promotion
Peter Hay
Twin Vision
(800) 899-4464
1. **GARTh BROOKS** - "What a Wonderful World (Atlantic)"

2. **ERIC CLAPTON** - "Blue Eyes Blue (Reprise/Columbia)"

3. **BRYAN ADAMS** - "She's All I Ever Had (2J/CRG)"

4. **PHIL COLLINS** - "One Week (RCA)"

5. **JONI MITCHELL** - "Blue Eyes Blue (Atlantic/Blitz)"

6. **KODY WEST** - "I'm Do Christ (You)"

7. **ALAN JACKSON** - "The Little Drummer Boy (MCA)"

8. **LONESTAR** - "That's The Way (Atlantic/Blitz)"

9. **ROGER STODDARD** - "In the Wind (Atlantic)"

10. **CHRIS GAINES** - "Livin' on a Prayer (Atlantic/Blitz)"

11. **RIcky MARTIN** - "I'm Still the One (Island Def Jams Music Group)"

12. **JIMMY BUFFETT** - "Sorry To Grow Up (Atlantic/Blitz)"

13. **MARIAH CAREY** - "Butterfly (Columbia/CRG)"

14. **JENNIFER LOPEZ** - "If I Stay (Jive)"

15. **LEANN RIMES** - "How Do I Love You (Atlantic/Blitz)"

16. **AEROSMITH** - "Cradle (Geffen)

17. **BEE GEES** - "How Can You Expect Me to Love Again (Columbia/CRG)"

18. **ROCKY MOUNTAIN WOMEN** - "Living La Vida Loca (Columbia/CRG)"

19. **MARC ANTHONY** - "I Need To Know (Columbia/CRG)"

20. **CHRISTINA AGuilera** - "Turn Me Loose (Interscope)

21. **RICKY MARTIN** - "You're Still The One (Columbia/CRG)"

22. **MCCARTNEY/MILLS** - "Fame (Atlantic/Blitz)"

23. **KENNY G** - "Brand New Angel (Atlantic/Blitz)"

24. **T. ROWE PRICE** - "Do You Know Where You're Going To (Atlantic/Blitz)"

25. **KATE BOSWORTH** - "A Room With A View (Atlantic/Blitz)"


27. **BENNY MARDONES** - "I Need To Know (Atlantic/Blitz)"

28. **SHANIA TWAIN** - "That's The Way (Atlantic/Blitz)"

29. **RICKY MARTIN** - "Livin' On A Prayer (Atlantic/Blitz)"

30. **LEANN RIMES** - "Butterfly (Columbia/CRG)"

31. **LONESTAR** - "That's The Way (Atlantic/Blitz)"

32. **JEREMY ROBYN** - "How Can You Expect Me To Love Again (Columbia/CRG)"

33. **MIKE+ALLISON** - "Angel (Atlantic/Blitz)"

34. **CRAIG BARRATT** - "The Girl I Love (Atlantic/Blitz)"

35. **JERICHO CROW** - "Gotta Try (Atlantic/Blitz)"

36. **RICKY MARTIN** - "I'm Still The One (Island Def Jams Music Group)"

37. **JOSHUA BOWEN** - "I Need To Know (Atlantic/Blitz)"

38. **T. ROWE PRICE** - "Do You Know Where You're Going To (Atlantic/Blitz)"


40. **BENNY MARDONES** - "I Need To Know (Atlantic/Blitz)"

41. **SHANIA TWAIN** - "That's The Way (Atlantic/Blitz)"

42. **RICKY MARTIN** - "Livin' On A Prayer (Atlantic/Blitz)"

43. **LEANN RIMES** - "Butterfly (Columbia/CRG)"

44. **T. ROWE PRICE** - "Do You Know Where You're Going To (Atlantic/Blitz)"

45. **JERRY JORDAN** - "The Way You Look Tonight (Atlantic/Blitz)"

46. **BENNY MARDONES** - "I Need To Know (Atlantic/Blitz)"

47. **SHANIA TWAIN** - "That's The Way (Atlantic/Blitz)"

48. **RICKY MARTIN** - "Livin' On A Prayer (Atlantic/Blitz)"

49. **LEANN RIMES** - "Butterfly (Columbia/CRG)"

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68. **T. ROWE PRICE** - "Do You Know Where You're Going To (Atlantic/Blitz)"

69. **JERRY JORDAN** - "The Way You Look Tonight (Atlantic/Blitz)"

70. **BENNY MARDONES** - "I Need To Know (Atlantic/Blitz)"
GavinHotAC

HotAC

SPINS

LOU BEGA - Mambo #5 (RCA) 3239 3264 -25 80
SUGAR RAY - Someday (Lava/Atlantic) 3001 2969 +12 81
LEN - Steal My Sunshine (Epix/550 Music) 2553 2494 +59 79
SANTANA feat. ROB THOMAS - Smooth (Arista) 2273 2534 -261 80
SIXPENCE NONE THE RICHER - There She Goes (Squint/EEG) 2239 1996 +243 71
ERIC CLAPTON - Blue Eyes (Reprise/Columbia) 2151 2143 + 8 71
RICKY MARTIN - She's All I Ever Had (C2/CRG) 1967 2033 -66 73
RED HOT CHILI PEPPERS - Scar Tissue (Warner Bros.) 1871 1981 -110 79
BACKSTREET BOYS - I Want It That Way (Live) 1731 1701 +30 51
TAL BACMAN - She's So High (Columbia/CRG) 1676 1665 +11 70
GOO GOO DOLLS - Black balloon (Warner Bros.)

Without question, Lou is burning up the phones across the pop spectrum.

Seeing 50+ spins at KFMB, KSRZ, KQMB, WMX, WPJL, and KBBT.

POCKET SIZE - Walking (Atlantic) 1652 1639 +3 55
LUCIOUS JACKSON - Lady Fingers (Grand Royal/ Capitol) 1614 1471 +143 60
DIDO - Here With Me (Arista) 1499 1601 -102 60
SANTANA feat. ROB THOMAS - Smooth (Arista) 1391 1442 -51 53
MADONNA - Beautiful Stranger (Maverick/Reprise) 1249 1144 +105 55
ERIC CLAPTON - Blue Eyes (Reprise/Columbia) 1164 1123 +41 41
LEON - Steal My Sunshine (Epix/550 Music) 1129 965 +164 42
PHIL COLLINS - You'll Be In My Heart (Walt Disney/Hollywood) 1119 1139 -20 45
LOU BEGA - Mambo #5 (RCA)

HotAC CHARTBOUND

SPINS

POCKET SIZE - Walking (Atlantic) 105
LUCIOUS JACKSON - Lady Fingers (Grand Royal/ Capitol) 176
DIDO - Here With Me (Arista) 176
SHANIA TWAIN - You've Got A Way (IDJMG) 166
BACHELOR GIRL - Buses & Trains (Arista) 156
TLC - Unpretty (LaFace/Arista) 151
SPLENDER - Yeah, Whatever (C2/CRG) 149
CAKE - Let Me Go (Capricorn) 137
BREE SHARP - David Duchovny (Trauma) 136
TONIC - You Wanted More (Universal) 133

HotAC RECURRENTS

SPINS

MATCHBOX 20 - Back 2 Good (Lava/Atlantic) 1524
SUGAR RAY - Every Morning (Lava/Atlantic) 1522
SHANIA TWAIN - That Don't Impress Me Much (Island Def Jam Music Group) 1110
EAGLE EYE CHERRY - Save Tonight (Epic/WORK) 1039
Lenny Kravitz - Fly Away (Virgin) 990
RICKY MARTIN - Livin' La Vida Loca (C2/CRG) 931
NATALIE IMBRUGLIA - Torn (RCA) 926
GOO GOO DOLLS - Iris (Warner Bros.) 819
EVERLAST - What It's Like (Tommy Boy) 797
SHERYL CROW - My Favorite Mistake (A&M/Interscope) 774

G2 Most Added

ADDS

LOU BEGA - "Mambo #5" (RCA) 14
SIXPENCE NONE THE RICHER - "There She Goes" (Squint/EEG) 10
RICKY MARTIN - "She's All I Ever Had" (C2/CRG) 6
**TRAIN - "Meet Virginia" (Austar/Capitol) 5
**ERIC CLAPTON - "Blue Eyes" (Reprise/Columbia) 5
**MARIAH CAREY - "Heartbreakers" (Columbia/CRG) 5

G2 Spin CREASE

SPINS

SIXPENCE NONE THE RICHER - "There She Goes" (Squint/EEG) +314
RED HOT CHILI PEPPERS - "Scar Tissue" (Warner Bros.) +153
LOU BEGA - "Mambo #5" (RCA) +128
SMASH MOUTH - "All Star" (Interscope) +116
CITIZEN KING - "Better Days (And the Bottom...)" (Warner Bros.) +108

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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-MEDIABASE STATIONS.

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www.americanradiohistory.com
BELIEVING IN PAULA. "It's a one-listen record for me," says Dana Lundon, MD of WKQI (90.5). Detroit talking about the Paula Cole Band's "I Believe In Love" (Image/Warner Bros.). She continues, "The women around the station love it! I love the song because it's different, but it's still Paula." Promotionally speaking, the station just wrapped up its "Summer Beach House Jam"—guess the songs to win a week in the house located on Sutton's Bay, just five hours north of the Motor City.

MIRANDA SHAKES, RATTLES, & ROLLS. From the home of Dave Shakes, VP for Alan Burns & Associates. Daddy Shakes tells Gavin, "Four year-old Miranda Shakes saw her first rock concert August 19, attending the Barenaked Ladies/Semisonic concert. With front row tickets in hand and Mom Shelley as her chaperone because Dad was...what else...on the road, her dancing captivated the bands onstage so much that Semisonic handed her the drumsticks after their set, and BNL's video crew showed her repeatedly through the night dancing on the video screen. Dave adds; "Miranda's always loved BNL and I'm glad 'Call & Answer' is testing, so there's peace in my house."

TV ALERTS. Gavin Country Editor Jamie Matteson shares that Capitol Records superstar Garth Brooks will perform his Chris Gaines material on an upcoming NBC Television special on September 29. VH1 has also been persuaded by Brooks to produce a Behind the Music mock-documentary on the character...and courtesy of Interscope's Scott Emerson, we learn that Sheryl Crow will be performing a show in Central Park to be broadcast on the Fox Network on September 14th. It will be called Sheryl Crow and Friends and will feature superstar acts singing Sheryl Crow songs.

MORNING STAR NEEDED. Star 99 (KJOY). Stockton, Calif. is seeking its next morning star. If you're a mature team player with a big market voice and possess an understanding of women 35+ topics, then send your T&Ds to Star 99/Morning Show, 6820 Pacific Avenue, #2; Stockton, CA 95207.

CLEVELAND HAS A NEW LISTENER. Gavin Sends congrats out to WDOK-Cleveland APD Scott Miller and wife, Meghan on the birth of their daughter Kathryn Faye. Born August 18, Kathryn weighed in at 8 pounds-plus and is 21 inches long.

...AND GAVIN HAS A NEW READER. Editor Annette M. Li welcomes her niece to the world. Annette's sister Jane and brother-in-law Gerry are the proud parents of Allison May Starks. Born August 23, weighing 8 lbs., 9 oz. and 21 inches long.

VEGAS FLASH. On the heels of MD Terrie Springs returning to Denver (Gavin, August 16), KMZQ-Las Vegas PD Burke Allen also exits the Mainstream A/C station citing philosophical differences. Duncan Payton, PD of sister Modern A/C KMXB is named Interim PD.
**STATION NEWS**

*PD John Duncan is moving on to pursue other interests,* Y-107-Los Angeles GM David Howard says, adding, "In the meantime, APD Mike Halloran and MD Mike Savage will be handling day-to-day operations." Howard is searching for Duncan's replacement: "My timetable is 30 to 45 days, and we already have many great applicants due to our company's search for the Phoenix opening," Contact Howard at Y-107, 1888 Century Park East, Ste 200, Los Angeles, CA 90067.

*I've been busy stealing boxes from behind 7/11," laughs new WNFZ-Knoxville PD Dan Boyzk, adding, "That, and spending half of all the money I have on packing tape!" Boyzk's first day on the new job is August 30th. "I am really looking forward to working with the rock star talent there. It's an incredible operation that Craig Jacobus and Shane Cox have put together at Extreme Radio," says Boyzk, who most recently was at WBZU-Toledo.

It's been one week now for the newest team member of Mancow's Madhouse. Q-101's morning man welcomed a new co-host last Monday—Erin Carmen, who was most recently at WKRK-Detroit. Carmen replaced Tara Hogan, who left the Madhouse to take a position as Associate Producer of the Jenny Jones television program.

"Our 'Big Day Off' festival is September 24th at Meadow Music Theater in Hartford," reports WMRQ PD Dave Hill, who fills us in on the line-up: "We'll be having 311, Verve Pipe, Everclear, Guster, Uncle Ho, Liars, Inc., Chevelle, and a band from nearby Springfield, Staind."

**GiftHorse**

*Heather’s Arrest AIRPLAY NOW!*

**EARLY BELIEVERS:**
- KESO
- KFLZ
- KMBY
- KNSX
- WGBD

**SPECIALTY:**
- *R&R 19 AN 20*

*...this thing is taking off...*  
*...great phone action!*

--Rich Berlin md KMBY

*A true find!*

--Pat Berkery FMQB

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**KNRK-Portland Passes The Promotional Baton**

Earlier this year KNRK-Salt Lake City Program Director Mike Summers told me, "We are desperately trying to think of something new, every day." In the fickle world of Alternative, that is so true. The audience's seemingly insatiable appetite for new stimulation keeps both the programmer and the promotion departments busy night and day. One station that does a brilliant job of keeping the momentum going is KNRK-Portland. "I firmly believe in passing the baton from one event to the next," says the affable Mark Hamilton, who's served as program director at KNRK for the past five years. "I like to keep the focus on one event at a time. The listener just gets bombarded with positioning statements and slogans, so how much more can they really take in at one time? I like to have one major promotion going at all times and, when that is done, we almost immediately move on to something new."

An example of this "Pass The Baton" philosophy is the promotional schedule at 94.7 NRK the past couple of months. "In July, we spent the month promoting our festival, Big Stink 4," states Hamilton. "That was an amazing event—the night before, it was pouring, as it so often does in Portland. But then the day of the show, the weather was spectacular, 75 degrees, with only a slight breeze. Just wonderful. And the show went off without a hitch. Eighteen bands, two stages, and a dance club that featured some of today's top rhythmic acts, like Len, Molby, and the Freestylers. The climax of the day came when hometown heroes Everclear hit the main stage at sunset. There they were, silhouetted against the stage, and the crowd went nuts singing along with every song," reviews Hamilton. The following day Big Hamilton began promoting the station's next event, "Rock The River." "That is where we rent a boat and invite 600 listeners aboard to hear a band play live," he explains. "You can't buy a ticket; you can only win them from NRK. Last time the band was the Flys, and it was so much fun. The boat had to go back to dock three different times to re-stock on beer. For this year's 'Rock The River' cruise the band was Dowetail Joint, and they were just amazing. Again, the weather was unusually cooperative for Portland. It was 70 degrees in the evening, as we sailed up the Willamette River."

As the station promotional haton is passed yet again, what comes next? "The day after the 'Rock The River' cruise with Dowetail Joint, we started our 'Home Invasion' promotion," Hamilton continues. "On VH1, they are making such a big deal about the Goo Goo Dolls contest, where the band comes to play at your house. Well, we are bringing not one, but two bands to play at a winner's home. On the Sunday of Labor Day weekend, Cake and the Violent Femmes will be going to a listener's house to play one set each. We make a big deal out of it on the morning show, sending stunt guy Marconi to ten of the houses of the entrants to see which would make the best one for this 'Home Invasion,'" he says.

And the beat goes on for KNRK. "We've already planned another Cruise to follow up the Home Invasion," says Hamilton. "We also have something big planned for the Fall, which in turn will take us up to the announcement of our Christmas show. After that, I've told our promotion director, 'That's it! I want to keep the station entirely promotion and clutter-free for a while, so we can totally focus on the music.'" Speaking of the promotion director, that position would seem to be an extremely integral part of the execution of this "Pass the Baton" philosophy. "It really is good to have such an awesome person as Patty Pastor, who can handle all the stuff I throw at her."

laughs Hamilton.
STEREOPHONICS HEADLINE MORFA STADIUM SHOW (WALES, UK) 75,000 PEOPLE ATTEND!

"... Says Leslie Framm, PD/99X 'I've never left a concert 'speechless'... until now! When was the last concert you went to where the music really mattered? The fans couldn't get enough—they were mesmerized, with intense pride, till the last drop.'"

from the double-platinum UK album Performance & Cocktails out September 14th

Stereophonics

pick a part that's new

THE BIGGEST BAND IN BRITAIN NME
BEST NEW ARTIST BRIT AWARD (UK's GRAMMY)
BEST NEWCOMER MELODY MAKER
BEST NEW BAND KERRANG!

ALBUM IN STORES SEPT. 14TH

US TOUR BEGINS IN OCT

www.v2music.co
**Alternative Chart**

**Bold** = Single debut

<table>
<thead>
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**HyperACTIVE**

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**Alternative RECURRENTS**

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**ONLINE TRACKING SERVICES NOW ARE AVAILABLE UNTIL 12 NOON WEDNESDAY PACIFIC DAYLIGHT TIME.**
Cool Concert Review. “I’ve never left a concert speechless,” says 99X-Atlanta PD Leslie Fram after visiting the UK, and experiencing Stereophonics in their homeland. Fram continues her review. “They wear their bands like a badge of honor, and citizens of Wales definitely have pride and are over-joyed with the success of Stereophonics. The band members grew up in a small village and could have been anyone’s next-door neighbor. When was the last concert you went to where the music really mattered? The fans couldn’t get enough and were mesmerized to the last drop. When the band broke for the encore the big screens flashed photos of famous people from Wales like Tom Jones and Richard Burton. A play from a big Rugby tournament was also shown creating mass hysteria! The band reappeared to play three more songs and with eloquent timing at the last note a huge fireworks display began. This is what left all of us with a lump in our throats. After the fireworks, everyone starting singing the National Anthem and over 1000 people were proudly holding the Welsh flag singing at the top of their lungs.”

All She Could Say Before She Got Too Hungry. “We hired Graeme Nistler, who previously had been at the Edge in Detroit, for afternoons, completing our full-time staff,” says KXPK-Denver MD Melody Lee. On the Alternative tip, Ms. Lee says, “We pulled ‘All in the Family’ off the KROK record and it has Top Five phones! System of a Down is shredding the phone lines, as the Number One most requested, and sales are backing it up. Limp Bizkit is still going strong, as is Kid Rock.” Lee concludes her new music thoughts, with this morse, “I dig the Fenix TX – I think it’s a great sound to balance out the ‘cookie monster’ rock, without sacrificing the image of the station.”

Immediate Response. Last week in Gavin 24/7, we wrote of the various job openings in Sacramento. This week, KWOD PD Ron Bunce gives us the update. “We have just started to see some resumes and tapes come in,” says Bunce of his vacant afternoon drive and promotion director positions. And if that wasn’t enough, Bunce tells us, “We also have two part-time on-air openings!” Musically, Bunce says, “I love the new entire Filter CD, and the new Creed and 311 sound great.”

A Star Is Born? “We have just started running Dick Dale over at night,” says WAZZ-Columbus PD Matthew Harris. “His originating station is WPLA-Jacksonville, but he is cutting a show for us that is totally localized. Even though he hasn’t been in radio long, he is great and has that ‘shoot first, explain later’ attitude.” From the new music files, Harris is high on Live. “When a song like ‘The Dolphin’s Cry’ comes out, we really try to own it and give it a lot of spins, in the upper 40s or low 50s per week. Some others that are great are Jimmy’s Chicken Shack, which is a fun record, the more I hear the Chris Cornell on the air, the more I like it, and the new 311 is great!”

TUNED IN

War Rages In Our Nation’s Capitol

One of the original Alternative pionners is WHFS-Washington, but many in this format have no idea just how “alternative” former rock heavy competitor, WWDC, has become. DC-101 has ventured feet-first into Alternative territory, with an accent on the older demos. Meanwhile, in close-by Baltimore—where the WHS signal is equally strong—WIYY (98 Rock) is hanging on to their Active Rock mantle. To see where each station lives musically, and with the help of Mediabase monitoring, here’s a song-by-song comparison of the 5 and 6 p.m. hours from last Tuesday, August 24th.

WHFS

5 P.M.

LIVE The Dolphin’s Cry
NINE INCH NAILS Head Like A Hole
RED HOT CHILI PEPPERS Scar Tissue
GOOD GOO DOLLS Slide

HOLE Celebrity Skin
LIMP BIZKIT Noogie
SMASHING PUMPKINS 1979

6 P.M.

LENNY KRAVITZ American Woman
CREED Higher
BEASTIE BOYS Sabotage
EVERCLEAR Father of Mine

CAKE Let Me Go
NIRVANA Come As You Are

SUBLIME Bad Fish
LENNIE LIME My Sunshine

WWDC

5 P.M.

GREEN DAY When I Come Around
GREEN DAY Longview
COLLECTIVE SOUL No More, No Less

MARCY PLAYGROUND Sex & Candy
KID ROCK Bloodhounds
EVERCLEAR Santa Monica (Watch The . . .)
BLINK 182 What’s My Age Again

ALANIS MORISSETTE Hand In My Pocket
BARENAKED LADIES One Week
BARENAKED LADIES The Old Apartment
DAVE MATTHEWS BAND Stay (Wasting Time)

6 P.M.

DAVE MATTHEWS BAND Crash Into Me
JIMMIE’S CHICKEN SHACK Do Right
MODERN ENGLISH I Met With You
EVERLAST What It’s Like

SPLENDOR Yeah, Whatever

BUTTHOLE SURFERS Pepper
CREED Higher
QUEEN Another One Bites The Dust
LENNY KRAVITZ Fly Away

TALKING HEADS Wild Wild Life
TALKING HEADS And She Was
FOO FIGHTERS Monkey Wrench

WIYY-Baltimore

5 P.M.

GEORGE THOROGOOD I Drink Alone
GODSMACK Whatever
CULT Sweetest Soul Sister

OFFSPRING The Kids Arent Alright
RUSH Freewheel
PEARL JAM Alive
LEON ZEPPELIN Going To California
DEF LEPPARD Promises
NAZARETH Hair Of The Dog

6 P.M.

OZZY OSBOURNE Mr. Crowley
RAGE AGAINST/MACHINE Killing In The Name

PINK FLOYD Time
CREED Higher
AEROSMITH Dream On
QUEEN Fat Bottomed Girls
GREEN DAY Brain Stew
JIMI HENDRIX Purple Haze
METALLICA Die My Darling
ROLLING STONES Doo Doo Doo Doo Doo...

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

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<table>
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<th>Track</th>
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<td>WPLY-Philadelphia</td>
<td>PD: Jim McGuinn (610) 288-8181</td>
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<td>Philadelphia</td>
<td>WPLY-Philadelphia</td>
<td>PD: Jim McGuinn (610) 288-8181</td>
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The Music Meeting

Jon Allen
KMLE-Phoenix, Ariz.

Background: APD/MD/midday personality for the last 2 years. Over 18 years in radio, the last 9 in country radio. PD gigs include WQKJ/Jacksonville and WNGA/Albany.

What is your definition of a music director? Music is the number one reason most people listen to the radio station, and my job is to work with the PD to achieve the right sound for the station. More important than adding new music is the time spent to make sure the music rotates properly. The rest of my job includes acting as a liaison between the station and the Nashville labels and making sure they know what is going on at KMLE.

How much research is involved? At KMLE, we utilize weekly call-out testing of the currents, as well as periodic auditorium testing of the entire library. While we take our research seriously, it is only one of several tools that we use to determine what we should play and how often.

When should you trust your instincts more than you trust your consultant (or research)? KMLE does not utilize a consultant the way a lot of stations do, where the GM hires one, and the PD is told by the consultant what to do and what not to do. Most of the people that consult KMLE work for AMFM Inc., and they’re some of the best programming minds in the country. There are two powerhouse stations battling it out in this market and, for that reason, the programming decisions are made mostly by those of us that live and work here every day. In the case of music research, we can usually tell if something looks right or wrong. If a record is testing great for a few weeks in a row, then all of a sudden takes a dive, we are not going to make a knee-jerk reaction, but we will keep an eye on it and try to investigate what is going on.

Who is involved in the music decisions? Our weekly music meeting consists of PD Jeff Garrison, Asst. MD Jeff West, and myself. It’s also not uncommon for us to pick up the phone during a music meeting and get an outside opinion from one of the people whose input we trust.

How much time is devoted listening to new music? I try to listen to all the new music as it comes in, and I know Jeff Garrison does the same. Then, by the time we get to our music meeting, we are familiar with what is out there, and we’ll listen again to that week’s contenders.

What songs are making a big impact on your station now? We believe that Martina’s “I Love You” will be huge, and we were early supporters of the Brooks & Dunn song “Missing You”. New music generally falls into two categories at KMLE: 1) Gotta get it on right now, and 2) everything else.

On the Grapevine

Why do so many programmers often complain that they aren’t getting any response to a particular song when they haven’t truly given the record a chance to be played enough to generate a response?

How many songs in your “heavy” category really get that much phone activity? I recently read an article that said your average P1 listener doesn’t actually “hear” a song until you’ve played it around 100 times. That’s right, 100 times. And it takes someone at least three times of a song to form a somewhat valid opinion. Compare that to those who might hear it on your test (or even react via phone), or compare it to how long it takes a song in “light” rotation to actually get around 100 spins. I’ve had people tell me after a couple of weeks they “weren’t getting anything.” I’m not surprised—no one’s heard it enough to “get it”.

A good general manager or sales manager would never let a client buy just a couple of spots and hope to prove to the client you can put “butts in seats.” Don’t do it with the most valuable product you have, the music. And for goodness sake, trust your programming sense, or at least your “vision” and go for it.

—Ray Randall, West Coast Regional, Asylum Records, e-mail: RayBobWEA@aol.com

Correction: In last week’s issue we incorrectly referred to Kit Carson as PD at WKSU-Mobile, Ala. His correct title is Director of Programming Clear Channel Mobiles. Bill Buck is the PD for WKSU.

Look A Little Closer

After twelve weeks of compiling Gavin’s new charts using airplay-data from Mediabase, one thing has become quite clear: Country radio today is playing songs longer than in the recent past. This is evident with such songs as SHEDAY’s debut single “Little Goodbyes,” which was bulleted on Gavin’s 2/3 chart for 25 weeks; Brad Paisley’s “Who Needs Pictures,” also bulleted for 25 weeks; and Clint Wright’s “Single White Female,” bulleted for 22 weeks.

The upshot: stations are trying to gain maximum exposure and familiarity for their music (especially the big hits), rather than continue the previous 16-week average life span of a record that many times cuts songs short before their prime.

Even more notable is the story of what very well may be the song of the year, Lionel’s “Amazed,” which has spent a record eight weeks at the top of the Gavin 2/4 Country chart. It’s ironic to think that during this year’s CRS, a hot topic discussed at one session was the high number of Number One songs in Country vs. Top 10. This, too, has seen a complete turn-around, as we’ve had just three Number One songs during the past twelve weeks compared to eight Number One (including two songs by George Strait) songs during the same period last year.

As the run-on-up-and-off-the-chart mentality gives way to the new thinking of increasing a song’s life, the trickle-down effect is that new music is taking, and will continue to take, longer to develop. The charts are moving slower and it’s imperative that, to use them as an effective tool, we must look closer at a song than just the chart position. It only makes sense that if songs are being played longer and the majority of songs are bulleted, that there’s no way for a song to make a dramatic chart leap in any given week. This does not mean, however, that a song is not healthy or doesn’t have potential to be a hit. I would ask programmers, music directors and even the record labels to look very closely at songs before deeming them not viable or worthy of airplay.

If in the past the focus was on a chart number, then the new focus must be to look at an individual song’s spin and station increase. We all should be working together to play the hits, but many hit records don’t happen overnight. Sometimes the story and success of a record is not clear-cut, but if it is allowed to nurture and develop, familiarity and passion do kick in, giving our format even more songs to be proud of.
**Country CHARTBOUND**

<table>
<thead>
<tr>
<th>No.</th>
<th>SPINS</th>
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<th>Title</th>
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<tr>
<td>22</td>
<td>181</td>
<td>KEITH URBAN</td>
<td>It's A Love Thing (Capitol Nashville)</td>
<td>MCA</td>
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<tr>
<td>20</td>
<td>146</td>
<td>SONIA ISAACS</td>
<td>On My Way To You (Lyric Street)</td>
<td>BNA</td>
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<tr>
<td>16</td>
<td>128</td>
<td>MATT KING</td>
<td>Rub It In (Atlantic)</td>
<td>JIVE</td>
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<tr>
<td>4</td>
<td>99</td>
<td>DIXIE CHICKS</td>
<td>You Can't Hurry Love (Columbia/Sony Music Soundtrax)</td>
<td>MCA</td>
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<tr>
<td>15</td>
<td>94</td>
<td>ANITA COCHRAN</td>
<td>For Crying Out Loud (Warner Bros.)</td>
<td>MCA</td>
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<tr>
<td>16</td>
<td>93</td>
<td>SHANIA TWAIN</td>
<td>Come On Over (Mercury)</td>
<td>MCA</td>
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<tr>
<td>16</td>
<td>87</td>
<td>BRAD PAISLEY</td>
<td>He Didn't Have To Be (Arista)</td>
<td>MCA</td>
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<tr>
<td>10</td>
<td>85</td>
<td>SOUTH SIXTY FIVE</td>
<td>Baby's Got My Number (Atlantic)</td>
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<tr>
<td>12</td>
<td>64</td>
<td>JOE DIFFIE</td>
<td>The Outlin' Kind (Epic)</td>
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<td>4</td>
<td>64</td>
<td>SHEDAISY</td>
<td>This Woman Needs (Lyric Street)</td>
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**Country RECURRENTS**

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<tr>
<td>GEORGE STRAIT</td>
<td>Write This Down (MCA)</td>
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<tr>
<td>JOE DIFFIE</td>
<td>A Night To Remember (Epic)</td>
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<td>BRAD PAISLEY</td>
<td>Who Needs Pictures (Arista)</td>
<td>MCA</td>
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<tr>
<td>MARTINA MCBRIDE</td>
<td>Whatever You Say (RCA)</td>
<td>RCA</td>
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<tr>
<td>TIM MCGRAW</td>
<td>Please Remember Me (Curt)</td>
<td>MCA</td>
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<tr>
<td>KENNY CHESSNY</td>
<td>How Forever Feels (EVA)</td>
<td>EVA</td>
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<td>ANDY GRIGGS</td>
<td>You Won't Ever Be Lonely (RCA)</td>
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<td>LEE ANN WOBACK</td>
<td>I'll Think Of A Reason Later (MCA)</td>
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<td>MARK WILLS</td>
<td>Wish You Were Here (Mercury)</td>
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<td>SHANIA TWAIN</td>
<td>Man! I Feel Like A Woman! (Mercury)</td>
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<td>COLLIN RAYE</td>
<td>Anyone Else (Epic)</td>
<td>EMI</td>
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<td>Unbelievable (Arista)</td>
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<td>DIXIE CHICKS</td>
<td>You Were Mine (Monument)</td>
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<td>JO DEE MCBRIDE</td>
<td>Stand Beside Me (Curt)</td>
<td>EMI</td>
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<td>STEVE WARNER</td>
<td>Two Teardrops (Capitol Nashville)</td>
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<td>DIXIE CHICKS</td>
<td>Tonight The Heartache's On Me (Monument)</td>
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<td>I Don't Want To Miss A Thing (MCA)</td>
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<td>Busy Man (Mercury)</td>
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<td>DIXIE CHICKS</td>
<td>Wing Open Doors (Monument)</td>
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<tr>
<td>CHAD BROCK</td>
<td>Ordinary Life (Warner Bros.)</td>
<td>EMI</td>
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**SpinCREASE**

- Tim McGraw “Something Like That” (Curt)
- Martina McBride “I Love You” (RCA)
- George Strait “What Do You Say To That” (MCA)
- Brooks & Dunn “Minding You” (Arista)
- John Michael Montgomery “Home To You” (Atlantic)
- Montgomery Gentry “Lonely And Gone” (Curb)
- Jessica Andrews “You Go First” (DreamWorks)
- Mark Wills “She's In Love” (Epic)
- Steve Wariner “I'm Already Taken” (Capitol Nashville)
- Dixie Chicks “Ready To Run” (Monument)
**Gavin Country**

**HotLine**

**BILL, YOUNG, PD, WKTQ-CHARLOTTE, N.C.**

"LoneStar continues to be the record that just won’t die… Jo Dee Messina’s ‘Lesson In Leavin’’ sounds fantastic on the radio... Cheesy Wright’s ‘Single White Female’ is also a rockin’ tune for us. It’s cool because there’s a lot of great tempo songs now and some terrific music that’s creating passion and songs that can only be heard in our format... Yankee Grey’s ‘All Things Considered’ just jumps out of the radio at you. Listeners are calling for it and asking, ‘Is that the new Restless Heart?’ Every time I hear it, I turn up the radio... Jason Sellers new project is stellar. It’s like a Country R&B album. He sings his ass off… The new LeAnn Rimes is a smash! We just got in and we’re adding it now! It reminds me of the Chicks ‘Let It Rip’. LeAnn’s got sass on this one!"

**BRIAN JENNINGS, MD, KZTX-LINCOLN, NEB.**

"Currently our hottest song is Cheesy Wright’s ‘Single White Female’. Per capita Cheesy sells more records here than anywhere else. She has an enormous fan base. We’re playing this song 40+ times per week... LoneStar’s ‘Amazed’ is the obvious ‘Song of the Year’... Chad Brock’s ‘Lightning Does The Work’ is another great song for us. If you’re missing 18-34 males, here are the phones you want. Chad’s delivering... SheDaisy’s ‘What This Woman Needs’ is the song to put them over the top. These girls are not a one hit wonder and this song proves it... George Jones ‘Choices’ is his 159th charted single. Jones has had a hit song in every decade since the 50’s and more than 40 years since he began, and he’s still nominated for a CMA Award. How can anyone not play this record? I’m proud to say it’s too Country."

**JOHN LANDRUM, MD, WSC-GREENVILLE, S.C.**

‘LoneStar’s ‘Amazed’ continues to be bullet-proof beyond anything we’ve ever seen... SheDaisy’s ‘Little Goodbyes’ has been a real surprise for us, with excellent phones that continue to be strong... Kenny Chesney ‘You Had Me From Hello’ came around slowly, but it’s really kicked in... Martina McBride’s ‘I Love You’ is going to be huge. Although it’s not a normal Martina-sounding belt-it-out song, it’s part of a hit summer movie and we plan to own her as a Country artist... Yankee Grey’s ‘All Things Considered’ is doing well and the production is phenomenal... We’ll probably jump on the Jerry Kilgore ‘Love Trip’ soon. He’s got several terrific cuts on his album and it’s nice to hear some steel guitar again... We’re just a few weeks from back-to-back fairs and one fair admission includes LoneStar’s upcoming concert, so it’s gonna be huge!"

**TOM MARTINEZ, PD, WJUE-VA. MINNE.**

"Not since ‘It’s Your Love’ have we received such an overwhelmingly positive listener response as we are still getting for Sons Of The Desert’s ‘Albuquerque’! It’s a shame that this album won’t see the light of day. I’m just waiting for the Sons to get picked up by another label... Julie Reeves ‘Trouble Is A Woman’ is generating big phones right now! The women seem to identify with the lyrics and the men just like the groove!... Another big song for us is Garth’s ‘It Don’t Matter To The Sun’! It’s a very simple song that shows how sometimes simplicity wins out over big productions... Great early phones for Keith Urban’s ‘It’s A Love Thing’! Guys in particular seem to like it. We’re already giving it 31 spins and it’s moving up fast... Garth Allan’s ‘Smoke Rings In The Dark’ is a very dark and moody song that I hope radio really embraces! Gary is truly a big star in the making... Jo Dee Messina’s ‘Lesson In Leavin’’ is still generating big calls! We’ve given it well over 400 plays, not including any syndicated programming, and it remains huge! Montgomery Gentry’s ‘Tattoos & Scars’ is one of my favorite albums right now! We’re spinning the title track a little and already getting some great feedback!"

**EMAIL COMMENTS TO GAVINGIRL@EARTHLINK.NET OR CALL 615-255-5010**
Most Spins:
- **NORTHEAST**
  - LoneStar (1119)
  - Jo Dee Messina (1113)
  - Kenny Chesney (998)

**SPINCREASE:**
- Tim McGraw +68
- George Strait +61
- John Michael Montgomery +48

"LoneStar is still the hottest researching and requesting song we've got. It should have its own category."
—Todd Berry, MD

**SOUTHEAST**
- **MOST SPINS:**
  - LoneStar (1509)
  - Kenny Chesney (1415)
  - Jo Dee Messina (1441)

**SPINCREASE:**
- Martina McBride +146
- Tim McGraw +132
- George Strait +84

"LeAnn Rimes' 'Big Deal' is one of the best records of her career!"
—Jay Roberts, MD

**MIDWEST**
- **MOST SPINS:**
  - Chely Wright (736)
  - LoneStar (716)
  - Jo Dee Messina (707)

**SPINCREASE:**
- Martina McBride +117
- Tim McGraw +77
- George Strait +73

"Gary Allan's 'Smoke Rings In The Dark' is providing a unique sound for our station. We love it!" —Cadillac Jack, MD, WWW-Detroit, Mich.

**SOUTHWEST**
- **MOST SPINS:**
  - Chely Wright (698)
  - Kenny Chesney (684)
  - Alan Jackson (604)

**SPINCREASE:**
- Martina McBride +117
- Tim McGraw +77
- George Strait +73

"The hottest song we're playing is one that I challenge the rest of the country to play—Asleep at the Wheel's 'Ride With Bob' cut #4 "Roly Poly" by the Dixie Chicks!"
—Linda O'Brian, MD, KCSK-Dallas, Texas

**WEST**
- **MOST SPINS:**
  - Jo Dee Messina (1166)
  - LoneStar (1166)
  - Chely Wright (1105)

**SPINCREASE:**
- Tim McGraw +162
- Brooks & Dunn +105
- Montgomery Gentry +98

"If you're not playing Brad Paisley's 'He Didn't Have To Be,' you should get out of the business!" —Randi Black, KATM-Modesto, Calif.
Here's Who We Are and What We Play
Fun with KFOG's Brand New Billboards

BY KENT ZIMMERMAN

We first saw it driving across the notorious Bay Bridge, a huge billboard with "Sheryl, Counting & Black," a picture of a crow, and KFOG's calls. Our first thought was to hang out of the car the next morning, risk life and limb outside a speeding Mazda Miata and snap a picture to run in the mag.

Fortunately, we ran into KFOG Promotion Marketing maven Jude Heller at the coffee stand just up the street, and she agreed to not only send us a reproduction of the campaign (in the form of transit shelters), but also to talk a little about the campaign.

First off, what's the role of a billboard?

To remind people of your brand, tell people where you are, and to tell the uninformed what you play.

What is World Class Rock?

We're not exactly blessed with an easy-to-describe product.

You bet. Triple A is such that each station distinguishes itself differently according to the market. There's nothing cookie-cutter about this format. But we have to tell people at a glance the type of format we are through the type of artists we play. And all you've got is three seconds, as someone is driving by. If you can make it engaging, great.

When did KFOG start its massive outdoor campaigns?

KFOG has done outdoor for 15 years. It's always a part of the "media mix." It was a bunch of billboards with slogans, "Use an accordion, go to jail," "Not available in L.A.," and more! It was hilarious! Seven years ago when we went to Triple A, we changed the approach to a more emotional campaign rather than just "words-on-sign." Your approach has evolved, starting with more serious portraits.

The first approach was the "rock 'n roll heaven" campaign. We were going for an and beauty, renderings of twelve different artists in our rotation. We found an artist who had done a poster for B. B. King, so we tracked him down. Our listeners loved it and listeners at focus groups looked at it and said, "Yes, that's KFOG." As with all things, when we get tired of it, the listener is just catching on, so you have to be careful not to pull the trigger too fast.

Eventually you have to refresh the campaign.

We did. There was another artist whose work I liked. She had done a caricature of David Bowie and Prince that had lots of style, and it was funny and hip. She sent us a series of eight artists, and we might do more.

Then came the Crow, David, and Joe campaign.

All three campaigns express the same idea. We're KFOG, here's who we are, here's what we play. What I like about the Crow, David, and Joe campaign is taking it all one step further and making the concept simple, classic, clean, and engaging. You have to think a little bit. Someone called yesterday, and their reaction was, "Oh, that KFOG!" That's what I wanted to hear.

Who on earth thought of this?

We had an agency sit with us through many meetings. They were very creative, coming up with the next step, or one version of the next step. It's really fun to sit around with another creative team that's outside of what we do. Will these billboards get people to turn on the station? I don't know. It's never been proven that a billboard will make people listen. Will folks have fun with it? Sure they will.
Let her tell the story.

**Melanie Doane** Adam's Rib

The first single from the debut album Adam's Rib

1999 Canadian Juno Award Winner - Best New Artist

Catch Melanie at Lilith Fair:
8/26 Kansas City
8/28 & 8/29 Denver

Album in store Tuesday, August 24

Produced by Rick Neigher

Management: Magus Entertainment
www.melaniedoane.com
www.columbiarecords.com
Melissa Etheridge

"Angels Would Fall"

One of the highlights of Melissa's Summit set was the trio of new songs off her new album

Breakdown, including her latest single. This is her first work in over three years. Of the three Lord-Alge mixes to choose from, the middle rock mix is the warmest while the opening rock edit is the hottest.

Bruce Cockburn

Breakfast in New Orleans, Dinner in Timbuktu ( Ryko)

"Where you gonna go for some illumination?" The more literal Bruce Cockburn gets, the more literate the format gets. Bruce plays a cross between rock and world, and as spoken word/poetry gets more ingrained into his music, the more interesting the albums become. Clearly as beautiful as his last one featuring Gary Burton, once again BC brings world travel to those of us chained to a desk and a phone. "Last Night of the World" is the single, but it's tied in my heart of hearts with tracks like "Mango" and "When You Give It Away." I'm sure more favorites will surface as the week goes on as this one moves onto my home favorites list.

Editors: Kent & Keith Zimmerman

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before both prematurely checked out of our world. Primarily an Albert King release, culled from a 1983 jam in the television studies of ChCh in Hamilton, 40 miles west of Toronto, Vaughan was 29 and surely enthralled with both King and Albert. Interspersed between the songs is King’s fatherly dialogue with Stevie. Performances include “Blues at Sunrise,” first cut by King at Fillmore West with Jorma Kaukonen and Jimmy Herring. Steve plays a wonderful cameo on Jimi’s part. “Overall Junction” is another highlight. Don’t miss!

The Beatles
“Hey Bulldog” (Capitol)

“Hey Bulldog” is indeed a special event, a snappy John Lennon piece that takes on the edge he was about to adopt during the White Album sessions. Plus, the track sounds terrific. The original four track tapes were spliced and remixed. This is part of the Yellow Submarine DVD overhaul that will result in a new print, a 5.1 surround remix, and a deluxe CD release. Can’t wait!

Paula Cole Band
“I Believe in Love” (Warner Bros.)

A splendid single originally cut with strings. It’s the Paula Cole Band now, and this wah-wah guitar version is for the more edgy at heart. However—go figure—I dig the string version which gives the song a more elegant Marvin Gaye feel (hence the “mercy, mercy.”)

Guster
“Barrel of a Gun (4,3,2,1) (Hybrid)”

Are you an REM Murmur fan? Then you’ll dig this and especially more pieces of Guster’s new album. Produced by Steve Lillywhite (U2, Dave Matthews, Peter Gabriel, Pogues), this Boston outfit holds up their end of the bargain with perky performances and groovy songs.

Old 97’s
“Nineteen” (Elektra/EEG)

“Nineteen” is not the age of reason.” A brilliant opening line—actually supreme understatement—that hits home whether you’ve yet to see 19 or you’re looking back from a safe distance. The song is sweet and energetic. Now, what were you like at nineteen?
As we all know, "too much is not enough." Wish you all could have been at the Gavin Summit from August 18-21 in Boulder. There were so many highlights! Kris Kristofferson brought an endearing charm and his spectacular catalog of music to the taping of World Cafe, which David Dye ably hosted. Jessie Winchester stopped time at the Fort Theatre during his performance. Dale Hawkins woke us up on Friday morning with a stream-of-consciousness set, and was absolutely captivating. Ray Wylie Hubbard with band a revelation. The Souvenirs swaggered as did the Igniters. Monte Montgomery transfixed all in the audience with his flying fingers. Jim Lauderdale Blue Mountain, and Jack Ingram rocked the house. Chip Taylor crooned, treating us to performances of "Angel of the Morning" and "Wild Thing." Bob Cheevers presented us with tasty songs and wacky humor. Tom Roznowski brought simple charms and powerful music. And Leftover Salmon simply burned it down. Thanks to all: panelists, artists, labels, retail, indies, and managers. I don't know about you, but I'm still basking in the afterglow.

**Why does everybody look so dang happy? It's the first batch of photos from the Gavin Summit in Boulder Colo. August 18-21.**

Sharing a moment: Carey Dalton from WFPV—NY and Laura Shine from WRVJ-Lexington, Ky.

The inimitable Kris Kristofferson and indie promo guy Bill Vance after the World Cafe taping.

An all-in-up Al Moses, the delightful Bob Cheevers, and Americana mainstay Milt & Renee Rainier, KNBT-New Brunswik, Texas.

Living on Boulder Bonding Time—Dan Reed WFPK—Louisville, KY and Tom Frouge (did I spell it right?) from Putumayo.

Ah, to sit in dappled sunshine! Bruce Kiddie, KXIV-Plano/Dallas, TX and Counterpoint's Jon Ginfigning looking content.

The ever-outspoken Koch recording artist Gregg Troppe, with the ever-deeper dressed Trevor Bittlemeyer, WSUY-Chippenburg, Penn.

It's a night out, with revelers Clay Neuman from Arista Austin, Stacy Owen, WNKU—Cincinnati, Oh., Doug Young from KRCL—Salt Lake City, and Arista Austin's Scott Robinson.

Some people never stop working! It's a tender moment with Lucky Dog's Tom Howard and Gavin's own marketing maven Paula Erickson.

Jon Grimson, Verne's Bud Harner, Andrew Sansow from Blue Note, and Vic McKnares from WYSC-Yellow Springs, Ohio enjoy the great outdoors.

Get those smiles off your faces! Doug Young WRCL—Salt Lake City, Lucky Dog's Tim Howard, and Phil Leonard, WETS—Johnson City, Tenn.

**Impact DATES**

**AUGUST 31**

Hank III A Rising Outlaw (Curb)

Roger Wallace Hitbilly Heights (Texas)

Round Up

The Souvenirs King of Heart Ache (Will)

Michael Rainwood I Want It All (Atomic)

**SEPTEMBER 7**

Trailer Bride whom de luxe (Bloodshot)

Hank Thompson Hank World (Bloodshot)

Revival

Darryl Purpose Travelers' Code (Tangible)

**STATION NEWS**

- Jamie DePolo tells us that WDBM- E. Lansing, Mich. is teaming up with WCBN in Ann Arbor to sponsor Torch and Twang Fest III in Lansing, Mich., Oct. 8-9, 1999. This year's line up: Lonesome Bob, The Hangdogs, the Sovines, the Gigantics, Johnny Dowd, Hadacol, Beaver Nelson, Hayseed, and the Weepers. Contact Jamie at depolo@msue.msu.edu for more information.

- Also coming up is the Four Corners Folk Festival in Pagosa Springs, Colo. from September 3 to 5. Acts include: Alison Brown, Hot Rize, Tim O'Brien & Darrell Scott, Darol Anger & Mike Marshall Band, and John Gorka. Call Stasia Lanier at KSUT-Durango, Colo. at (970) 563-0255.

- KNBA- Anchorage, Ak. has expanded its weekly Americana show to two hours. The Arctic Cactus Hour is heard on Saturday evenings at 6 p.m. and is hosted by volunteer (and Alaska State Park Director) Jim Stratton. KNBA broadcasts to half of Alaska's population. e-mail: stratto@alaska.net
Gavin Americana

**Americana**

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After 3 weeks of holding steady at #15, Wayne inches up one with big spins at TWANGCAST, WSM, KTEN, XVL, KUT, KU, XDNA, WMCB, WMR, WRM, and WVS.

**Review**

**Hank Williams III**

Risin’ Outlaw

(Curb)

The vocals are reminiscent of Grindelad Hank, as is the vibe. The rocking swagger recalls Dad, Hank Jr. It’s yet another generation in the Williams dynasty, and the timing couldn’t be better for Hank III to emerge. This is one fine record to go honky-tonking in beat-to-shit cowboy boots, a bottle of beer in hand. Nice job on the classic ‘You’re the Reason.” For the politically incorrect, there is “Cocaine Blues,” and “What Did Love Ever Do To You” jams. But don’t stop there. This is just the beginning for Hank III.

**ChartBOUND**

**HotPicks**

L. Ronstadt and E. Harris

Jim Lauderdale

Lyle Lovett

Sisters Wade

Mac McAnally

**americana added**

KRIS KRISTOFFERSON (40) The Austin Sessions (Atlantic)

AMAZING RHYTHM ACES (28) Knock Full Of Country Goodness (Valley)

MATRACA BERG (12) Lyin’ To The Moon & Other Stories (RCA)

V/A (11) Edges From The Postcard (Hayden’s Ferry)

JACK INGRAM (9) Hey You (Lucky Dog)

**SnapShot**

“Radney Foster’s album See What You Want To See offers the warmth of a coffee house and sparks a range of emotion. From the fun song about a man making a commitment with the simple phrase “I’m in,” to a song that can’t help but pull at your heartstrings, “Godspeed (Sweet Dreams),” which Radney explained in a recent interview with us, is a bullfight he wrote for his son, there is something for everyone on this album.” — Jennifer Jensen, APD, KGVL- FM, Ft. Collins, CO

**Gavin Americana**

AMERICANA REPORTS ACCEPTED MON. AND TUES. 8:30 a.m.

3 P.M. (CT) GAVIN STATION REPORTING PHONE: (615) 255-5010, FAX: (615) 255-5020

Gavin

Note: The above text is a snapshot of the content from the Gavin Americana magazine, containing music charts, reviews, and interviews with artists. The content includes information about music albums, artists, and their contributions to the Americana genre, along with references to other sources such as interviews and articles.
Dave Koz “Dances” Through A Brand New Project

Not counting heavy touring, his own Smooth Jazz syndicated radio show and sessions, saxophonist Dave Koz generally releases a brand new CD every three years. True to form, his latest Capitol release, The Dance, will hit the street September 28, while the first radio track, “Together Again,” will reach programmes’ ears on August 23.

With The Dance, Koz returns to a more traditional Smooth Jazz sound. “This time I’ve gone back to a more R&B, groove-oriented sound for this new record,” Koz told GAVIN. “I received the bulk of A&R advice directly from Capitol label chief Itoy Lott. The saxophonist said that Lott provided the same kind of one-on-one artist guidance that Arista Records’ Clive Davis gives to Whitney Houston. Koz is perhaps the only instrumental-based artist on the Capitol roster.

As usual, Dave is joined by many high profile guest musicians. Luther Vandross sings on one song, and the title cut is a vocal performance by Bebe Winans singing the remake of a Garth Brooks tune. Koz also co-wrote and recorded tunes with Burt Bacharach and David Benoit. Other guest artists include Marc Antoine, Montell Jordan, and Jonathan Butler. The Dance is primarily a blend of alto and soprano sax, although there are two tenor saxophone tunes on the record. “Surrender” leans heavily Urban and funky, while Koz’s personal favorite is a novelty tune called “Cuban Hideaway,” which features 50 saxes overdubbed by Koz accompanied by Cuban percussion. “I even got to play baritone sax on that tune,” Koz remarks.

Zimmermen Rev Up For Upcoming Hells Angel Book

GAVIN Senior Editors Keith and Kent Zimmerman will serve as co-authors of a controversial new autobiography with Ralph “Sonny” Barger of the Hells Angels Motorcycle Club. Hells Angel: The Life and Times of Sonny Barger and the Hells Angels Motorcycle Club will be published by William Morrow Books and will hit the bookstores in May, 2000.

“We’ve been working with Sonny on his memoirs for the last eighteen months,” says Kent Z. “And it’s proceeding forward with the blessings of the Hells Angels Motorcycle Club. It’s Sonny’s story of loyalty, brotherhood, violence and betrayal. Frankly, I think it’s the best book project we’ve ever written. We’re doing final rewrites and assembling the photos, which is the fun part.”

Sonny Barger founded the Oakland chapter of the Hells Angels Motorcycle Club and through his vision, propelled the Hells Angels into the most famous (and times, notorious) motorcycle clubs of all time.

Today there are just under 100 active chapters worldwide, about a third of which are in the United States.

“A final draft should be complete by September,” says Kent Z. “Sonny Barger is a real American legend, a charismatic guy who commands loyalty and respect. So far nobody has been able to crack through the mystique of the Hells Angels. There’s been loads of half-truths and exaggeration revolving around Sonny and the club. This time the readers will get their own first-hand view of the Hells Angels without the scare tactics.

St. Martin’s Press published the Zmen’s previous books, John Lydon’s Sex Pistols autobiography entitled Rotten, and Daddy-O, a book about Texas modern artist and sculptor Robert Wade. “Gavin has been understanding about letting us write books on the side and still be editors at Gavin,” says Kent Z. “If we’re crazy enough to fall asleep at our word-processing keyboards every night, then it’s okay with them. In fact, our fellow Senior Editor, Quincy McCoy, has just finished his first book. It’s entitled No Static: A Guide to Creative Radio Programming and will be published next week by Miller Freeman Books. You’re going to see more works from him. The literary bug is spreading here!”

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www.greenhillmusic.com
HORACE SILVER (55) Jazz Has a Sense of Humor (Verve Music Group)
MINGUS BIG BAND (39) Blues & Politics (Dreyfus Jazz)
JEFF "TAIN" WATTS (38) Citizen Tain (Columbia/CRG)
BILL HEID (33) Wet Streets (Savant)
MICHAEL DAVIS (29) Bonetown (Whirlbird)

SpinCREASE

ERIC REED +275
WINARD HARPER SEXTET +182
NICKIE YARLING +156
TED PILTZECGER +117
LARRY GOLDFINGS +111

ChartBOUND

HORACE SILVER (Verve Music Group)
LARRY GOLDFINGS (Palmetto)
TED PILTZECGER (Equilibrium)
JEFF "TAIN" WATTS (Columbia/CRG)
MINGUS BIG BAND (Dreyfus Jazz)
ARTURO O'FARRALL (Milestone)
T.K. BLUE (Fourda Jazz)

Dropped: #36 Andy Summers, #41 Sheila Jordan, #42 Jane Ira Bloom, #45 Sarah Jan Con, #47 Chip Jackson, #50 Wynon Marsalis (Players Mint)

Jazz Reports accepted Thursdays 9 a.m.-3 p.m. in the 5th Street Bridge Song" by Paul Simon render "Feeling Groovy" completely unrecognizable. However, Reed's forlorn, brooding version of "Englishman in New York" (from Sting's first solo album) was a clever inclusion to Manhattan Melodies.

ARTIST PROFILE
Winard Harper

BETTY'S "GOOD LIFE" [PART 2]

Being a good leader is a matter of being a good listener and a good example. It's knowing how to distribute the work and the talent, knowing how the players have developed and what they do best. Duke Ellington knew how to tap into each individual's talents and really make it shine. That's what I tried to do on my new release [Winard on Savant].

"The Good Life" was dedicated to Betty Carter because she was so special to me. I played for her band for four years. At that time we were very close. My early experiences of leading a band and finding out about the business side of Jazz came from her. Betty was a very strong lady, and when she rode the band hard that was not a facade. She seemed that you give your very best every time you were on stage. That was a good experience to have, particularly if you were a rhythm player like me. We matched well because I'm the same way: every performance I do I make it feel like it could be my last. I always liked the way Betty sang "The Good Life," so the band and I did that song in the same way she performed it.

I met percussionist Abdou Moumpou when he sat in one night with Pharoah Sanders and I was in the band. We spoke and I told him about my current band, so he came by the house and we sat up in my room and played. The band was already a tight unit, but I really wanted to make this work. It's hard enough keeping five people working, but now with six it's really hard. But the sound we get now was totally worth it. The music is pushing in the direction of more spiritualism, mixed with an authentic African vibe. I got that influence from many different people I've played with, including Pharoah and Abdullah Ibrahim.

EMAIL COMMENTS TO KEITH@MAIL.GAVIN.COM

Gavin Jazz/Smooth Jazz

JAZZ most added

ERI REED +275
WINARD HARPER SEXTET +182
NICKLE YARLING +156
TED PILTZECGER +117
LARRY GOLDFINGS +111

ERIC REED

Manhattan Melodies (Verve Music Group)

Even though he has lived in Los Angeles for most of his career, Eric Reed salutes the cradle of jazz opportunity—New York City—with an inspired batch of traditional and modern standards plus a few originals. We must say the chorale salutations on the opening "57th Street Bridge Song" by Paul Simon renders "Feeling Groovy" completely unrecognizable. However, Reed's forlorn, brooding version of "Englishman in New York" (from Sting's first solo album) was a clever inclusion to Manhattan Melodies.

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EMAIL COMMENTS TO KEITH@MAIL.GAVIN.COM

www.americanradiohistory.com
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**Smooth Jazz & Vocals**

**Main Chart**

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**Review**

- **KOMBO** (*GRP/Verve Music Group*)
  - Groove music with the Kombo team - some on "Talk the Talk," is hardly rocket science. It's John Pondel and Ron Pedley riffing gently on organ, guitar and bass with some fresh, up-tempo funk grooves. The Jimmy Smith-style jazz trio changes go down like baby food and the soundscape is very rare. It kind of reminds us of when Smooth Jazz played Herb Hancock's "Theives In the Temple" track, and it stuck out rather nicely on the airwaves. If Kombo raises a few spikes with a kind of Mod jazz beat, so much the better.

**ARTIST PROFILE**

**Chuck Loeb**

**LOEB RECALLS STAN GETZ [PART 2]**

I produced two songs for Bob James' new CD, *Joy Ride*. Bob is also working on an album of duets and solo piano. He asked me to be one of the participants of the duets, which was a great honor. It's a gorgeous album and should come out next year.

Stan Getz was one of the original artists to be inclusive of all audiences in the way Smooth Jazz is today. Stan was a person who initiated that with tunes like "Girl From Ipanema" and his involvement with Brazilian music.

As I worked in his band, the main thing that amazed me about him was how he could captivate an audience with one note. He had such a beautiful sound and would put so much focus on the interpretation of a single note or a simple melody. An expert or novice could undeniably find beauty in it. He transcended category. He could play rock "n" roll, Brazilian, straight ahead, and avant garde and still totally succeed in any category.

Since then I've been an obsessive sound person too. I focus on the sound of my guitar, not just the notes, harmony and the rhythm. Also, Stan was a master of pacing. He knew how to pace a solo or a song. Now as I can lead my own groups, I look back at my experiences with Stan and remember how he paced his music so that people enjoy an entire set and be left wanting more.

Stan Getz was incredibly kind to me. It was hard for him to be a laid back guy, so I did see himself with other people.

**Gavin Smooth Jazz Reports**

**SPINCREASE**

- **CHRIS GAINES** (+157)
- **RICHARD ELLIOTT** (+106)
- **KOMBO** (+90)
- **DAVE KOZ** (+83)
- **NESTOR TORRES** (+79)

**ChartBOUND**

- **DAVE KOZ** (Capitol)
- **HIROSIMA** (Windham Hill Jazz)
- **RICHARD SMITH** (Heads Up)
- **STEVE OLIVER** (Native Language)
- **JONATHAN BULTER** (In Code Music)
- **MERCEDES HALL** (DaP)
- **PHILIP BAYLEY** (Heads Up)
- **BOB MAMET** (Counterpoint)
- **PHILIPPE SAISE** (Verve Music Group)

Dropped: **#43** Caldwell/Scott, **#50** Lee Ritenour.

**SPINCREASE**

- **CHRIS GAINES** (+157)
- **RICHARD ELLIOTT** (+106)
- **KOMBO** (+90)
- **DAVE KOZ** (+83)
- **NESTOR TORRES** (+79)

**Artists of the Moment**

- **DAVE KOZ** (Capitol)
- **HIROSIMA** (Windham Hill Jazz)
- **RICHARD SMITH** (Heads Up)
- **STEVE OLIVER** (Native Language)
- **JONATHAN BULTER** (In Code Music)
- **MERCEDES HALL** (DaP)
- **PHILIP BAYLEY** (Heads Up)
- **BOB MAMET** (Counterpoint)
- **PHILIPPE SAISE** (Verve Music Group)

**Dropped:** **#43** Caldwell/Scott, **#50** Lee Ritenour.

**Gavin Smooth Jazz Reports**

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WRQC/Minneapolis, MN

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Frank Brinsley
MD
WTJ/M/New York, NY

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