SPECIAL INSIDE
Top 40 Spotlight:
Eight Faces For 2000

MUSIC

TOP 40
Christina Soars!

RHYTHM CROSSOVER
Sisqo Blows Up...Big

HOT A/C
"Strangers" Makes Fast Friends

ALTERNATIVE
Filter Photo Develops

COUNTRY
Chicks Fly Into Top 20

NEWS
UMG, BMG Eyeing Artistdirect
The Beatles Top Millennium Poll

One of the most sweltering stories of the year just keeps getting hotter.

“This Gift”
the new hit from “...this christmas” (0121X918/24)

#1 MOST ADDED!
THE UNPRECEDENTED INTERNATIONAL SMASH!

EIFFEL 65
"BLUE (da ba dee)"

Z100 New York ADD
WKTU New York ADD
KIIS Los Angeles ADD
92KISS Chicago ADD
Z95 San Francisco ADD
KHKS Dallas ADD
WXKS Boston ADD
Z104 Washington ADD
KBKS Seattle ADD
KHTS San Diego ADD
KDWB Minneapolis ADD
Y100 Miami ADD
KRBE Houston ADD
WBLI Long Island ADD
WFLZ Tampa ADD
KKRZ Portland ADD
KZHT Salt Lake City ADD
WKSE Buffalo ADD
WPXY Rochester ADD

600,000 ALBUMS SHIPPED

ADD DATE: 11/30

FROM THE FORTHCOMING ALBUM
EUROPOP (012157194-2/4
IN STORES NOVEMBER 30
UMG, BMG Eyeing Artistdirect

Universal Music Group and BMG Entertainment, currently partners in GetMusic LLC, are said to be considering investing $30-60 million each in Artistdirect Inc., an Internet company that operates over 50 Websites for various music artists.

The Wall Street Journal reports that, if the deal is finalized, both companies will acquire a minority stake of as much as 5 percent of Eacino, Calif.-based Artistdirect, which filed for an IPO in September. The Journal says that the company is planning to sell up to 20 percent of its shares to strategic partners before the stock goes public.

Emmis Buys Into BuyItNow

Emmis Communications has acquired 1 million shares in Internet retailer BuyItNow.com for $5 million, signaling the company's first foray into Web ownership. In a company statement Emmis Chairman/CEO Jeff Smulyan said that the deal "complements and diversifies" Emmis' interests, noting that BuyItNow "combines the best of emerging technology and consumer buying trends, wrapped in a tradition of strong customer service." He also noted that the investment could open doors for future Internet ventures.

"As we move toward the launch of the radio industry's own Internet portal, today's announcement points to the far-reaching possibilities for marketing and promotions, commerce and content," he observed.

BuyItNow.com reportedly is considering an initial public at a later date, provided market conditions remain favorable.

Study: Web Won't Erode Media Usage

Is the Web set to cannibalize traditional media? Not if you accept the results of a new study published by Veronis, Suhler & Associates, which shows that the Internet will stimulate but not erode usage of other media, including radio.

Specifically, by the year 2003 Americans will spend slightly less than 10 hours a day with all the various forms of news and entertainment media, almost half an hour (5 percent) more than they did in 1998. Interestingly, Internet usage in '03 is expected to account for just over 5.4 percent of all time spent with media, suggesting that the Web will increase total media usage, but not draw users from other media.

VSA predicts that U.S. spending on media will reach $663.3 billion by 2003, up 44 percent from $461.3 billion last year.

Strip Tease

"In the midst of some rock & roll shenanigans things may have gotten a little out of hand. I apologize to anyone I may have offended. I want to thank the police officers for being cool and letting me listen to Metallica on the way to the station." —LIT VOCALIST A. J. POPOFF, APologizing AFTER BEING ARRESTED FOR INTENTIONAL EXPOSURE FOLLOWING A CONCERT AT THE UNIVERSITY OF NORTH CAROLINA

Rhymes With Who

"I'm not a Howard Stern. I'm not a Mannix Muller. I don't want the attention. I feel horrible, and I will never do that again. I was not raised to hurt people." —WRUN/WKEL-ELGIN, IL, AIR PERSONALITY JONATHAN PAGE, APologizing FOR USING AN ETHNIC SLUR WHEN NOTING THAT LISTENERS WERE TRYING TO GET HIM TO LOWER THE COST OF PIZZA CERTIFICATES

Cutting Edge

"The day before I came to this film festival we were blacklegging, castreathing, decoring, car-tagging...and I got to rope for the first time. It was a lot of fun." —ATLANTIC RECORDING ARTIST JEWEL, REFLECTING ON HER WILD TIMES AT THE RODEO PRIOR TO ATTENDING THE TORONTO FILM FESTIVAL

Beatles Top Millennium List

The popular vote is in and tabulated at Amazon.com's Millennium Poll, and the winner is... Sgt. Pepper's Lonely Hearts Club Band.

That's right: the Beatles' perennial favorite was selected as the Number One album of the millennium, while two other Beatles LPs (remember vinyl?) also made the top ten (and a total of 5 in the top 100). Other artists with more than two albums on the top 100 list include Garth Brooks (4) and Bob Dylan, Pink Floyd, the Eagles, and Sarah McLachlan, with three each. See box (right) for top ten.

SPOTTLIGHT:

TOP 40/RHYTHM CROSSOVER

1. "Sgt. Pepper," The Beatles
2. "The Beatles" (aka the White Album), The Beatles
3. "Millennium," the Backstreet Boys
4. "Dark Side of the Moon," Pink Floyd
5. "Abbey Road," The Beatles
6. "Thriller," Michael Jackson
7. "The Joshua Tree," U2
8. "The Wall," Pink Floyd
9. "Kind of Blue," Miles Davis
10. "Nevermind," Nirvana

KLSY's Murdock, Hunter & Alice
ALTERNATIVE
Imaging in The Northwest: KNDD & KNRX

ACTIVE ROCK
42

COUNTRY

KYGO's Christmas Crusade for Children

TRIPLE A

Train Keeps a Rollin', Three Years Down the Line

AMERICANA

Modern Twang is a Vital Music Reference

JAZZ SMOOTH JAZZ & VOCALS

KVO'S Nick Francis Hits Number One in the Desert

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www.americanradiohistory.com
“Lights, Camera... Contest!”

BY PAIGE NIENABER

Ying: sitting in a hotel in Hawaii. Yang: sitting in a hotel in Hawaii with the head cold from hell. Ahh...the foibles of life. But it gave me a great chance to do some surfing (of the channel variety) and explore the joys of cable TV in our 90th state.

Passing on a cousin of one of the popular movie channels. I happened to catch the beginning of a film that I’d never heard of. You know, one that features a “80s sitcom star that you’ve always wondered “what happened to him?” Plus a monkey. I don’t know why. But there was a monkey. To describe the movie as “disjointed” would be an understatement.

It started with a car chase. And never really recovered. As I searched for a reason for the car chase, the pseudo love interest, and all the other elements to the film, I saw an analogy to radio promotions.

We’re in the entertainment business. But much of what we do is “hit ‘em over the head and flay” type stuff. I’ve always tried, whenever possible, to look at an on-air promotion as a script to a movie.

You’ve got a beginning, a middle, and an end. With some twists thrown in just to keep people from going out for popcorn. Haven’t you ever gone to the movies and within the first 90 seconds just known that you weren’t going to like it? They didn’t grab ya when they needed to. It’s like a job interview; you have ten seconds to make your best impression. If your “book” promotion doesn’t capture their interest in the first day, then you’ve lost them, and your contest has become background noise.

Look at promotions like “romance” and you’ll better understand what I’m saying. There’s some flirtation and teasing that starts it out. You don’t just walk up to someone and ask them to bed. That’s like putting the climactic car chase at the front of the film. You’ve given them everything up front. There’s no mystery. No possibility for surprise.

I believe in having a reason for having the promotion. One of the stations I work with kicked off a car giveaway by having the morning guy take the luxury auto he’d been loaned, to be detailed. Of course he kept on going and this started a weekend of theater-of-the-mind call-ins as he visited landmarks and events around the country. When he finally returned the car, they sequested into a high/low contest that had people calling and trying to guess the mileage that he’d run up on the car.

102 Jamz in Orlando initiated a School Supply Drive by having morning announcer Paco Lopez get busted by local School Superintendents for overdue library books that dated back to when he was in third grade. What could he do? There was no way he could pay off the fine. What if he helped collect supplies for disadvantaged local students? Now you have a reason. You have a plot. This isn’t just some throwaway charity drive that leaps out of the bushes, hits them over the head, and runs off before they can figure out what happened.

Twists and stunts are key elements to any successful film. How can you incorporate that into your on-air movie? I’ve always wanted to do a “body in the bathtub” twist. When you’re watching a movie and the protagonist has finally killed the villain, who is floating face-down in the tub...you just know that they’re not dead. And sure enough, they pop up for one last round of hacking and mayhem.

What if you ended your contest on a Friday, but wait: something’s amiss! All weekend you tease and taunt their imagination, and voila! It’s back (and better) on Monday.

Promotions are so much of what we do that we need to continually refine them. A promotion can be a story. A journey. Not just some special effects.

Now where’s my Sudafed and channel changer?

Romano, Taddeo VPs At Clear Channel

Clear Channel has named Gene Romano and Jack Taddeo Regional Vice Presidents of Programming, it was announced by Sr. Vice President of Programming Tom Owens.

Romano steps up from his position as Director of Rack Programming, and will oversee 103 stations in 20 southern and southwestern markets. Taddeo joins Clear Channel from Capstar, where he was Sr. VP/Programming; he will oversee programming at 76 stations in 20 midwest and northeast markets.

Commenting on the appointments, Owens said, “Gene has done an outstanding job enhancing the performance of Clear Channel’s Rack-related products and he will similarly contribute across traditional format boundaries. Jack not only brings an impressive A/C expertise to the position, but his high-volume management skills are well developed. He also has significant insights into the operations of Capstar and AFM, which will prove contributive in the months ahead.”

The Hell You Say

“Internet usage won’t cannibalize traditional media.”

The hell it won’t.

Check the news story on page 3. According New York-based Veronis, Suhler & Associates, Web usage will account for only 5.4 percent of the average person’s media consumption by the year 2003, and is expected to stimulate rather than usurp usage of other, more traditional media.

Frankly, we believe that prediction is off the mark.

Sure, traditional media such as radio will continue to thrive—especially as the economy surges and advertisers rely on conventional revenue models of reach and frequency. But anyone who thinks that new, emerging media like the Internet won’t adversely affect traditional mass media is either in denial, a technical luddite, or both.

Because GAVIN is situated in the middle of San Francisco’s audio gush, we have a different view today of what is coming to our industry tomorrow. We know that Internet radio is not going to go away, and we know that digital downloading will have a major impact on the traditional music retail landscape.

As technologically savvy Gen Xers (and Yers) continue to be fascinated with new “personal media,” traditional mass media usage will experience some slipage.

That’s why we are dedicating a full day at the GAVIN Seminar 2000 to music programming on the ‘Net. We’ve developed an intensive program that will examine critical “do.com” issues, and address the concerns and needs of both the radio and music industries. It’s focused, it’s immediate, and it’s our future. For details call GAVIN Convention Services at 415-495-1990, ext. 653. Then plan on coming to “Gavin.com Day,” and in the meantime, don’t believe everything you read.

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WEBSITE OF THE WEEK

Marian College Jobs - Jobs on Radio - www.wzpl.com

Tune in, Log on, Watch out!

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Reed Bunzel, Editor-in-Chief

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www.americanradiohistory.com
"Meet the honky-tonking, punk-rocking Grandson of a legend" - Rolling Stone

"An auspicious debut" - New York Post

"Goose Bumpy good as Senior back from the grave" - Entertainment Weekly

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**hank III**

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The buzz is building
Top 40 PDs look to summer Arbitron surveys with anticipation. And why not? With students in most markets out of school for much of the sweep, thus able to listen longer, that optimism is usually rewarded with strong Top 40 numbers. Such is the case again. However, while few Top 40 stations of any genre were down this book, there was an interesting dichotomy between Mainstream Top 40 and the Rhythmic version of the format.

Mainstream Top 40s were up by a dominant ratio in key comparisons to previous books—outnumbering by three-or-four-to-one those stations that dropped. However, among Rhythmic Top 40 outlets, most were essentially flat or stable compared to earlier sweeps. Growth was harder to come by. Let's delve into these disparities.

SUMMER SWEEPS
As noted, the seasonality of the summer surveys is a critical in examining Top 40's fates and fortunes. So, let's take a look at the total week 12+ AQH metro shares on a summer '98 vs. summer '99 basis. In doing so, Gavin selected a large geographically balanced sample of the Top 40 stations for analysis. Here's the data revealed:

Mainstream Top 40
Summer '98 vs. Summer '99
53% of these stations were up vs. summer '98
Just 12% were down in the same comparison
35% garnered essentially stable shares (within two-tenths of a share from the previous summer's score)

Thus, better than a +1 ratio, gains outnumbered losses. That's the best story so far as we've probed into the summer results on behalf of all the leading formats. Some of the winners were especially noteworthy and will be highlighted later. Suffice it to say that in one top ten metro the Top 40 incumbent grew more than 50 percent during the last year!

Alas, the picture is a little less rosy for the Rhythmic Top-its. Stability was the major result in their year-to-year comparisons:

Rhythmic Top-40
Summer '98 vs. Summer '99
20% were up
30% saw slippage
50% held steady

Depending on how you look at it, you could either interpret the plurality for stable shares as a sign of the format's maturity or as an indicator of stagnation, if growth was expected. I'll leave it to the musicologists to try and figure why one branch of the Top 40 family surged while another was flat. It's unusual, though, to see such a wide variation.

SPRING VS. SUMMER
Would these stories be echoed when looking at a more recent trend? In a word, yes. Here's the tale of the tape:

Mainstream Top 40
Spring '99 vs. Summer '98
53% were up in the latest book
18% were softer
29% remained stable

It's truly amazing to see an identical growth core (53%) in both our mainstream analyses. While the "good news" margin was only 3:1 vs. +1 in the summer comparisons—that's still more impressive than any other format ratio seen so far in our recap of summer Arbs. Mainstream-notchied another impressive showing. Rhythmic's stance also looked similar to its previous analysis:

Rhythmic Top 40
Spring '99 vs. Summer '99
30% posted growth
20% suffered slippage
50% held steady

A slightly more encouraging report card here, with winners out pacing losers, instead of the reverse. The bulk of stations were flat, again with a remarkably consistent score (50% in both breakouts). Some encouraging news emerged though as highlighted in the following section.

SPECIAL SUMMER STARS
In each version of Top 40, there were stations that performed in a special way. Let's salute these stars that are in our database.

MAINSTREAM TOP 40 STARS
Biggest growth since summer '98:
WDWO-Detroit (up 60%)
Stations that saw their Summer '99 share exceed half summer '98 and spring '99:
KALC-Denver
WDWO-Detroit
KSLZ-St.Louis
KHTS-San Diego

RHYTHM TOP 40 STARS
KTFM-San Antonio: remained at or near double digits since summer '98
WBTT-Dayton: biggest growth (57%) in our database, and up versus both previous sweeps

Here's hoping Top 40s keeps cooking-and that you enjoy your turkey, too. And if you wanna gobble up some advice or just chat with me, call 813-265-6955 in Carmel, Calif. •
EVERYTHING YOU WANT
THE NEW SINGLE FROM

55 adds out-of-the-box at top 40...now playing
WMBX/Boston, WXKS/Boston, WTMX/Chicago, WBLI/Long Island, KBKS/Seattle, KZZP/Phoenix,
KALC/Denver, KPLZ/Seattle, WSSR/Tampa, WFLZ/Tampa, KFMB/San Diego, WXPT/Minneapolis,
KMXV/Kansas City, WNKS/Charlotte, KBBT/Portland, WXSS/Milwaukee, KSLZ/St. Louis,
WPRO/Providence, KZON/Phoenix, WOCG/Raleigh, WKSL/Greensboro, KQKQ/Omaha,
WFBC/Greenville, WKRZ/Wilkes Barre, (to name just a few)

The official label of the new millennium
PROGRAMMING

Upward mobility @ WPGC-Washington, as OM/VP Jay Stevens promotes the station's not-so-secret weapon, Asst. MD Thea Mitchell to MD, replacing Maurice Devoe. Morning show producer Reggie Rouse adds colorful APD stripes.

KYLD (Wild 94.9)-San Francisco PD Michael Martin adds programming consultant duties at sister KGGI-Riverside. The move comes just as KYLD's morning show, the Doghouse, begins simulcasting on KGGI.

PEOPLE

KKFR (Power 92)-Phoenix PD Bruce St. James performs the old airshift swap, moving morning sidekick Ruben S. to nights, replacing Chino, who becomes morning show sidekick/producer for Krazy Kid Stevens and Drea.

KOQ (KS107.5)-Denver PD Cat Collins fills his vacant midday shift with the stylings of Kendall B., inbound from nights at WJMH-Greensboro.

Former KJ103-Oklahoma City night jock Scholar Brad is now doing the same shift at WKZL-Greensboro.

Changes @ WFHN (Fun 107)-New Bedford, as midday personality Sarah Rodriguez segues to overnights at WBMX-Boston. Ben St. James turns in his Promotion Director badge for afternoons, while morning guy Michael Rock adds promo duties.

SUITs

AMFM ups Sr. VP/Regional Operations John Fullam to the newly created post of Market Exec. VP for the company's New York cluster, overseeing WZMY, WKTU, WLTE, WTJU, and WAGX, as well as WALK-AM/FM-Long Island.

GIGS

WKCI (KC101)-New Haven morning co-host Glenn Beck has announced his intention to seek a talk radio gig. PD Kelly Nash needs a replacement to team with existing co-host Vinny Penn. WKCI, 495 Benham St., Hamden, CT 06514.

Mediabase Rhythmic reporter WJFX-FL Wayne PD Wesael (may not be his real name) has mornings and afternoons open. Morning guy Gino Burgess crosses the street to the Jammin' Oldies station, while p.m. driver Derek Jurand is headed to WQQK-Nashville for nights. Packages to 5306 E. State Blvd., Ft. Wayne, IN 46815.

Looks like Carlos Santana will need some help hauling this big-ass plaque home. The award, presented by Arista CEO Clive Davis, celebrates three million-plus units sold and #1 chart position for Santana's Supernatural.

Head 2 Head In Detroit: Motor City Match-Up

Sr. VP Programming Tom Poleman and in-house MD Dana Londun, the music mix on Q95.5 started leaning noticeably brighter. Recently, two ear-raising announcements: Q95.5 hired new PD Tim Richards, a Top 40 veteran from sister KRQQ-Tucson, and the station's formal move at AMFM's request from the Mediabase Hot A/C to the Mainstream Hit panel. Understanding that Q95.5 is still in the pupil stages of its metamorphosis, let's take an early look at how evenly these two stations stack up.

TOP 10 SONGS BY PLAY INCREASE
November 7-13

ARTIST

TAL BACHMAN - She's So High
SANTANA F/ R.THOMAS - Smooth
LOU Bega - Mambo #5
SUGAR PEARL - Larger Than Life
SMASH MOUTH - All Star
LEN - Steal My Sunshine
SHANA TAYL - Meet I Feel Like A Woman
RAY - Every Morning
TAL BACHMAN - She's So High
BLESSED UNION - Hey Leonardo

WDRQ

LOU Bega - Mambo #5
SANTANA F/ R. THOMAS - Smooth
JENNIFER LOPEZ - I Need To Know
BACKSTREET BOYS - Larger Than Life
LEN - Steal My Sunshine
CHRISTINA AGUILERA - Genie In A Bottle
WILL SMITH - WI 2K
702 - Where My Girls At

WKQI

TAL BACHMAN - She's So High
SANTANA F/ R. THOMAS - Smooth
LOU Bega - Mambo #5
TLC - Unpretty
SMASH MOUTH - All Star
LEN - Steal My Sunshine
SHANA TAYL - Meet I Feel Like A Woman
TAPO SCHULTZ - I'm Gonna Be (500 Miles)
BLESSED UNION - Hey Leonardo
CHRISTINA AGUILERA - Genie In A Bottle

TOP 10 MOST-PLAYED SONGS
November 7-13

ARTIST

TAL BACHMAN - She's So High
SANTANA F/ R. THOMAS - Smooth
LOU Bega - Mambo #5
SUGAR PEARL - Larger Than Life
SMASH MOUTH - All Star
LEN - Steal My Sunshine
SHANA TAYL - Meet I Feel Like A Woman
RAY - Every Morning
TAL BACHMAN - She's So High
BLESSED UNION - Hey Leonardo

WDRQ

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JENNIFER LOPEZ - I Need To Know
BACKSTREET BOYS - Larger Than Life
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CHRISTINA AGUILERA - Genie In A Bottle
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702 - Where My Girls At

WKQI

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TLC - Unpretty
SMASH MOUTH - All Star
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SHANA TAYL - Meet I Feel Like A Woman
TAPO SCHULTZ - I'm Gonna Be (500 Miles)
BLESSED UNION - Hey Leonardo
CHRISTINA AGUILERA - Genie In A Bottle

AVERAGE SONGS PER HOUR BY DAYPART
November 7-13

WDRQ

OVERNIGHTS
MORNINGS
MIDDAY
AFTERNOON
NIGHT

WKQI

OVERNIGHTS
MORNINGS
MIDDAY
AFTERNOON
NIGHT

Eight radio programs provide a comprehensive list of all quantitative information on Mediabase 24/7.
"Do Right"

the smash single from

Jimmie's Chicken Shack

BRING YOUR OWN STEREO

from the album

SHACKING UP WITH POP RADIO NOW!!!!!

- New Stations "Doing Right" Include:
  - B94/Pittsburgh
  - KSLZ/St. Louis
  - WKST/Green Bay
  - KVKS/Toledo
  - WKFS/Cincinnati
  - KMTE/Little Rock
  - WXYV/Baltimore
  - WYRV/St. Louis
  - KQHK/Omaha
  - WZPL/Indianapolis
  - WBM/Chicago
  - WPM/Washington
  - WJXG/New London
  - WRVD/Richmond
  - KZRP/Phoenix
  - WWFS/Indianapolis
  - WRHT/Greenville
  - WZQZ/Portland
  - WAE/Allenstown
  - WQP/Nashville

- Already Shacking Up:
  - 610/Wide
  - KACL/Denver
  - KWK/Chicago
  - WRVR/Nashville

- On over 60 Alternative Stations Including: 91X, KDE, Q101, WMFS, WPLY, and many more!

- BDS Modern Rock: #12 & Over 80,000 Albums Sold!!

Produced and engineered by Jim Wirt
Mixed by Tom Lord-Alge
Management: Richard Burgess/Burgess Worldwide

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www.fowl.com

1999 Sony Music Special Products
GavinTOP40

SPINS
LW TW
1 1 SANTANA ft A THOMAS - Smooth (Arista) 7375 7358 +17
2 2 LOU BEGA - Mambo No.5 (RCA) 6460 7015 -555
3 3 LEN - Steal My Sunshine (Epic/War) 5346 5519 -173
4 4 BRIAN McKNIGHT - Back At One (Motown) 5127 4613 +514
5 5 JENNIFER LOPEZ - Waiting For Tonight (Epic/War) 5032 4728 +294
6 6 BRITTNEY SPEARS - (You Drive Me) Crazy (Arista) 4929 5244 -315
7 7 TLC - Unpretty (LaFace/Arista) 4867 5083 -216
8 8 SAVAGE GARDEN - I Knew I Loved You (Columbia/CRG) 4538 4038 +500
9 9 BACKSTREET BOYS - Larger Than Life (MCA) 4425 4649 -223
10 10 MARC ANTHONY - I Need To Know (Columbia/CRG) 4324 4063 +241
11 11 702 - Where My Girls At (Motown) 3960 3766 +194
12 12 DJ SNEVY - Someday (Lava/Atlantic) 3598 3861 -263
13 13 WILL SMITH - Will 2K (Columbia/CRG) 3411 3165 +246
14 14 SMASH MOUTH - Then The Morning Comes (Interscope) 3364 3030 +334
15 15 CHRISTINA AGUILERA - Genie In A Bottle (RCA) 3243 3682 -499
16 16 TRAIN - Meet Virginia (Aware/Columbia) 3095 2696 +199
17 17 RICKY MARTIN - Shake Your Bon-Bon (C/CRG) 2679 2129 +450
18 18 Lenny Kravitz - American Woman (Virgin/Maverick) 2618 2572 +46
19 19 MARCIAH CAREY - Heartbreaker (Columbia/CRG) 2368 2590 -222
20 20 CHRISTINA AGUILERA - What A Girl Wants (RCA) 2314 1991 +1123

Top40CHARTBOUND

SPINS
DJ RAP - Good To Be Alive (C2/CRC) 600
CHRIS PEREZ BAND - Best I Can (Hollywood) 572
BLINK 182 - All The Small Things (Cargo/MCA) 466
M2M - Don't Say You Love Me (NPG/Arista) 440
BETH HART - L.A. Song (143/Lava/Atlantic) 422
JIMMIE'S CHICKEN SHACK - Do Right (IDJMG) 395
DESTINY'S CHILD - Bug A Boo (Columbia/CRG) 359
AFKAP - The Greatest Romance Ever Sold (NPG/Arista) 268
JANICE ROBINSON - Nothing I Would Change (Warner Bros) 261
Macy Gray - I Try (Epic) 202
MARIAH CAREY ft Jdo JOE 96 - Thank God I Found You (Columbia/CRG) 197
DEF LEPPARD - Goodbye (Mercury/IDJMG) 196
VERTICAL HORIZON - Everything You Want (RCA) 190
EVE/RUFF RYDERS - Gotta Man (Ruff Ryders/interscope) 190
SARAH McLACHLAN - Ice Cream (Live) (Arista) 178
SANTANA - Maria Maria (Arista) 173
BACKSTREET BOYS - Snow Me The Meaning... (Jive) 173
98° - This Girl (Universal) 157
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98° - I Do (Cherish You) (Universal) 2600
GOO GOOL DOLLS - Black Balloon (Warner Bros.) 2059
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BACKSTREET BOYS - I Want It That Way (Jive) 1452
FASTBALL - Out Of My Head (Hollywood) 1406

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

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

Online tracking services now are available until 12 noon Wednesday Pacific Daylight Time.
FROM HER ACCLAIMED DEBUT ALBUM ON HOW LIFE IS
AND AS FEATURED IN FELICITY AND WASTELAND

IMPACTING ALL FORMATS NOW

Produced by Andrew Slater. Recorded and Mixed by Dave Way. Management: ASM Inc.
www.epicrecords.com  www.macygray.com

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RHYTHM CROSSOVER

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R/C CHARTBOUND

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SNAPSHOT

"Robbie Williams research is coming back huge with our core. 'Angels' is now showing power potential."
—Neal Sharpe, PD, WNCI-Columbus

"What a Girl Wants" by Christina Aguilera is already top five and a definite future power for KUBE.
—Shellee Hart, OM, KUBE-Seattle

"American Woman" by Lenny Kravitz is our number two callout record and a full-time power.
—Jon Zellner, OM/PD, KMKX-Kansas City

One of our biggest songs both on the phones and in callout is 'Got Your Money' by ODB.
—Mark Adams, PD, KXJM-Portland

MEDIABASE UPDATE

"Covered in dirt from head to toe, here lies 'ABB's Little Joe. Will he survive, to pull off this caper? Buried alive, with no toilet paper."
—Tombstone" of WABB-Mobile stunt boy Little Joe, buried alive for charity...or something.

CHRISTINA AGUILERA - What a Girl Wants (RCA) 533 +400
SIGGO - Got To Get it (DUO/KX)
LIMP BIZKIT - N2 Gether Now (Flip/Interscope)
DR. DRE - Still D R-E (Aftermath/Interscope)
JUVENILE - U Understand (Cash Money/Universal)
GINuwINE - None Of Ur Friends Business (Epic/550 Music)
MARIAH CAREY & 98 - Thank God I Found You (Columbia/CRG)
IMX - Stay The Night (MCA)
DONELL JONES - U Know What's Up (LaFace/Arista)

CHRISTINA AGUILERA - What a Girl Wants (RCA) 533 +400
SIGGO - Got To Get it (DUO/KX) 1175 +388
LIMP BIZKIT - N2 Gether Now (Flip/Interscope) 1158 +311
DR. DRE - Still D R-E (Aftermath/Interscope) 732 +152
JUVENILE - U Understand (Cash Money/Universal) 178 +137
GINuwINE - None Of Ur Friends Business (Epic/550 Music) 380 +130
MARIAH CAREY & 98 - Thank God I Found You (Columbia/CRG) 427 +110
IMX - Stay The Night (MCA) 1383 +106
DONELL JONES - U Know What's Up (LaFace/Arista) 862 +104

Films

"I hear that Trojans' stock went up dramatically that night."
—KXME-Honolulu PD Jamie Hyatt on the station's recent Hotel Xtreme promotion.

"They'll either help you break it in... or break it, whichever comes first."
—Power 106-L.A. VP/Programming Jimmy Steal on the station's Sega Dreamcast Home Invasion promotion with Warren G and IMx.

"Covered in dirt from head to toe, here lies 'ABB's Little Joe. Will he survive, to pull off this caper? Buried alive, with no toilet paper."
—"Tombstone" of WABB-Mobile stunt boy Little Joe, buried alive for charity...or something.

Gavin

November 19, 1999
Breaking out of Europe, Bosson (pronounced bo-sahn') releases the first single from his highly anticipated debut album coming February 2000.

Added This Week at:
WWZZ/Washington D.C.
KKRZ/Portland
WQZQ/Nashville

Already on:
KIIS KBKS
WHYI KDND
WKSL WHTS
KHTT WXIS
WFKS WKSZ
and many more!!!

L.A. STORY
KIIS-FM — 41 spins per week
Single Sales Jump: #38 - #27
with over 450 sold this week

"Bosson is the real deal. He writes, produces, and sings. 'We Live' is tailor-made for KIIS-FM. After 150 spins, this record is testing in our top 10!"
—MICHAEL STEELE, KIIS-FM
His sold-out concerts are causing mass hysteria nationwide, the irresistible beat and infectious rhythm of "Bon Bon" make it impossible to sit still. Don't resist.

17 ROBBIE WILLIAMS
18 RED HOT CHILI PEPPERS
19 LENNY KRAVITZ
20 CELINE DION
21 CHRISTINA AGUILERA
22 COUNTING CROWS
23 JESSICA SIMPSON
24 SUGAR RAY
25 SHANIA TWAIN
26 BLAQUE feat. N Sync
27 STRIKE 9
28 LFO
29 MELISSA ETHERIDGE
30 ENRIQUE IGLESIAS
31 98 Degrees
32 WHITNEY HOUSTON
33 TOSH
34 BLESS UNION
35 FOO FIGHTERS
36 MANDY MOORE
37 CHRISTINA AGUILERA
38 LAWRENCE
39 VITAMIN C
40 CHRIS PEREZ BAND
41 BOB SEGER
42 HELENE SPARKS
43 THE VAPORS
44 THE   3
45 THE VENTURES

Most HyperActive this week on both the Mediadane Mainstream Hit and Rhythm Hit charts tells us that what a girl wants is...another #1 record.

25 30 64 46 50 32 23 15 21 14 21 18 15 14 12 11 11 10 9 8 7 6 5 4 3 2 1

Most HyperActive this week on both the Mediadane Mainstream Hit and Rhythm Hit charts tells us that what a girl wants is...another #1 record.
Several times a year, in order to give our ears a workout, GAVIN's Top 40 department spotlights a select few recording artists. Some are brand new, while others may have already gained a foothold in another format and are now poised to cross over. This week's compendium is a cross section we feel best represents the next wave of emerging Top 40 artists:

**Bosson**

**CAPITOL**

By Kevin Carter

A lot of unsigned artists somehow manage to finagle a song onto a radio station somewhere—just not on KIS-FM-Los Angeles. Don’t tell that to 25-year-old Staffan Olsson, aka Bosson, whose sole prior recording experience was in a makeshift studio in his apartment in Gothenburg, Sweden. If we were to tell you that his song “We Live” did the unthinkable and got played on the L.A. powerhouse, your reaction would probably be akin to “who?”

Ah, Sweden... the wonderland that gave us ABBA in the ‘70s, Roxette in the ‘80s, Ace Of Base in the ‘90s, and home of boy band producer du jour Max Martin. Now, on the verge of the ‘00s, Sweden coughs up its latest musical export: Bosson.

“Everything is happening very fast,” Bosson says. “I’ve been working hard all along, but ever since the record got played on KIS-FM, everything is really happening. I’m now doing photo shoots and interviews; I’m meeting with video directors. I love it...this is what I live and die for,” he says (no lyrical pun intended).

Bosson is managed by industry veterans Terry and Anthony Anzaldo and their company, Good Guy Entertainment. “Last December I met with an executive of [Swedish indie label] MNW Records,” recalls Terry. “He played me a lot of music, but when he got to ‘We Live,’ it was like, ‘Wow! This is like ear candy.’ Armed with a copy of the video, Anzaldo sent the record to Anthony. “He has five children, and three are at that age where they really understand music.” One mini-focus group later, a deal was struck with MNW.

Soon afterwards, Anzaldo met with KIS-AM/MD Michael Steele. “I played him the video, just to get his reaction, and he loved it...he told me it was the perfect KIS record.”

Meanwhile, Bosson continued to write songs at home in Sweden and sent them to Anzaldo. That was the beginning of the end of quiet time. “KIS suddenly popped the record,” Anzaldo says. “The whole thing blew up from there.” An add on KIS-FM-Los Angeles coupled with ongoing label talks certainly didn’t hurt Bosson’s leverage at that point.

“People told me, ‘Do you understand how hard it is even for an established artist to get on a powerful station like KIS?’” Bosson recalls. “I said, ‘Well, I’m starting to understand. It was like a fairy tale.’” Soon a deal was struck with Capitol Records.

Suddenly, I was on that fast track that you always hear people talking about,” Bosson says. “The pace is fast and furious right now,” agrees Anzaldo. “It’s one thing to build my business, but I really believe in Bosson,” he says. “He’s a great songwriter; he has tremendous vision, and he’s very smart.”

“I’ve discovered how much I really love songwriting,” Bosson continues. “I thought I only could write on inspiration before, but now it’s just coming. An artist’s performing career can be short or long, but songwriting is a skill I can always use,” he says.

“I’m used to performing onstage, but this is a different side. There’s a lot of pressure, where you have to write an album in one and a half months. The interesting thing is, I feel like I can work under that pressure and even enjoy it. I know what I want when it comes to producing and songwriting and what’s on my record...I’m very specific, and I can be very stubborn sometimes.”

Currently, Bosson is in the studio with
KELIS* CAUGHT OUT THERE

THE FIRST SINGLE FROM HER FORTHCOMING ALBUM

KALEIDOSCOPE

MEDIABASE 24/7 RHYTHM/CROSSOVER #37*

Added this week at: KKBT 29x and KBOS 21x


Single in stores this week, LP in stores 12/7

VIDEO DIRECTED BY HYPE WILLIAMS

www.americanradiohistory.com
producer Matthew Wilder. Meanwhile, the album is due in February and the video for “We Live” will be shot next month. Despite the high-speed treadmill upon which he’s currently stepped, Bosson remains surprisingly even-keeled.

“I’m a very down-to-earth kind of person,” he says. “I know how hard it is to be successful, and I know I have to keep my head on straight. This business is full of ups and downs, and it’s easy for your head to swell when people keep telling you how great you are. It’s scary when you start to believe the hype.

“I realize we still have a long way to go, but you couldn’t ask for a better start,” Bosson reflects. “To have Capitol Records put a high priority on me and on the record is fabulous. Now it’s up to the audience to vote... I’m ready to go.”

DJ Rap

C2
By Karen Bard

Providing an adequate definition of Charissa Saverio (aka DJ Rap) is quite difficult. However, some adjectives that pop into mind are brash, uninhibited, bright, saucy, and vivacious.

Most definitely not a shy woman, DJ Rap, or Rap as she is known to her intimates, will blurt out whatever she feels upon first conversing with you. Most interviews with Saverio reveal her complete honesty and her dedication to her music.

Her latest effort, Learning Curve, on C2 Records, is Saverio’s first pop album, a curious departure from her musical mainstay of drum ‘n’ bass music. However, a straightforward, adventurous nature allowed Rap to delve right into the construction of her first “popular music” album.

Even Saverio’s childhood conjures up exotic and interesting thoughts. Born to an Italian father and an Irish-Malaysian mother in Singapore, DJ Rap was raised in such places as Africa and Indonesia. Because her family was somewhat nomadic, Saverio was in a constant state of displacement, which she credits for her sense of independence and desire for challenge. Dropping out of school at age 14, Saverio bounced back and forth between a multitude of jobs and living situations. But it wasn’t until two friends of hers decided to drag her to a rave that she lost herself in the vibe and the music, and DJ Rap was born.

She spent the majority of the next few years raving and building up her résumé as a DJ. Becoming more respected and popular in the scene, her early anthems like “Ambiance—The Addenda” (1990) and “Spiritual Aura” (1993) became rave mantras and her drum ‘n’ bass sets abounded with “blistering breakbeats and liquid melodies.”—C2

Exercising her self-confidence and independence, Rap decided to launch her own record label, Proper Talent, as well as a subsidiary called Low Key Recordings. Nowadays, with those two entities still intact, her drum ‘n’ bass DJ-ing is still in effect, and a new album on the brink of major state side success, Rap certainly seems to conduct her life at a frenetic pace.

On Learning Curve DJ Rap gets away from the “typically technological, formulaic” drum ‘n’ bass music that she’d become accustomed to composing. In response to the individuals who may criticize her for “selling out” because of her pop album, DJ Rap has a very forthright response. She says that she’s been in the underground scene for 12 years now and will continue to perform drum ‘n’ bass. “Recording a pop album is not a bad thing,” she says. “Pop is simply popular music and there is no shame in playing, recording, or saying that.”

Besides being a tenacious business woman and performer, DJ Rap is, quite simply, beautiful. Certainly not ashamed of what God gave her, Saverio feels that it’s all right to be sexy and provocative both in her music and image. Frequently photographed in revealing clothing, DJ Rap says that being girly and vampy is part of who she is and that she is in complete control of her image. “If I get exploited I am the one who is in control of that exploitation,” she says.

Saverio has done an impressive two-year stint of press and promotion for Learning Curve and is very frank about what being a recording artist entails. “It’s not only about the music, but also about what you see,” she laments.

Although subconsciously influenced by various types of music, Rap feels like her own brand of music is unique. “I do my own thing,” she says. “Sometimes that means being off-beat, or off-key.”

In any case, Saverio feels attached to and quite proud of all of her musical achievements, underground or otherwise.

Macy Gray

EPIC
By Kevin Carter

The first thing you notice about Macy Gray is “the voice.” That’s OK...you’re supposed to react like that. Everyone does.

“People talk about my voice all the time,” says Gray. “I’ve had it my whole life, so it doesn’t distract me.”

If you venture beyond the pure sound of her unique-sounding instrument to spend some quality time with her self-penned songs from her Epic debut On How Life Is, you quickly begin to appreciate each composition as an individual 3-D slice of life, a series of vignettes, short stories, or mini-movies, if you will.

“That’s because the whole record is personal—it’s based on stuff I’ve been through,” says Gray, who counts Sly Stone, Stevie Wonder, and Prince among her early musical influences. She agrees with the album’s cinematic comparison: “It’s more than just listening to a record, you kind of see the surroundings and the musicians who created it,” she notes.

Indeed, critics have compared listening to her album to “a drive through the neighborhoods of contemporary Los Angeles,” her current home base.

When we further discuss the ‘little movies’ concept, it turns out that the roots for this un-coincidence were actually sown years ago. Gray originally moved to L.A.

from her hometown of Canton, Ohio to enroll in USC’s screenwriting program.

“When going to school, the first thing you learn in writing is that everything has a beginning, middle, and end,” she says. “I, at least subconsciously, apply that concept when I’m writing my lyrics, just to make sure everything goes full circle.”

Her collective real-life experiences cause Gray to constantly harvest new material and pack it away for future use. “I write a lot, although I’m not as prolific as I’d like to be,” she says. “I’m always getting little songs in my head, although most of this record was written in the studio.”

Despite the label’s plans to market her talents in a more mainstream direction, she says she never felt any pressure to deliver an overtly commercial-sounding album. “The demos I sent them weren’t very far from the way the record sounds now,” she says. “They knew what I was all about when they signed me...that’s what they liked about me—the fact that I was different.”

Sure, different is great, but how does an artist that’s labeled as “different” fit into the mainstream scheme of things? “We definitely hadn’t had that discussion yet, and I hope it never comes up,” responds Gray. “I think that in their minds, this record is commercial. Nowadays, if you do something different, I believe that’s gonna be commercial in the next couple of years.”

The current single, “I Try,” is strikingly free from labels. “And I think people appreciate that,” says Gray. “I actually
ALL THE MAJORS COAST TO COAST!!!!

KIIS-FM/LOS ANGELES
WKTU/NEW YORK
KRBE/HOUSTON
Y100/Miami
WDRQ/DETROIT
Z104/ WASHINGTON, DC
KLLL/SAN FRANCISCO
KDND/SACRAMENTO
WBLI/LONG ISLAND
KUMX/NEW ORLEANS
WKSS/HARTFORD
WKIE/CHICAGO
KLLL/SAN FRANCISCO
KZZO/SACRAMENTO

"This is my favorite song on Y100...Great early phones... DJ Rap is going to be huge for us!!"
—Rob Roberts, PD, Y100/Miami

GOOD TO BE ALIVE
THE PREMIERE SINGLE FROM HER CRITICALLY-ACCLAIMED U.S. DEBUT, "LEARNING CURVE."

ALBUM IN STORES NOW.
don't know what you would call it in terms of conventional formats. I don't really believe in categories anyway."

That philosophy extends to her live show, too, where there is no such thing as a "typical" Macy Gray audience. "It's definitely a mixture of folks," she says. "I just did a show in New York and it was like the Rainbow Coalition...everybody was there."

At press time, the Epic promo machine was in full swing, and Gray was preparing to leave for Europe. She'll return for the holidays, then kick off a stateside tour in January. A live album is due next summer.

As an artist who collects, polishes, and re-interprets real-world narrative, what does Macy Gray hope to accomplish with this album? "I didn't really set out to have any big message," she says. "It's more like a-day-in-the-life; all the stuff you deal with, like sex and love, your spirituality, your fantasies, your daydreams," she says. "You may think about death, whether it's on the news or you almost got into a car wreck. All of that is just kind of covered on this record, and I didn't really do that on purpose...it's all about just being human, and what we all go through in life every day." The title says it all: Macy Gray—On How Life is.

**Jimmie's Chicken Shack**

IDJMG

By Kevin Carter

Jimmie HaHa is one funny guy...it must be the name you've gotta admit, "Jimmie" is pretty hilarious when it's spelled with an "ie"). Seriously, Mr. HaHa is the lead singer of the ruraly monkred Jimmie's Chicken Shack, a band that's been too-of-mind at Alternative radio for quite some time. Which, of course, looking at the old crossover clock on the wall, it means it's just about time for the label to expand the band's musical boundaries.

Naturally, as an icebreaker in my conversation with Mr. HaHa, I mention that some artists—especially with an Alternative base—historically are reluctant to accept the dark side that is pop radio and thereby risk alienating their core.

"Hell, our audience is alienated after every song we play, because every song is totally different anyway," HaHa says. "The people who know what our band is about are not the kind of people who are going to judge us because we're on a certain radio station. They're gonna come out because they like us and they like to have fun. 'Do Right' has been a pop station for five years. Anybody who's gonna hate us because we're on a pop station shouldn't like us anyway. It doesn't make sense to me. Those are the kind of people that need to think that they're cool. Our truest fans don't need to think they're cool...they know they're cool."

Pop just means popular, HaHa observes, noting that, "If we're popular, right on. One of the pop stations in Baltimore started playing the song early, and within a week it was one of the top three most-requested, next to Britney Spears and the Backstreet Boys. I just find a lot of humor in that. I mean, that's beautiful." Taking the labeling thing to the extreme, HaHa continues, "Who knows—we might have a song on our next record that gets played on a hip-hop station."

"It's about time we cross over formats...and that's what we do. We have a lot of different sounds, and honestly, if the industry wasn't the way it was—working one song at a time—I believe we could take four songs off this record and work them at four different formats, and they all would work."

"Embrace your mistakes." That's the official Chicken Shack philosophy, as noted in the band's official biography. While it's true that many bands polish and re-polish their recorded product to the nth degree, Jimmie and crew regard that as nonsense. "That's why I think our fans won't be feeling alienated," HaHa says. "There's no point in us making some fake thing; that's not what we're about. Obviously, making a record is an entirely different venture than playing a live gig, but either way, somehow, we'll fuck up both of them."

Jimmie and the Shack will continue to tour through the end of the year. Then they'll take a short break and hit the road again. While they've toured with such Alternative mainstays as Fuel, Caroline Spine, Stroke 9, and Joydrop, Jimmie is the idea guy—one with bigger fish to fry: "What I really want to do is find out how we can tour with one of those boy bands," he says. "You've got the Backstreet Boys, 'NSync, 98°—but they always tour with bands who are just like them. How boring is that? They don't go out with any rock bands, and every rock band thinks it's way too cool to play with a boy band...but we're not. We're cheesy as hell; we'll play with anybody."

"The way I look at it, you've got a sold-out crowd, with screaming 12-year-old girls who want to buy records," HaHa continues. "I don't have a problem with playing for that crowd. And I'm willing to bet those crowds will be totally refreshed by the fact that they're getting a band that has real drums in it. And we also do dance steps. They're just not in unison."

---

**Kelis**

**Virgin**

By Kevin Carter

Like many emerging artists, Kelis toiled in relative obscurity for years to hone her craft. "I've been singing all my life...my dad was a jazz musician and I grew up singing in the church choir," she says. Kelis was exercising her vocal chops in her hometown of Harlem when the world-famous Boys Choir of Harlem auditioned several female vocalists for the first soprano role; later, that female component expanded until it spun-off into the Girls Choir of Harlem. "I sang with them classically, including opera, for seven years," she recalls. "I also played the violin for 14 years and the saxophone for four." In between came the necessary but not always compelling duties that must be paid while waiting for that big break.

"I was doddling in music for a couple of years before I got signed, and it was all just crap," says Kelis. "I knew what I wanted to do, but it wasn't clicking...it needed the right blend of elements, and that meant timing, energy, everything. But when it happened, I swear it really happened overnight." This year has blown past at one hundred miles per hour, Kelis reflects, making her feel like the Tasmanian Devil... "I'm just spinning around and everything's breaking out.

When examining the body of work that will comprise the career of Kelis, the later half of 1999 will be remembered as the time when she first made her presence felt: that look, that voice, that attitude...and that hair.

---

Yes, the hair. During our interview I confide in her that, when I first saw the video for ODB's 'Got Your Money,' my first thought was, "I must know more about the girl with the hair." More than hair, really, her now-trademark over-the-top locks are so substantive that the entire mass conceivably could qualify for its own congressional representation. "That's hilarious," she laughs.

Her debut single, "Caught Out There," is...
an emotional, drama-lifted exercise in the classic “he-done-her wrong” motif that immediately struck a chord with women. Two words: chick anthem. Any problem wearing that mantle? “I think it’s fantastic,” Kelis laughs some more, a very throaty, borderline naughty laugh. “I can’t wait to make her laugh again.” “I had no idea, but it’s great that it’s worked out this way,” she says. “But you know what I think is even more fun about it? Even though it is kind of a chick anthem, the men don’t hate me, which is great.”

In case you’ve been out of the country and are not entirely familiar with the track, at about, say, 1:08 into the song, some serious cathartic venting erupts. “Was that you?” I ask casually, already knowing the answer. “Oh hell, yeah,” she replies. When I conservatively estimate that it sound ed as though she had just expunged about four years worth of emotional baggage, she corrects me. “Actually, it was three.”

The storyline and her delivery of “Caught Out There” certainly evoke questions of personal experience, of an intimate life.

“A lot of the song is fictional, but when we recorded it, I was still with my boyfriend,” Kelis reveals. “As the project progressed, the song lyrics became more and more true, and I actually broke up with him several months later. It turned out to be a reflection of things to be.”

Kelis is currently working the promo circuit while a full-scale tour is being assembled.

“I’m supposed to be going on the road with Rage Against the Machine and Gangstar, which would be unbelievable,” she says. Given her traditional musical background, does she find it surprising that she’s a rock fan?

“I’m a music fan, so I like anything good,” she says. “I love country, believe it or not. In fact, I loved country before it was cool. I’m a major Bonnie Raitt fan, and I love singers like Reba.” When I point out a possible big-hair theme here, she laughs. “Well, I’m a big-haired woman myself. I always say that if I were white, I would be a country singer.”

Although she’s sitting in a beachside hotel in Santa Monica this day, don’t even think that Kelis is entertaining thoughts of going West Coast. “Oh, no-no-no ... definitely not,” she says, that warm and wonderful attitude unfurling majestically. “If anything, I might get a little apartment in Miami, because I hate cold weather. But make no mistake—I’m still a straight-up Harlem girl.”

Jason Raize

UNIVERSAL
By Karen Bard

One-part singing sensation, one-part mystery, one-part musical theatre talent, one-part heartthrob... put all of those pieces together and the sum is Jason Raize.

Appearing in the smash Broadway musical The Lion King as its lead character, Simba, Raize is already familiar to and comfortable with a large audience. Performing two shows a day is no doubt good preparation for the hectic lifestyle of a pop star. His first single, “Taste the Tears” will be released on November 29.

Accepted by a family in Great Falls, New York, Raize grew up without knowing his true ethnic heritage. His rearing, which was free of “labels” as Raize puts it, allowed him to experiment with all different types of “flavors” on his new album, NYC. Raize rails against labeling and certainly doesn’t want to be pigeonholed. He incorporates a Latin flavor, a dance flavor, a pop flavor, an R&B flavor, etc. on his upcoming Universal release.

Raize feels that this new type of musical experimentation is where it’s at. Raize says that it’s becoming “chic” to cross the boundaries that had once held musicians and that this experimentation is now being “welcomed in the industry.”

Raize goes after projects that inspire and challenge him. Working on this new album, for example, allowed him to depart from his theatre identity and venture into a completely different realm. While recording NYC in Miami, Raize worked with producer Desmond Child of Ricky Martin’s “Livin’ La Vida Loca” success which is an experience he describes as “incredible, challenging, and so exciting!” Raize says each track on the album is “unique” and that the album is about infatuation. “Infatuation with love, life, everything!” Most important, Raize is currently doing all he is because he truly loves it. He’ll try his best to perform in the musical while also promoting his upcoming album.

When asked about his impending foray into the world of pop, Raize sounds ready for the masses. Being a performer since a very young age, and being a musical theatre performer—especially in such a closely with the U.N. in order to focus on how to celebrate our differences as individuals, and to be even more globally active and aware.

Overall, Jason Raize is a multi-faceted performer and a conscientious international citizen who easily fuses his positive attitude with his talent.

M2M

ATLANTIC
By Karen Bard

Labelled as “too cute” and “damn catchy,” the first single from Norway’s answer to teen super stardom has arrived in the United States from the adolescent duo M2M.

But don’t be too quick to compare 15-year-old Marion Ravn and 16-year-old Marit Larsen to the current roster of teen superstars. Instead of being “plucked off the street and thrown into a studio,” a fortuitous meeting ten years ago allowed the ever-venturous twosome to form a singing-songwriting partnership that began at about age five.

Marion and Marit performed in a variety of musicals and made their official recording debut with a Norwegian-language children’s album before they had even hit double digits in the age department! The album won them not only lots of attention but also a nomination for a prestigious Norwegian music award which is the equivalent to a Grammy.

With musical influences such as the Beatles and Eric Clapton, the duo writes songs dripping with honesty and meaning. M2M blends their lyrics to resonate with their teenage peers as well as older listeners. Their current single, “Don’t Say You Love Me,” is the first track from the highly anticipated Pokéman soundtrack and is currently being added to playlists nationwide.

Furthermore, M2M has been hard at work producing a full-length album on Atlantic which is due to hit the stores at the beginning of the millennium. Album contributors include Matt Rowe (Spice Girls), Max Martin (Backstreet Boys, Britney Spears) and Rodney Jerkins of Brandy and Jennifer Lopez fame.

When asked about their impending stateside impact, these young women want their listeners to know that their melodies and lyrics come straight from their “minds and hearts.” M2M write their songs from experience. “Don’t Say You Love Me,” says Marit, is “a message to boys everywhere that just because you may say you love someone does not mean that the relationship needs to be rushed,”
something individuals of all ages can relate to. In addition to having voices that complement one another in complex harmonies, M2M’s Marit is a fine guitarist and her playing is featured in virtually every M2M track.

Because of their demanding schedule Marion and Marit have limited time for school, family, and friends. However, on a recent jaunt back to Norway these young women seemed content to relax, hang out with their families, and most important, with one another. When asked about the amount of time they actually spend together Marion said that she loves spending time with Marit because they understand each other so well and because they are truly best friends.

Recently, Marion and Marit were kicking back listening to the radio here in the states when suddenly they recognized their voices coming out of the speakers and started jumping up and down hugging each other. M2M is also excited to have shot their first music video—a night shoot that took place in Los Angeles with Nigel Dick of Britney Spears “You Drive Me Crazy” notoriety. “We can’t wait to see the video on MTV,” says Marit.

When performing live, M2M sparkles with personality and sweetness. Their sheer pop sound, honest lyrics, and catchy guitar make their music a virtual anomaly in today’s synth-heavy pop world. M2M is bound to shake things up and perhaps be crowned the new "princesses" of pop.

Vertical Horizon (RCA)
By Kevin Carter

At recent industry showcases in Boston and New York, RCA’s Vertical Horizon was treated like conquering heroes by their loyal, pre-existing fans. The band also came away from these showcases with a bunch of new friends…friends that, coincidentally, have the juice to a) add their record, or b) write a really cool story about them. Vertical lead singer Matt Scannell was at home in New York preparing to hit the road again in support of the band’s third album (and RCA debut) Everything You Want.

“Everybody at RCA has been so supportive,” Scannell says. “The band is still developing, growing, and changing…this newest record is certainly different from our others. Everybody was telling us, ‘Just make the record you want to make, and we’ll support you.’ I think it’s worked out well— I believe we wound up bringing a record to them that they felt they could get behind.”

Informally created in 1991, Vertical Horizon made two independent albums before the big leagues came calling in the form of RCA, followed by the inevitable showcases. At Boston’s Paradise nightclub high-level industry types hung in the balcony while the band’s hardcore fans crowded the stage, singing every word to every song.

“That was such an honor,” Scannell says. “We’re so psyched when there’s even one person in the audience who might know the words or who might have come to see us before… and when the record,” Scannell says. When I tell him the comparisons stemmed primarily from the fact that many believed their music, like Live and R.E.M., to be smart and well-crafted, he replies, “Wow, that’s great…I was thinking it was because all of us lead singers are bald. You know—a bald-guy thing… but I’ll take ‘smart’ any day.”

And yes, that “crossing over” question inevitably comes into play. When a label wishes to expand an artist’s fan base, a certain amount of trepidation may follow. “I don’t feel anyone personally, and I don’t know if I’m supposed to or not,” says Scannell. “One of my favorite songwriters is Matthew Sweet—he loves pop music, yet he retains his Alternative credibility and can do them both. It all depends on the song,” he says. “Maybe this is a pop song; maybe this one is an Alternative song… it’s just a matter of writing good songs and seeing where you can take them. Look at a band like U2. Jesus, those guys have reinvented themselves time and time again, and what a magnificent career they’re having—they even named their last record Pop. They have an amazing legacy and also credibility for their future efforts—so I don’t think it has to be mutually exclusive; either you’re Alternative or pop. Hopefully, you can do both.”

Meanwhile, Vertical Horizon is trying (but certainly not struggling) to adapt to both its newfound lovefest with pop radio and its resultant exposure.

“We spent so long as an independent act getting no support from radio and retail, and it felt very much like banging your head against the wall in order to make any progress,” he says. “Now that the doors are open for us, we have such a deep appreciation for what it really means to have people write articles about you and play your song on the radio… what ever we can do to foster those relationships, we’re gonna do it.”
HOT NIX: Word on the Street

BY MICHAEL NIXON

HOT NIX ARTIST OF THE WEEK:

KELIS (pronounced kæ-LEES) is tall, fine, and got it on and crackin'. Her new single ‘I Hate You So Much Right Now’ is blowin’ up all over radio and every video show that has access to the blazin video. The album, Kaleidoscope, which was produced by the Neptunes, is due in stores December 7. Brian Samson (Virgin) hoisted the cool ass Kaleidoscope listening party last Tuesday in Los Angeles at the Palm Tree L.A.

This fly club features a pool hall and a psychedelic bowling alley complete with black lights that make the bowling balls, pins, and bowling shoes glow in the dark. Industry heads were invited to meet Kelis, bowl with Kelis, vibe with Kelis, play pool with Kelis, drink with Kelis, eat with Kelis and everyone got their groove on with Kelis, listening to her album the entire time.

The buzz on the street is infectious and it seems like she should crossover with no problem.

Another hot female singer/rapper makin’ some moves on the indie tip is SILK-E (Sexy Intelligent Lady Knocking Everybody Out) whose real name is Erica Reynolds. Most remember her as the last season’s winner of MTV-The Cut. As a result, MTV financed the video for her single, “Respect.” SILK-E’s album Urban Therapy on Kontakt Entertainment features a live version of the single as well as a remix by QDIII which got rotation on MTV for a quick minute. Edna Sims at ESP Public Relations is very excited about SILK-E’s development and warns heads to be checkin’ for this special sister when they come to her hometown at the GAVIN Seminar 2000 in S.F.

Sir Charles Dixon is proud to announce that TVT Records just inked a deal with Snoop Dogg’s Dogghouse Records and will release Snoop Dogg Presents Tha Busidaz album on January 18. It features Snoop Dogg, Tray Dee, and Goldie Loc. The first single, “G’d Up,” is scheduled to hit stores December 7. The track will world premiere on TVT’s Website (TVTRecords.com) and be available for free download for a limited time beginning November 22. Snoop remains a No Limit recording artist for his solo material.

Justo (Epic) currently on the road with the GFK (Ghostface Killa) Promo Tour wants to let heads know that December 6 is the day to peep game at Justo’s 4th Annual Mixtapes Awards Show. Since the location is on that mad secret tip call (212) 833-8293 to get your rave on. If you need to get at me, call the GAVIN HOTLINE @ (510) 799-0024 or NSMARK@aol.com.
**GAVIN RAP**

**Rap Added**

- RAKIM (72) "When I Be On The Mic" (Universal)
- COMMON (69) "Doomin" (MCA)
- G-TIP (62) "Breathe & Stop" (Arista)
- KRUKT MOB (58) "Click Click" (Landspeed)
- WRITER'S BLOCK (29) "Truth Serum" (Up Above)

**SpinCREASE**

- COMMON +108
- RAKIM +107
- G-TIP +66
- KRUKT MOB +61

**Chart BOUND**

**KRUKT MOB** (Landspeed)

- ICE T (Atomic Pop)
- POP DA BROWN HORN (Smoke)
- NAS (Columbia)
- SWAY/KING TECH F. EMINEM (Interscope)
- WILLUS DRUMMOND (Entranaza)
- LIMP BIZKIT (Fic/Interscope)
- EVE (Ruff Ryders/Interscope)
- WRITER'S BLOCK (Up Above)
- OL' DIRTY BASTARD (Elektra/EG)

**Rap Reports Accepted**

**THURSDAYS 9 A.M.-4 P.M. (PST)**

<table>
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<tr>
<th>Phone</th>
<th>Fax</th>
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<td>(415) 495-1990</td>
<td>(415) 495-2580</td>
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**Gavin Station Reporting**

**ARTIST PROFILE**

**The Skitzofreniks**

Current Project: On My Own Sh*t EP
Label: Brick
Rap Sheet: Hailing from Cambridge, Mass. this duo is comprised of emcees CheckMark (Charlie Bavis) and producer-part-time emcee EB (Eddie Bones). Originally hucked up as dance partners back in the good old days of '99, they were inspired by Scoob ’n’ Scrap Lover, the dancers of one of their favorite emcees, Big Daddy Kane. They've been recording together since 1994, and with the current rise of the Boston hip-hop scene, decided it was time to let the rest of the world hear what they have to offer.

What To Expect on the EP: EB: "There is something on there for everyone that is into real hip-hop, and can appreciate skill, style & flair. "On My Own Sh*t" is an introduction to CheckMark. "Superhoe" is for the players. "Skitzofreniks' State" featuring 7L & Esoteric, REKS, and Virtuoso is just some high-energy, raw, battle cry and "Sicilians" is a head-nodder produced by MisterJason of Porn Theatre Ushers, and features my longtime compadre K-No Supremes of Falsehood.

Future Plans: CheckMark: "Our long-term goal is to maximize our potential in the music business while keeping all options open for the right opportunity, and continuing to build both Skitzofreniks' & Brick Records' names. We're planning to release a follow-up single around the beginning of the New Year, with a full-length LP dropping in spring 2000."

—Matt Slywa

**SKITZOFRENIKS**

EMAIL COMMENTS TO JUSTIN@MAIL.GAVIN.COM
GAVIN IS ONLINE: WWW.GAVIN.COM

**RadioSAYs**

**RUN D.M.C.**

"Crown Royal" b/w "Queen's Day" (Arista)

"Crown Royal" is definitely the epitome of songs right now and with that conquering track laced with Run's lyrics, it is obvious we're still in Run's House!" —Stacey Bumpus, KTRM-Kirkville, Mo.
THE BEST THING TO DO AFTER MEETING IN THE BEDROOM.

LET'S MAKE LOVE

THE NEW SINGLE FROM THEIR GOLD ALBUM TONIGHT,
AND THE FOLLOW-UP TO THE SMASH HITS MEETING IN MY BEDROOM AND IF YOU.

THANK YOU FOR YOUR SUPPORT IN MAKING THIS THE WEEK'S MOST ADDED RECORD!

WUSL  WTMG  WJTT  WESC  WQOK  WDAI  WKPO
WBLK  WVEE  WHNR  WACR  WPEG  WGCI  WAMO
WNEZ  WFXE  KBCE  WJZD  WZFX  WDTJ  WZAK
WDKX  WEAS  KDKS  KRRQ  WFXA  WDZZ  WIZF
WCDX  WTMP  WEMX  KIIZ  WMNX  WNOV  WCKX
WJKS  WEUP  WJMI  KTCX  WWWZ  KPRS  WJUC
WOWI  WJJN  KJMM  WHRK  WYNN  WQ-IH  WTLG
WHAT  WJHM  KVSP  WKGN  WJMZ  WTLZ  WQZB
A Chat With Skip Dillard, PD, WBLK/FM-Buffalo

Skip Dillard began his radio career at age 16 working at a college radio station in his hometown of Greensboro, North Carolina. The 15-year veteran's first job was at WOWI in Norfolk under the tutelage of Ron Atkins and Steve Crumbley. "I was in college and instead of hanging out and partying, I did overnights," remembers Dillard. "I couldn't have asked for a better experience for a first-time gig. I learned a great deal."

After graduating from Hampton College Dillard went back to Greensboro and worked with Sam Weaver at WQMG. His first full-time job was the night shift at WYLD in New Orleans. It was also the place he got his first programming position. He was PD at WMXD in Detroit for two years and joined Buffalo's WBLK in 1996.

"I love working here," he says. "Infinity is really a radio company. They believe in radio and good programming. And they encourage us to do our best everyday."

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

Passion. You see very few people coming into radio today with a passion for the business. Most have a passion to be Puff Daddy. But the reality is you are not going to be rich when you start out in this business. I love the business for what it is. It’s hard and it challenges you to ask yourself sometimes “am I gonna make it?” but I love the science of radio and I’ll be a student of it forever no matter how high I go in it or away from it.

What is the key quality of being a music director?

A willingness to get out in the community. It’s not an inside job. Once you become a 9-5 PD, it’s over. You need to get out of the business. You have to get out amongst the people. I love asking them questions about the station and I enjoy feedback, good or bad. I think street research is as good as what you get on a piece of paper.

Do you believe that a radio station is a reflection of the PD’s personality?

Absolutely. If the PD is good to the people he or she works with and respects them, and has internal morals and ethics, they will too. If you’re an under-the-table-type person, or have a bad attitude, then don’t expect your station to have a warm heart. When you hear a station that has a lot of tension and there is nothing going on, you can bet they have a closed-door type PD.

What’s your definition of teamwork?

It’s not necessarily thinking alike, but acting alike. It’s a comradery that can’t be broken up. A united front against not only your competitors, but also against negative forces that may try to break you down. There will be many times when you have different opinions but you have to come to that moment where you stand together as a station for a common cause.

What is the most important requirement you demand from air personalities?

That they relate. They must be active in the community and relate one-on-one with our listeners. The guy or girl next door example is a perfect analogy of what a good personality should be—a good neighbor. You have to know what the needs of your community are.

If there was one thing you could change about radio, what would it be?

Less paperwork, more programming. Fewer forms, fewer lawyers. More “let’s get down to business and have some fun.”

Can you remember the first piece of production that really caught your ear?

It was in the late-80s. On an aircheck tape I heard a Power 106 concert promo. It was for one of their own shows but the way it was presented was so clear—the voice and the effects—I could picture what the show was going to look like. And I had never been to the LA Coliseum in my life. I remember listening to that promo over and over and over. The other was a promo on Hot 103 in New York [now Hot 97] for a Whitney Houston concert in Japan. These two promos really got me interested. I had to learn how they made it sound like that. How do you find sounds that are visual and help you tell a story with production?

One of the things I do is watch a lot of television and movies. I don’t do it like everyone else and sit there and watch it—I sit there and listen to it. If I can picture something that I’m hearing, then I need that sound. I’m one of those production guys that run VCR tape when the TV is on, because if I hear something that I like, I don’t want to miss it. I have mountains of tape recorded off my VCR. It will happen once a month, when the PD will say “I need this sound,” and I’ll already have it. The sound could be as simple as someone turning on a faucet. Anything that I can visualize without looking at the TV is what I’m always searching for.

I get excited when I hear a sound, when I can identify it or recreate it. The sound that I’m loving now is that THX sound in the theatres. That harmonic sound is so incredible. Stuff like that drives me crazy.

What about good copy?

Good copy is great. It gives you a direction and a feeling of what’s required out of a spot or promo. It makes me happy because it allows me the freedom to get really creative.

Great radio stations have the four Ps: personality, promotion, public service, and production. How do you think production helps as part of the winning formula?

Here in Detroit, I believe production is the frontline of defense because we have six Urban stations in the market basically playing the same music, so the only way to win is presentation. Our production has to be the best to keep us separate from the pack.
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<td>Robert Tepper</td>
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<td>4</td>
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<td>John Denver</td>
<td>+3</td>
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<td>The Mamas &amp; The Papas</td>
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**Additional Information:**

- **Top 10**: The top 10 songs are listed with their respective artists.
- **Change**: The change in the ranking from the previous week is also indicated.

**Miscellaneous Notes:**

- **Dolly Parton** is featured with multiple entries, indicating a strong performance in the charts.
- **The Mamas & The Papas** and **The Beach Boys** also have notable entries, highlighting their continued popularity.

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**ALL 247 CHART RECONSTRUCTION IS CONDUCTED AND SUPPLIED BY MEDIABASE RESEARCH, A DIVISION OF PREMIERE RADIO NETWORKS, INC.**

**ALL NON-MEDIABASE CHARTS ARE COMPILLED BY GAVIN. **

**Gavin Secondary Charts** is a compilation of project airplay data submitted by select non-monitored stations.
"I think the listeners are real happy that the guys in Guy getting back together again. The response to 'Dancin' is just phenomenal."—Skip Dillard, PD WBLK-Buffalo
Waking Up With KLSY's Murdock, Hunter & Alice

KLSY-Seattle's Murdock, Hunter & Alice has been waking up the Emerald City with its own special brand of fun and frolic each weekday on their highly rated morning show for the past decade. "I was here for two to three years when they decided to form a team," says Bruce Murdock. "They brought Tim and Hunter in from the afternoon show and Alice was already doing traffic in both drives—so we just concatenated into a giant lump...kind of like onomatopoeia."

"Bruce is actually glorifying it up," says Tim. "One morning, I woke up from a Bender and found myself here." Murdock describes their show as "being family-friendly, but not real syrupy. It's crisp and contemporary.

Trademarks of the Murdock, Hunter & Alice show include the typical "Battle of the Sexes," which subjects the loser to a "Foulous Consequence." Most recently, Alice had the pleasure of jumping into a pile of ZooDoo at the Washington Park Zoo. The guys have also had their turn at losing, like the time they shaved their legs and walked around downtown Seattle in turkey costumes. There's also a tabloid headline feature called "Truth or Trash" of which Bruce says, "The Hollywood stuff is huge with our audience, so we do a Hollywood report with a guy from L.A. every day."

In regards to show prep, Bruce tells us, "Since there are three of us, we tend to divide stuff up. We all read the newspapers every morning before we go on and each of us will write three to four pages of things we think might work and we all get copies of each other's stuff. As we go along, if someone has an idea that would fit especially well, we just call out a page number we're instantly all on the same page. It's really about having fun and if it's not fun for us, it's not going to be fun for the listeners."

Fun and games aside, the trio is committed to the community. One of the things they're proud of is their heart warming Teddy Bear Patrol program, an annual campaign where they recruit the stuffed toys for the area's cops and firefighters to give to kids they may have to help or rescue in the line of duty.

"It started with just some bears for Seattle and Bellevue, now it's got to the point where all the counties want them—even the border patrol up in Canada wants 'em. And that's what we really like, getting a chance to use the transmitter to help other people," says Murdock.

"Our goal has always been to meet every KLSY Listener, so we really do make a commitment to get out and we do two and three things outside the station. It's like running for office, only we never get elected to anything. Not to mention that regardless of what their favorite station is, chances are we're really the only radio station that they're probably ever going to meet," he says.

Tim adds, "We also have been taking lunch to a listener's office once a week—we've been doing that at least seven years. Where other shows may get to a point where they say they're beyond that, somehow we forgot to say that and keep doing it because we actually like getting out and meeting our listeners."

As the female representative of the trio, what unique does Alice bring to the female-targeted show? "At appearances, I hear over and over and over, Alice, thank you for keeping those guys in line. There's some perception out there that I have to be here to keep these guys in line. Not to mention that if we're interviewing a 16-year-old kid who's doing something exciting like going on Leona or something, I'm the only one who thinks to ask, 'What will you be wearing? And actually, if you think about it, having a 40-year-old man ask that question is a little creepy.'"

Program Director Barry McKay says of the team's success, "The M164 morning show on KLSY wins because they refuse to lose. From hosting late night Friends TV premiere parties, to cooking the crowd at the Race for the Cure, this show gets it done. Each person has a definite role and plays that role every day on the show. If you want to wake up and get all the usual stuff like traffic and news plus laugh out loud, then M164-A is your show. Add to that they all get along and you have a morning show that's a winner. My biggest fear is they might get syndicated!"

A UNIQUE VERSION OF ONE OF WESTERN MUSIC'S GREATEST HITS

Continuo
Meditations On Pachelbel's Canon

ON YOUR DESK NOW! Impacting on November 22nd Guaranteed to light up your phone's this holiday season.

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PAUL CROWLE
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www.sixdegreeaccounts.com

Impact DATES
(subject to change)
NOVEMBER 22 & 23
Continuo "Meditations on Pachelbel's Canon"
Six Degrees, Mainstream
Whitney Houston "I Am Not Going to Miss You"
Emek, Hot & Mainstream
Jazz "This Is the Life" (M-1 Records), Mainstream

Sugar Ray "Fly Me" (Universal), Hot/Modern
Trisha Yearwood "The Rain Song and Other Love Stories"
(RCA), Hot/Modern

NOVEMBER 29 & 30
Lou Bega "Mambo No. 5" (Colcord), Mainstream
Big Kenny & John Rich "We're Gonna Crack" (Universal), Hot/Modern
Big Kenny & John Rich "Just a Dream" (Universal), Mainstream

KLSY PD Barry McKay hands out the $100 bonus checks to Murdock, Hunter & Alice.
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**Collins scores leap 10 this week’s honors. New airplay detected at WPCH, WSHH, WMRF, WJJE, and KMYX to name a few.**

**Spins Trend**

| Phil Collins - Strangers Like Me (Hollywood) | 561 | 378 |
| Celine Dion - That’s The Way It Is (Epic/550 Music) | 1360 | 373 |
| 98°F - I Do (Cherish You) (Universal) | 1546 | 1712 |
| Lonestar - Melt I Feel Like A Woman (IDJMG) | 605 | 683 |
| Kenny G - Aki Llang Syne (Millennium Mix) (Arista) | 28 | 28 |

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**A/C CHARTBOUND**

| Kenney G - Stranger On The Shore (Arista) | 100 |
| Jondathan Butler - What Would You Do For Love (IN2X Encoded Music) | 90 |
| Rick Springfield - Free (Politan) | 78 |
| Steve Miller - Steal My Sunshine (Epic/WORK) | 71 |
| Jennifer Lopez - Waiting For Tonight (Epic/WORK) | 68 |
| Mariah Carey/Joel - Thank God I Found You (Columbia/CRG) | 61 |
| Britney Spears - You Drive Me Crazy (Jive) | 48 |
| Alison Krauss - I Was Round Her (IDJMG/Arista) | 43 |

**Spins**

| Sarah McLachlan - Angel (Warner Sunset/Reprise) | 910 |
| Savage Garden - Truly Madly Deeply (Columbia/CRG) | 781 |
| Cher - Believe (Warner Bros.) | 726 |
| Shania Twain - You’re Still The One (IDJMG) | 717 |
| Faith Hill - This Kiss (Warner Bros.) | 700 |
| Natalie Imbruglia - Torn (EMI) | 621 |
| Edwin McCain - I’ll Be There (Atlantic) | 604 |
| Paula Cole - I Don’t Want To Wait (Imago/Warner Bros.) | 534 |
| Backstreet Boys - I’ll Never Break Your Heart (Jive) | 472 |
| Phil Collins - True Colors (Atlantic) | 460 |

**62 Most Added**

| Phil Collins - "Strangers Like Me" (Warner Hollywood) | 12 |
| **Jennifer Lopez** - "Waiting For Tonight" (C2/CRG) | 5 |
| "Whitney Houston" - I Learned From The Best (Atlantic) | 5 |
| "Santana" featuring Rob Thomas - Smooth (Atlantic) | 4 |
| "Lou Bega" - Mambo #5 (RCA) | 4 |
| Jessica Simpson - "I Wanna Love You Forever" (Columbia/CRG) | 4 |

**62 Spin Crease**

| Phil Collins - "Strangers Like Me" (Warner Hollywood) | 104 |
| Mariah Carey/Joel - Thank God I Found You (Columbia/CRG) | 100 |
| "Celine Dion" - That’s The Way It Is (Epic/550 Music) | 68 |
| Jennifer Lopez - Waiting For Tonight (C2/CRG) | 71 |

**98°F - I Do (Cherish You) (Universal) | 104 |
### Gavin Hot AC Chart Bound

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<td>THISWAY - Crawl (Reprise)</td>
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<tr>
<td>EVAN OLSON - So Much Better (Universal)</td>
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<tr>
<td>TLC - Unpretty (Lupface/Anita)</td>
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<tr>
<td>JANICE ROBINSON - Nothing I Want to Change (Warner Bros.)</td>
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<td>BRITNEY SPEARS - (You Drive Me) Crazy (Jive)</td>
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<td>BREE SHARP - America (Trauma)</td>
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<td>CAKE - Let Me Go (Capicorn)</td>
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<tr>
<td>FATBOY SLIM - The Rockafeller Skank (Astralwerks/Virgin)</td>
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<td>CHRISTOPHER PERRY - Best I Can (Hollywood)</td>
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<td>JEWEL - What's Simple Is True (Atlantic)</td>
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### Gavin Hot AC Recurrents

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<td>CITIZEN KING - Better Days &amp; The Bottom... (Warner Bros.)</td>
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<td>SHANIA TWAIN - Man! I Feel Like A Woman! (C/DMG)</td>
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<td>SUGAR RAY - Every Morning (Lava/Atlantic)</td>
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<td>MATCHBOX 20 - Back 2 Good (Lava/Atlantic)</td>
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<td>PEARL JAM - Last Kiss (Epic)</td>
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<td>NATALIE IMBRUGLIA - Torn (RCA)</td>
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<td>EAGLE EYE CHERRY - Save Tonight (Epic/WORK)</td>
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<td>EDWIN MCCAIN - I Could Not Ask For More (Lava/Atlantic)</td>
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<td>BACKSTREET BOYS - I Want It That Way (V)</td>
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<td>SHAWN MULLINS - Lullaby (Columbia/CRG)</td>
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### G2 Most Added

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<tr>
<td>R.E.M. - &quot;The Great Beyond&quot; (Warner Bros)</td>
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<tr>
<td>VERTICAL HORIZON - &quot;Everything You Want&quot; (RCA)</td>
</tr>
<tr>
<td>**JESSICA SIMPSON - &quot;I Wanna Love You Forever&quot; (Columbia/CRG)</td>
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<tr>
<td>**SMASH MOUTH - &quot;Then The Morning Comes&quot; (Interscope)</td>
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<tr>
<td>**FATBOY SLIM - The Rockafeller Skank (Astralwerks/Virgin)</td>
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<tr>
<td>**CHRISTINA AGUILERA - &quot;What A Girl Wants&quot; (RCA)</td>
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### G2 Spin Crease

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<td>BETH HART - &quot;L.A. Song&quot; (143/Lava/Atlantic)</td>
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<td>R.E.M. - &quot;The Great Beyond&quot; (Warner Bros)</td>
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<tr>
<td>SIXPENCE NONE THE RICHER - &quot;There She Goes&quot; (Squint/EEG)</td>
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<tr>
<td>CHRISTINA AGUILERA - &quot;Genie In A Bottle&quot; (RCA)</td>
<td>+65</td>
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**ALL 24-7 CHART RESEARCH IS CONDUCTED AND SUPPLIED BY MEDIAWEB RESEARCH, A DIVISION OF PREMIERE RADIO NETWORKS, INC.**

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

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

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**Gavin November 19, 1999**

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**Reporting deadlines for G2 (Gavin Secondary) Hot A/C and mainstream A/C stations stay the same**

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

You may call in (415) 495-1990 or fax (415) 495-2580 your report. Thank you very much.
WPLJ New York
VP, Prog.: Tom Cuddy
PD: S. Shamoo, M.D. Muscat
(212) 613-9800

KYSR Los Angeles
PD: Angela Peters
APD: G. Scoppio/M. C. Ray
(310) 531-0000

KOST Los Angeles
PD: John Ching
(213) 421-1100

Barenaked Ladies "Get In Line" (Elektra/EEG) "PLJ is the Barenaked Ladies station in New York. The new single is already a topic of discussion for our listeners who are phoning us to say how BNL are among the most clever lyricists these days." —Tom Cuddy, VP, Programming, WPLJ-New York
It's The "Great" Northwest Because of Great Radio

BY ALTERNATIVE EDITOR RICHARD SANDS
richard@pvn.gavin.com

Time to take a trip "up north" to check out what's happening at KNDD-Seattle and KNRK-Portland. We use the power of Mediabase to take a brief look at what's on-air at these Alternative powerhouses:

KNDD

IDENTIFIERS
- "The End"
- "107.7 The End"
- "107.7, The, The, The End"

PROMOTIONS AND FEATURES
- The End gave away a chance to meet Chris Cornell and see him perform in a special End Session. Listeners were asked to enter this contest on The End's Website.
- During the 1 p.m. and 4 p.m. hours, tickets were given away to see Steve Ferris in concert.
- End to End Music: At 9 a.m. and 5 p.m., The End played 107 minutes of music nonstop.
- At noon, The End played an hour of retro modern rock.
- At 10 p.m., the Top 10 End songs of the Day were played.
- MORNING SHOW BITS AND FEATURES
  - At 6 a.m., 7 a.m., and 8 a.m., Steve The Producer reported on the latest music news.
  - During the 6 a.m. hour, Andy Savage read listener email.
  - Beat the Producer: During the 7 a.m. hour, Andy asked a listener a series of trivia questions. Then morning show producer Steve was asked the same questions.
  - The Mosh Pit: During the 8 a.m. hour, three clips of Live songs were played. The listener who announced all three songs correctly won a prize.

KNRK

IDENTIFIERS
- "94.7 KNRK, the New Rock Alternative"
- "94.7 KNRK"

PROMOTIONS AND FEATURES
- [Song clip] [Voice-over] 94.7 KNRK, the New Rock alternative with yet another 'Go Away Thursday' winner. [Clip/listener] Oh God! Oh my gosh! Oh my God! Oh my God! Oh my God! Oh my God! Oh my God! You are wonderful.
- [Voice-over] Coming up on the next 'Go Away Thursday' it's two hands in two nights. We're sending you and a guest to Las Vegas to see Blink 182 one night. [Clip] Oh my God
- [Song clip] [Voice-over] Live the next [Song clip] [Clip] Oh my God
- [Voice-over] Plus we'll give you a $1,000 No Sweat Paycheck. A trip and a $1,000 No Sweat Paycheck on the next 'Go Away Thursday' on 94.7 KNRK, the New Rock Alternative.

- 94 AT 9: At 9 a.m., KNRK played 94 minutes of commercial-free music.
- Before the Revolution: From noon to 12:30 p.m., songs from the 90s were featured.
- Cock Fight: At 7 p.m., two new songs were played. Listeners were asked to call in and vote for their favorite.
- Modern Mix: At 9 p.m., a set of electronic music was played.

MORNING SHOW BITS AND FEATURES
- During the 6 a.m., 7 a.m., and 8 a.m. hours, Daria gave a report on the latest entertainment news.
- Finish That Phrase: During the 6 a.m. and 7 a.m. hours, a partial phrase was given, and a listener had to finish the phrase to win a trip to Hawaii.
- Billy's Briefs: During the 6 a.m. hour, Bill gave a report on weird news items.

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Gavin Alternative

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This one’s moving fast with an increase of six spots from last week.

2211, WXRX (29), KDVR (27), KRXO (28), KITS (27), KNDD (27).

15 | 17 | Blink 182 - What I'm Airl Again (Capybara/CMA) | 990 | 1132 | -142 |
18 | 20 | Stone Temple Pilots - Down (Atlantic) | 965 | 980 | -15 |
19 | 21 | Santana/Everlast - Put Your Lights On (Arista) | 933 | 995 | -62 |
22 | 26 | The Offspring - In The Morning Comes (Interscope) | 901 | 915 | -14 |
23 | 27 | The Offspring - In The Morning Comes (Interscope) | 866 | 839 | -153 |
27 | 28 | Smashing Pumpkins - One (Universe) | 600 | 698 | +38 |
28 | 29 | Sevenoaks - Devil In The Sky | 637 | 667 | +30 |
30 | 33 | Marcy Playground - It's Saturday (Capitol) | 609 | 568 | +41 |
31 | 31 | Fiona Apple - Fast As You Can (Cable/Slash) | 590 | 600 | -10 |
32 | 32 | Incubus - Pardon Me (Immortal/Epic) | 589 | 539 | +50 |
33 | 33 | Godsmack - Keep Away (Replicaiton/Universal) | 561 | 584 | -23 |
34 | 34 | System Of A Down - Super (Columbia/CMA) | 486 | 450 | +36 |
35 | 35 | Powerman 5000 - When Worlds Collide (DreamWorks) | 476 | 491 | -15 |
36 | 36 | Our Lady Peace - One Man Army (Columbia/CMA) | 475 | 679 | -204 |
37 | 37 | Fuel - Sunburn (Columbia/CMA) | 468 | 456 | +12 |
38 | 38 | Static-X - Push It (Warner Bros.) | 413 | 405 | +8 |
39 | 39 | Oleander - I Walk Alone (Replicaiton/Universal) | 396 | 372 | +24 |
40 | 40 | Lit - Zip Lock (RCA) | 341 | 387 | -46 |
41 | 41 | Save Ferris - Miseden (Epic) | 330 | 354 | -24 |
42 | 42 | Muse - Muscle Museum (Weaver) | 318 | 273 | +45 |
43 | 43 | Train - Meet Virginia (Aurora/Columbia) | 298 | 309 | -11 |
44 | 44 | Vertical Horizon - Everything You Want (RCA) | 281 | 245 | +36 |
45 | 45 | Days Of The New - Enemy (Interscope) | 276 | 292 | +16 |
46 | 46 | Nine Inch Nails - Into The Void (Interscope) | 272 | 212 | +60 |
47 | 47 | Alice In Chains - Fear The Voices (Columbia/CMA) | 272 | 265 | +7 |
48 | 48 | Tonic - Knock Down Walls (Universal) | 268 | 236 | +30 |
49 | 49 | Methods of Mayhem - Get Naked (MCA) | 248 | 187 | +61 |
50 | 50 | Lenny Kravitz - Live (Virgin) | 248 | 211 | +37 |
"Some of the records we are really into: Muse, Train, Cake and Lenny Kravitz."

—Dan Fain, WPLY-Philadelphia

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36  gavin November 19, 1999
Active Rock

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Up fifteen spots from last week! Rocking hard at WAAF (18) KKKR (17) WCCC (16) WTXF (16) WNOR (15)

32 36 TYPE O NEGATIVE - Everything Dies (Roadrunner)
37 METALLICA - Hero Of The Day (Immortal/Epic)

This one moved seventeen spots from last week. WRIR (20) WZTA (16) WRIF (12) WTXP (12) KRWB (12).

39 38 SANTANA/RON THOMAS - Smooth (Arista)
48 39 THIRD EYE BLIND - Anything (Elektra/EGG)
59 40 SIMON SAYS - Life Jacket (Hollywood)

42 41 COOPER IS IN DA' HOUSE
GIVE ACTIVE ROCK EDITOR ANDY COOPER A CALL AT (847) 328-1366

Gavin Active Rock

Hyper Active

| Filter | Take A Picture (Reprise) | 862  |
| PRIMUS | Electric Uncle Sam (DGC/Interscope) | 163  |
| MEGADETH | Breadline (Capitol) | 224  |
| SIMON SAYS | Life Jacket (Hollywood) | 193  |
| METALLICA | Hero Of The Day (Evan S) (Elektra/EGG) | 199  |
| KORN | Falling Away From Me (Immortal/Epic) | 97  |
| OFFSPRING | She's Got Issues (Columbia/CRG) | 458  |
| GODSMACK | Voodoo (Republic/Universal) | 641  |
| METALLICA | Fuel (Immortal/Epic) | 179  |
| RAGE AGAINST THE MACHINE | Guerrilla Radio (Epic) | 101  |

Active Rock Chartbound

| METALLICA | Fuel (Liv E) (Elektra/EGG) | 179  |
| EARTH TO ANDY | Still After You (A&M) | 179  |
| PRIMUS | Electric Uncle Sam (DGC/Interscope) | 163  |
| METALLICA | For Whom The Bell... (Liv E) (Elektra/EGG) | 160  |
| SLIPKNOT | Vail And Bleed (Roadrunner) | 160  |
| METHODS OF MAYHEM | Get Naked (A&M) | 124  |
| R.E.M. | Great Beyond (Warner Bros.) | 122  |
| COUNTING CROWS | Hangaround (DGC/Interscope) | 115  |
| GREAT WHITE | Rollin' Stoned (Capitol) | 109  |
| METALLICA | Bleeding Me (Liv E) (Elektra/EGG) | 96  |

Active Rock Recurrents

| GODSMACK | Whatever (Republie/Universal) | 613  |
| MONSTER MAGNET | Space Lord (A&M) | 249  |
| CAROLINE'S SPINE | Attention Please (Hollywood/Universal) | 65  |
| SEVENDUST | Black (TVT) | 77  |
| MONSTER MAGNET | Provel (A&M) | 56  |
| CITIZEN KING | Better Days & (The Bottom...) (Warn Bros) | 27  |
| AEROSMITH | I Don't Want To Miss A Thing (Columbia/CRG) | 13  |
| METALLICA | Turn The Page (Elektra/EGG) | 236  |
| MARYLIN MANSON | The Dodge Show (Nothing/Interscope) | 62  |
| KORN | Freak On A Leash (Immortal/Epic) | 469  |
| LO RIDEITY ALLSTARS | Battle Flag (Pigeonhed/Sub Pop/Columbia) | 41  |
| PANTERA | Hole In The Sky (Warn Bros.) | 15  |
| FATBOY SLIM | The Rockateller Skank (Astralwerks) | 10  |
| ROB ZOMBIE | Dragula (Geffen) | 401  |
| EVERCLEAR | I Will Buy You A New Life (Capitol) | 50  |
| DEFTONES | My Own Summer (Shine It) (Warn Bros.) | 29  |
| SEVENDUST | Too Close To Hate (TVT) | 13  |
| TRAIN | Free (Aware/Columbia) | 9  |
| STABBING WESTWARD | Save Yourself (Columbia/CRG) | 196  |
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**Country Radio Stations—A.K.A. Santa’s Holiday Helpers**

**BY JAMIE MATTESON**

As the holidays approach, many Country stations are creating promotions to help those less fortunate, especially children, ensuring that they, too, have a “Merry Christmas.” This week, we check in with KYGO-Denver, where they are organizing their 12th Annual Christmas Crusade for Children.

For the promotion, the station partners with 35 different police agencies in their six-county metro area. Officers nominate children whose names are entered into a database. Hourly from 7 a.m.-7 p.m. weekdays and 9 a.m.-5 p.m. weekends, KYGO air personalities announce first name, gender, and age, along with the type of gift desired—anything from a pair of jeans to a winter coat to a bike—and invite listeners to call in and fund the gift. The city’s police officers help pick up the gifts and personally deliver them to children.

For the kids who do not receive donated gifts from listeners, KYGO sponsors a special shopping day on the Friday before Christmas where Santa Claus, Santa Cop, and his elves (who arrive by way of police helicopter to the parking lot) officers from all 35 police agencies, KYGO staff, and yes, even the Colorado Air National Guard, travel up to a local retail outlet that offers the Christmas Crusade a substantial discount on toys and clothing. Volunteers are given names of kids, age, gender, and gift, and they go shopping!

Around $50,000-$60,000 dollars later, the shopping is completed and there is a major coordination effort to get a convoy set up to travel back to the KYGO studios to unload and wrap the toys. The KYGO “Rollin’ Radio Show” leads the convoy, followed by police cars (with lights on) and trucks from the Air National Guard and the Denver Police helicopter. The convoy travels right through the heart of Denver.

This year the campaign has partnered with John Elway Automation USA Stores, Denver’s Rocky Mountain News, and KCNC-TV News 4 to bring even more to the Christmas Crusade. Along with paid TV advertising from John Elway Automation promoting the campaign, there will also be ads that run daily in the Rocky Mountain News as well as promotional spots featuring the KYGO morning show.

As of the end of 1998, this promotion has helped brighten the lives of over 10,000 kids in the Denver metro area.

**HAVE A FUN DAY!** New BNA artist Jennifer Day recently visited several Gavin stations in Kentucky to introduce her new single, “The Fun of Your Love.”

**AN EXCLUSIVE**

Beginning this week on page 43, Gavin debuts our exclusive 20/20 Country chart. This chart offers a unique look at which songs are garnering the most airplay in the top Arbitron markets. The 20/20 chart is compiled using Mediabase-monitored airplay data from the 27 monitored Country stations in the top 20 markets.
Country CHARTBOUND

22 205 ALECIA ELLIOTT - I'm Dying' (MCA) 164 148
29 160 LEE ANN WOMACK - Don't Tell Me (MCA) 151 148
45 157 JULIE FEEVES - What I Need (Virgin) 175 148
21 143 KEITH HARLING - Bring It On (Giant) 165 148
21 128 FAITH HILL with TIM McGRAW - Let's Make Love (Warner/Reprise) 175 148
26 121 MONTGOMERY GENTRY - Daddy Won't Sell The Farm (Columbia) 178 148
28 95 DOUG STONE - Take A Letter Maria (Atlantic) 151 148
39 91 LILA McCANN - I Will Be (Asylum) 169 148
29 85 SAMMY KERSHAW - Me And Maxine (Mercury) 169 148
10 85 SHANA PETRONE - Something Real (Epic) 151 148

Country RECURRENTS

LONESTAR - "Amazed" (BNA) 2891
JO DEE MESSINA - "Lesson In Leavin'" (Curb) 2661
KENNY CHESNEY - "You Hart Me From Hello (BNA) 2131
GEORGE STRAIT - "Write This Down" (MCA) 2109
DIXIE CHICKS - Ready To Run (Monument) 1751
ALABAMA - "God Must Have Spent a Little. (RCA) 1515
KENNY CHESNEY - "How Forever Feels (BNA) 1475
MARTINA McBRIEDE - "Whatever You Say (RCA) 1424
JOE DIFFIE - "A Night To Remember" (Epic) 1297
ANDY GRIGGS - "You Won't Ever Be Lonely Again (RCA) 1243

SpinCREASE

Dixie Chicks - "Cowboy Take Me Away" (Monument) 4817
Tim McGraw - "My Best Friend" (Curb) 6556
LoneStar - "Smile" (EVA) 4300
Faith Hill - "Breathe" (Warner/Reprise) 4006
Alan Jackson - "Pop A Top" (Arista) 3333

ALL 24/7 CHART RESEARCH IS CONDUCTED AND SUPPLIED BY MEDABE RESEARCH, A DIVISION OF PREMIERE RADIO NETWORKS INC.

The 20/20 Panel Includes: KEAY, Kikk, KILT, KKBQ, KMLE, KMPS, KNIX, KXLY, KGIL, KQV, KYK, KMAD, WIL, WKHX, WKS, WKKX, WKLX, WMJG, WMZQ, WPOG, WUSN, WXTU, WYAT, WYCD 

September 27, 1999 Gavin • 43

www.americanradiohistory.com
GavinCountry

HotLINE

Shari Roth, MD, WNYN-New York

“Our top-requesting songs are Tim McGraw’s ‘My Best Friend,’ Shania Twain’s ‘Come On Over,’ and LoneStar’s ‘Smile.’ I definitely think ‘Smile’ has the potential to be another ‘Amazed’... The Dixie Chicks’ ‘Cowboy Take Me Away’ and Mark Wills’ ‘Back At One’ are also looking like big songs for us. Brian McKnight’s pop version of ‘Back At One’ has been such a smash in this market... Our first callout on Faith Hill’s ‘Breathe’ was absolutely huge! I think the next Martina McBride single ‘Love’s the Only House’ is very cool and I’m also excited about Jennifer Day’s debut project!”

Gail Austin, PD, WCOL-Columbus

“Brad Paisley’s ‘He Didn’t Have To Be’ has our phones going crazy... LoneStar’s ‘Smile’ is proving to be a great follow-up to ‘Amazed’... Clay Walker’s ‘Live, Laugh, Love’ makes me want to get on my toes and do the Snoopy dance... Reba’s ‘What Do You Say’ is great! It’s Reba telling a story and that’s what she does best... We recently had Yankee Grey in town for a concert and those guys put on an unbelievable show! They really gave it their all. We really need to grow our country bands!... With all the Ballard’s we’ve been playing, I am really looking for some tempo on the station right now!”

Party Marty, PD/MD, WTHI-Terre Haute, Ind.

“Kenny Chesney’s ‘She Thinks My Tractor’s Sexy’ is blowing the doors off of every John Deere around here! We had incredible phone action from day one... Keith Urban’s ‘It’s A Love Thing’ is really picking in with the requests as well! Chad Brock, along with Hank Jr. and George Jones, has an out-of-the-box hit with ‘A Country Boy Can Survive’! We’ve gotten instant reaction—it’s a V2 must!... Toby Keith’s ‘How Do You Like Me Now?’ is a great song that’s built for radio! I’m really into Alecia Elliott’s ‘I’m Diggin’ it’! It’s hock city!... I also like Paul Brandt’s ‘It’s A Beautiful Thing,’ It’s a great song and tells a great story!”


Kenny Rogers’ ‘Buy Me a Rose’ is by far our hottest song right now! It’s even bigger than the Dixie Chicks, and they’re bigger than everything else!... I’ll be damned, but after just a few spins, we’re already getting calls for Chad Brock’s ‘A Country Boy Can Survive’!... For us, LoneStar’s ‘Smile’ looks like it will become our next massive-requesting song. It appears that this song could be as big or even bigger than ‘Amazed’... Tim McGraw’s ‘My Best Friend’ is also on fire for us!... My two favorite album cuts right now are the Chicks’ ‘Goodbye Earl’ and Yankee Grey’s ‘Nine More Lives.’

EMAIL COMMENTS TO GAVINGIRL@EARTHLINK.NET OR CALL 615-255-5010

G2Country

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G2BreakTHROUGH

ARTISTS WITH NO MORE THAN 3 TOP 10 SINGLES

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<td>BRAD PAISLEY</td>
<td>He Didn’t Have To Be (Arista)</td>
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<td>STEVE HOLY</td>
<td>Don’t Make Me Beg (Curb)</td>
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A second straight week of double digit adds has listeners begging to hear this swingin’ debut single! New adds include KJUL, WJSW, WNSX, KYXZ, KNON, WYNG, KFGE, KORA, and KRRY!

9  | SHANE MANN | Ordinary Love (Mercury) | 42 | 0 | 946 |
| 10 | JERRY KILKIRE | Love That Girl (Arista) | 47 | 0 | 798 |
| 11 | ALECIA ELLIOTT | I’m Diggin’ It (MCA) | 47 | 4 | 711 |
| 12 | PAUL BRANDT | It’s A Beautiful Thirty (Warner/Reprise) | 45 | 0 | 650 |
### NORTHEAST

**MOST SPINS:**
- Martina McBride (1142)
- John M. Montgomery (1072)
- Clint Black (1023)

**SPINCRISE:**
- Dixie Chicks +168
- John M. Montgomery +123
- LoneStar +110

"Our listeners are telling us how great it is to hear a dad's point in of view Tracy Byrd's "Put You Hand In Mine." —Rick Campbell, MD, WKKH-Richmond

---

### SOUTHEAST

**MOST SPINS:**
- Clint Black (1427)
- Martina McBride (1396)
- Brad Paisley (1343)

**SPINCRISE:**
- Dixie Chicks +266
- Tim McGraw +129
- Faith Hill +109

"Tim McGraw has the magic! Every song of his is unique, yet you always know it's him." —Jayme Austin, WHSL-Greensboro, N.C.

---

### MIDWEST

**MOST SPINS:**
- Clint Black (705)
- George Strait (693)
- Martina McBride (671)

**SPINCRISE:**
- Dixie Chicks +124
- Tim McGraw +118
- LoneStar +61

"Steve Holy's "Don't Make Me Beg" is a great up and coming song. I think if it gets heard by the masses, it will be hard to ignore." —Eddie Hatfield, MD, KJLY-Des Moines, Ia.

---

### SOUTHWEST

**MOST SPINS:**
- Brad Paisley (812)
- Clint Black (782)
- John M. Montgomery (765)

**SPINCRISE:**
- Dixie Chicks +130
- Tim McGraw +127
- Faith Hill +98

"Brad Paisley's "He Didn't Have To Be" is one of the biggest reaction songs ever! Just about every listener tells us that it's really touched them." —Steve Giullari, MD, KKBR-Houston

---

### WEST

**MOST SPINS:**
- Martina McBride (1160)
- Clint Black (1039)
- Brad Paisley (1002)

**SPINCRISE:**
- Tim McGraw +178
- Dixie Chicks +129
- Reba McEntire +94

"Kenny Rogers" "Buy Me A Rose" is a home-run hit for us! Radio is really missing the boat with this one!" —Mark Evans, PD, KNCI-Sacramento

---

### GavinCountry

**WKHK Richmond**
- PD: Steve Burch
- MD: Rick Computers
- 804-339-5700

**WHSL Greensboro**
- PD: Mike Hawn
- MD: Gary Smith
- 336-588-2100

**KJLY Des Moines**
- PD: Dave Burgher
- MD: Emily Mathis
- 515-261-6190

**KKBQ Houston**
- PD: Tim Murphy
- MD: Steve Gallant
- 713-961-1003

**KNCI Sacramento**
- PD: Mark Evans
- MD: Jennifer Mood
- 916-339-5000

---

**Providence**
- PD: Rick Everett
- MD: Sam Stevens
- 401-461-4900

**WEZL Greensboro**
- PD: Al Von Delta
- MD: Gary Smith
- 336-864-2054

**FM-106 Milwaukee**
- PD: Joe Roman
- MD: Mark Morgan
- 414-348-6060

**FM100.3 KLTX**
- PD: Sam Stevens
- MD: Mark Morgan
- 361-761-7253

**KFMS Las Vegas**
- PD: John Maw
- MD: Stahl Snork
- 702-732-7253

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**November 19, 1999 gavin • 45**

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[www.americanradiohistory.com](http://www.americanradiohistory.com)
Train Keeps A-Rollin’ Three Years After

Aware recording. A full three years later, the Columbia/Sony machine has since jumped aboard along with a host of radio formats to follow the lead of Triple A radio, playing the exact record the band recorded independently three years ago. Train’s debut just cracked gold and word continues to spread. We tracked down singer Pat Monahan at his pad in Petaluma the day before he left with the band on a five-week headline tour. We discussed how Train stays interested in a three-year-old ‘current’ album.

How long has this record been making the rounds? Three years ago we made the record because we didn’t want to wait for someone to determine that we were good enough to sign a record deal. We made the record with money from friends and family. About $25,000. That included per diems!

How much of the original independent recording became the final album that’s now selling? We didn’t do much to it. We had a new song by the time we signed the deal with Columbia, called “If You Leave.” That was the only song we added to the record. Turning the title track, “Train,” into a hidden track. That’s about it. Even the artwork is the same. They blew it up a little, making the image bigger.

We first crossed paths during February of 1998 at the GAVIN Seminar in San Diego. How has radio evolved since then?

It’s interesting. Right now we’re on all these charts with “Meet Virginia.” “Free.” before that, was what made Columbia take notice. It wasn’t released to any format outside of Rock and Triple A. But it did well enough that they’re Columbia thinking that maybe they’ll release it again.

Recycling and re-releasing two tracks? Honestly, I can’t think of anyone who has recycled two singles. It’s really funny. The question we get now is, “Aren’t you guys sick of playing these same songs?”

And your answer? Man, if you were we, after having played gigs in front of five people on our first tour, what we’re doing now makes it all the more interesting. We’re finally headlining, and I wouldn’t be surprised if we sold out most of the shows, between 700- and 1500-seaters.

Still, your band built a significant local following in the Bay Area, so playing in front of big crowds isn’t completely new. We had something cruising, but when we went out on the road the

Continued on page 49
**Triple A most added**

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**Editors:** Kent & Keith Zimmerman

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**GRINDBOUND**

PAULA COLE BAND (Warner Bros.)
THE MAVERICKS (Mercury)
SMITHERS (Koch)
TOSHI REASON (Fazor & Tie)
BURLAP TO CASHMERE (ASMR telescope)
NRBO (Rounder)
THE CONTINENTAL DRIFTERS (Fazor & Tie)
KENNY YOUNGER SHEPHERD (Grand)
MIKE YOUNGER (Seventy5MG)
JOE 90 (E Plumus Utara)
EQUATION (Putumayo)

---

**Spin CRENACE**

1. R.E.M. +221
2. ANI DI FRANCO +159
3. JOE STRUMMER +109
4. FOO FIGHTERS +100
5. FIONA APPLE +82

---

**Reviews**

**Third Eye Blind**

*Blue (Elektra/E1G)*

If you have an eye toward the high-end demos of Alt, here’s Third Eye Blind’s sophomore release just in time for the Christmas rush.

It’s not hard to see why TEB’s sound is attractive to some Triple As. Their music is guitar-charged with an eye toward composition and harmony. Their approach adds youthful zest to night airplay. Besides the opening single, “Anything,” “Wounded” also moves fast.

---

**Hobex**

*Back in the 90’s (Slash)*

Bassist and singer Andy War came forward Hobex in 1996 in Chapel Hill, North Carolina. "I wanted to get back to playing music that made people dance, that made people feel good," he says. These soulful, groovy melodies serve Ware’s voice, which falls somewhere between Sly Stone and Faces-Er Rod Stewart. The single is “Windows,” but the final track, “It Pains Me,” a stripped-down acoustic number, might be a nice way to warm up to this album.

---

**The Kennedys**

Evolver (Zoe/Rounder)

Speaking of younger demos and dreams, Evolver is subtitled, “A new kind of music from the Kennedys.” Pete and Maura Kennedy are best known for playing in Nanci Griffith’s band. Maura, a former computer programmer, moved to Austin where she and Pete chased their eclectic tastes in music; i.e. Buddy, Byrds, and Beatles. Evolver is jaunty rock & roll, obviously partially recorded in hotel rooms in Vegas, Roswell, Austin, New Orleans, and Nashville. Start with “Pick You Up.”

---

www.americanradiohistory.com
**TripleA Boomer Grid**

Editors: Kent & Keith Zimmerman

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<td>LEFTFIELD SALMON (Isa)</td>
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Continued from page 40

first time, playing places in Texas in the middle of winter, sometimes no one was there. Why should they show up? It was grinding. Over the last year we've been seeing bands like Better Than Ezra, Collective Soul, and Hootie and the Blowfish. We just finished a turn with Ben Folds Five.

**So it's about time you guys headlined.**

All those tours felt really good. There hasn't been one bad tour, though some have been better than others have. One might be easy and the meals are great while another might be harder, but we learned a lot. We're trying to be creative with our music, too. I just bought some vibes and I want to take them out on the road tomorrow, but I can't. But I can tell you: they'll be a part of our next record. They sound sweet.

**You've bounced around on a lot of different radio formats. Give us an assessment of each format's impact.**

Radio has been interesting. When we first went out, they put us on Triple A, which was really cool even though it doesn't sell tons of records. That's just the way it is. Then we go to Rock, where you sell a little more, but we still needed more momentum. Then you go to Alternative, where people really buy records, but it's short-lived. You've got to get in there fast and get out. Now with Top 40, to be played right after Britney Spears is an interesting idea. We just got a gold record, isn't that what it's called, you called ‘em out?

**After three years, what's the next major hump?**

Just surviving through the holidays with so many bands releasing new records. Live, Counting Crows, Bush, and everybody else.

And then recording the next record?

No, "I Am" just got released to Rock, Alternative, and Triple A. Now they're talking about eventually releasing that at Top 40. Because of that, we'll keep touring. We'll go to Canada on this tour. We'll try to get to Japan or anywhere else we can during the spring. Then we'll try to headline bigger places in the summer. Then we'll make a record.

**Sounds like you're in a hurry to record.**

It's like this: How many bands get a chance to succeed? Once the ball is rolling, why stop it? We just recorded a few new songs for an EP that we're selling at shows. That will keep things new for the people who know about us, but also staying on the road is for the people who are just now finding out about us.

**I've been seeing you regularly on VH1.**

VH1 plays us a bit. MTV, too, along with a lot of video stations like M2 and a couple others. We've also done Conan O'Brien, Jay Leno, and I hope we get to do David Letterman. If things work out well with "I Am," maybe we'll have a crack at Saturday Night Live. We'll also be recording a couple of new songs in town—I don't know with whom—for a soundtrack.
Modern Twang—A Popular Read in the On-Air Studio

A winning presentation at radio is about having the right tools and effectively communicating with the audience. At a proactive format like Americana, jocks need to be able to speak intelligently about the music whether they're doing morning drive or weekend overnight. When you add a new record to your playlist, make sure that you've got a bio for that loose-leaf binder in the control room.

The good news is there are some folks at a Nashville publishing company doing the work for you. Dowling Press is the publisher of an excellent new resource, Modern Twang: An Alternative Country Music Guide & Directory.

Author David Goodman was living in Austin and making good use of its reputation as "The Club Capital of the World." He went out to see music every night and came back home with stacks of scribbled notes. "It was right around '94 or '95 when the term 'alternative country' started to appear in the press," Goodman recalls. "When I read about some of the younger bands, they started talking about groups I'd been listening to since high school. I felt this real connection. Slowly, I began to see this history developing that has gone through several generations."

Goodman became Americana's self-appointed historian, chronicler, and scribe. What started with index cards led to the Internet. "That's what really made it possible. I got on at the same time that the early alternative country and Americana sites did, and discussion groups like No Depression, Postcard, and Postcard 2. It became clear that it was not just a North American phenomenon. Europe and Australia have been interested in this music for a long time," he says.

The process took several years. Goodman completed his research in 1996, his writing mostly in 1997, and self-published the first edition last year. Goodman sent copies to Grant Alden and Peter Blackstock from No Depression which they passed along to Dowling Press, who published the second edition.

Modern Twang includes artist profiles, discographies, email and Website information, and lists of labels, publications, venues, and Americana radio contacts. To get a copy of it or Dowlings other Americana reference, a book of artist profiles titled No Depression, edited by Grant Alden and Peter Blackstock, then call Marygln at Dowling Press, (615) 540-0067, or email her at marygln@aol.com.

Impact

ON NOVEMBER 20

Riders in the Sky Christmas the Cowboy Way (Rounder)

ON DECEMBER 14

James Talley Woody Guthrie and Songs of My Oklahoma Home (Cimarron)

For more info, Check out these Websites:

http://www.americanradiohistory.com

http://www.gavinisonline.com
Gavin Americana

**Artists Added**

GUY CLARK

**Hot Picks**

ALAN JACKSON
THE MCAVERICKS
DOLLY PARTON
GUY CLARK

**Review**

Deke Dickerson & The Eclectic Phonics

More Million Sellers

(HighTone)

The millennium is just around the corner, and so it's perfect timing for the release of More Million Sellers. This is the quintessential house party album, whether you're entertaining one on one, or a hundred. It's guaranteed to put a smile on your face and set your toe to tapping with its sex, drugs, and rock & roll spin. An amphetamine vibe abounds throughout this amalgam of rockabilly, surf, jump, and honky-tonk. Let it wall & rip the roof off.

—Jessie Scott

**Artist Profile**

**Jack Ingram**

**Album:** Hey You

**Label:** Lucky Dog

Jack Ingram is a total delight, disarming, disarming, dedicated, and addicted to touring. He and the Beat-U-Ford Band have been crossing the country since 1992. "That's what I do," he says. "Sitting at home trying to be a musician doesn't work for me. I write from experience and from living." Between album deals, he grew restless waiting for the next adventure, which eventually came from Lucky Dog. "I thought this time around not to take the easy road. I have a real good time playing for live people. I get them off and they get me off. We have fun."

Through his audience, Jack sees Americana gathering speed on a grassroots level. "It's exciting, 'cause at this point, people have to find us. When they do, they say, 'How could I have been missing this?'"

"I love when we go to Americana stations," Jack proclaims. "Usually they have an incredible library, that even includes stuff like 33s and 78s. They've got the mics set up, and they say, 'You want to play something?' And they're playing all this cool shit, and having a great time. When I was [touring behind] Livin' or Dyin', Americana radio was playing everything from everybody. But now, after the last couple of years, everybody seems like they're getting more of a feel for what their stations are all about."

—Jessie Scott

**Gavin Americana**

*Star Room Boys (21) Why Do Lonely... (Checkered Past) The Groobees (9) The Groobees (Bix Street) Bob DeLavante (9) Porchlight (Relay) The Mavericks (8) Super Colossal Smash Hits... (Mercury) Trout Fishing In America (8) Close To The Truth (Trout) The Grandsons (8) Pan American Shing (Whirling House)

**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

**Americana Most Added**

ALAN JACKSON
THE MCAVERICKS
DOLLY PARTON
GUY CLARK

**Snap Shot**

**Felton Pruitt, Fat Music**

"Guy Clark is the dean of American songwriters. One listens to the title cut and can believe the doubt. Songwriters, take heed. On many days after preforming fifteen or twenty average records, one needs the reassurance of a craftsman who can truly write a song. That's why I put on Guy Clark. After all these years, he hasn't lost his touch for storytelling, as you can see on 'Indian Head Penny.' Guy was a heavy hitter in the early days, and he's still the 'Fat'-est."
KYOT’s Nick Francis: A Smooth Jazz Coyote in a Country Radio Desert

Nick Francis, the program director of KYOT (The Coyote), is not just a programming wiz; he’s the kind of person you’d like to sit next to on a transcontinental flight. He always makes sure he has creative outlets, i.e. being one of the few programmers to score a record deal with his Smoke ‘N Function project. When we found out KYOT became the first Smooth Jazz station to score number one in a large market in 25-54 demos, it became cause to check in with last year’s winner of the Feinstein Award.

So during the last Summer Arbitron KYOT became the first Smooth Jazz station to score number one with 25-54 listeners. It took us by surprise, but over the last six months, the station has been getting some good months from Arbitron. We had a strong Spring Book. Winter didn’t do that well, but fall was pretty good. We knew we were heading back up. Our numbers in middays and afternoons were great. KYOT has a great team. Terry Hardin is the best GM I’ve ever worked for. He really gives me confidence, and our sales staff is really solid, too. Our marketing director, Sarah Renwick, who came from KHH in Denver, is really organized and creative. Our promotions run smoothly and that makes all the difference.

Can you sense momentum during the trends without getting shot out of the saddle when the final numbers are released?
I’ve learned that the bigger curve you have and the more listeners you have, then the better the chance of not getting as many glitches and bounces. We did a lot of direct marketing and built our database. We concentrated on workplace listening which is where we have the best shot of converting new listeners. We’ve been doing our “Thousand Dollar Work Day” where we announce the name of a database person and if they hear their name and call back within a half-hour, they win $1000. We’ve been pounding it like crazy all year long. Sisty and he’s now doing afternoon drive live. We’re still tracking weekends, nights, and middays. It still works for this format because the performance is good.

Who is your current lineup?
It’s Melissa Sharpie in the morning. She’s been here for over three years. Blake Lawrence from KKSF does middays. Greg Morgan does afternoons and we have Barbara Blake from KKSF in the evenings. She’s been there since Day One.

How are you handling the AMFM and Clear Channel merge?
KYOT is one of the stations that will spin off along with KOOL, KZON, and KKKF. There are four Clear Channel FMs and five AMFM FMs. All the Clear Channel properties are staying and they picked up KMLE from AMFM. We’ve had a lot of ownership changes and the decisions are made so far above our level. It must have been a difficult decision since nine of the top 11 FMs in Phoenix come from these two clusters.

What do you do to sharpen yourself up creatively in addition to programming KYOT?
The station keeps me busy, but I’ve built a digital audio studio in my house. I’m still working with Cliff Sarde and the Smoke ‘N Function project. I produce a specialty program the station runs on Sunday mornings from six to ten called Quiet Moods. It’s been number one, 25-54, in that daypart for the last year. This book it was number one 124. It’s become a subculture of the station. I host the show and I’m planning to syndicate it nationally one day.

What would be a typical song sweep for Quiet Moods?
Curious, huh? Musically, it can be New Age, Keith Jarrett, Brian Eno, Peter Gabriel, but it’s all atmospheric and mellow. During one show we played George Winston, Enya, Paul Winter, Jean Luc Ponty, La Esparanza, Pat Metheny, McShawn Xelgewotsello, Andreas Vollenweider, Tuck & Patti, Uman, Chris Botti, David Lanz, Judy Collins, Sting, Ralph Towner, and Patrick O’Hearn.

What’s your take on adding spice tracks?
Right now I’m just playing the hits. To gauge new music we stage New Music Nights which is gathering KYOT listeners after work with a happy hour-type party. We play 25 songs and listeners fill out of forms and rate them from one to five with comments. We give away prizes. Sometimes we can spot trends. I remember playing Dave’s “You Gotta Be” and the Jazzmasters’ “Peace on Earth” months before they were hits. We’ve had five this year and last year we held one every month.

What about special programs?
We do quite a bit. We have Art Good and Dave Koz on Sunday nights. Ramsey Lewis is on 10 p.m. Saturdays. We do a straight-ahead jazz show during overnight air - 1 a.m. until 5 a.m. Host Paul Rubin is an editor of Variety in Phoenix. You’ll hear John Scofield and Greg Osby and occasionally he’ll go out. It’s a good show and he plays a wide variety of stuff. I give him moderate free reign.

You’ve had a long rewarding career and you won the Steve Feinstein Award last year. How do reflect on the Smooth Jazz genre?
I’ve taken a more conservative approach as time goes on, more out of a necessity for survival. You always need to get to a higher level. I have mixed feelings about it. Personally, I do miss the kinds of sounds I heard ten years ago, but right now the format is more familiar and accessible to more people.

Any plans for next year?
We need to upgrade our Web presence. We should be streaming audio over the Internet very soon. That’s where we can grow.

A BLUE NOTE PREMONITION
Patricia Barber, one of GATIN Jazz’s favorite artists, came to visit Blue Note Prez Bruce Lundwall.
Picture left to right: Lundwall, artist manager Chris Cuevas, Barber, and Premonition Prez Michael Friedman.
### Jazz Report: November 1990

#### Top 10 Jazz Songs

| No. | Artist | Song | Label | Chart Position
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<td>1</td>
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<td>&quot;Jookin'&quot; (HighNote)</td>
<td>76 0 743 +10</td>
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<td>2</td>
<td>Steve Harris</td>
<td>&quot;Black Action Figure&quot; (Blue Note)</td>
<td>73 0 700 -2</td>
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<td>Peterson Jackson</td>
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<td>Joey DeFrancesco</td>
<td>&quot;Good Fellas&quot; (Concord Jazz)</td>
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<td>Tom Harrell</td>
<td>&quot;Time's Mirror&quot; (FCA Victor)</td>
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<td>6</td>
<td>Sadao Watanabe</td>
<td>&quot;Remembrance&quot; (Verve Music Group)</td>
<td>73 0 599 +36</td>
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<td>Horace Silver</td>
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<td>Patricia Barber</td>
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<td>&quot;Art &amp; Soul&quot; (Blue Note)</td>
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<td>10</td>
<td>Wynton Marsalis</td>
<td>&quot;Mr. Jelly Lord Standard Time Vol. 6&quot; (Columbia/CBS)</td>
<td>68 2 551 +13</td>
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#### Other Jazz Songs


#### Spincrease

- GENIUS HARRIS +260
- RON CARTER +226
- MICHAEL BRECKER +200
- HOUSTON PERSON +149
- LOS HOMBRES CALIENTES +141

#### ChartbOUND

- STAN HOPE (Glover)
- LOS HOMBRES CALIENTES (Basin Street)
- THOM MASON (Blue Note)
- JOHNNY NOCTURNE BAND (Buley/Rounder)
- ETTA JONES (HighNote)
- "Snapped: 19 Charlie Haden Quartet West, 40 Jeff "Tall" Watts, 42 James Hend, 46 Dee Perk, 47 Noise Harley, 48 Ron Arf, 49 SB & Fried/Ours"
- "Getz's, 50 Ian Shaw and Eddie Waller"

#### Jazz Reports Accepted

Thursday, 9 AM-3 PM

Gavin Station Report Phone: (415) 495-1990 Fax: (415) 495-2580

#### GAvin Jazz

- ELLIOTT CAINE (24) Orientation (FJC)
- HOUSTON PERSON (21) Soft Lights (HighNote)
- RON CARTER (20) Orfeo (Blue Note)
- ETTA JONES (18) All the Way (HighNote)
- PONCHO SANCHEZ (16) Latin Soul (Concord)

#### Spincrease

- RON CARTER (Blue Note)
- Bassist-composer/producer Ron Carter is on a jazz display roll these days. Especially after his previous All That So What did so well in the summer of '98. After Ron got our attention playing the Miles card, he Orfeo project has a deliberate acoustic feel and resembles some kind of "dream band" Brazilian-flavored project. Houston Person plays the part of Stan Getz with a little more down-bottom, and, jazz, Bill Frisell is all over the chart these days with two other projects, and now this one, too. Stephen Scott provides piano vamps and the arrangements are very spare.

#### Artist Profile

**Harvey Wainapel**

- Saxophonist Harvey Wainapel was raised in upstate New York and educated at Berklee College in the early '70s, next to classmates Joe Lovano, John Scofield, and Kenny Werner. A couple of summers ago Wainapel toured with Lovano in Europe. In the past, Wainapel has played with Ray Charles, McCoy Tyner, and Billy Hart.
- "The Hang on Spirit Nectar is my third release," Wainapel told Gavin. "About six years ago I self-released a CD. Then two years ago I recorded Ambrosis: The Music of Kenny Barron with the Metropole Orchestra, which came out on a Records, a Dutch label."
- His latest quartet CD features Kenny Barron himself. Sidemen Larry and Phil Grenadier (bass and trumpet respectively) have played many live gigs with Harvey, as has drummer Kenny Wollesen.
- "My association with Kenny began when we were both on faculty at the Stanford Jazz Workshop a few summers ago. When I did the Ambrosia project, he was helpful going over the compositions. In fact, he gave me two pieces he hadn't ever recorded yet. When he asked him to play on my new CD, he said yes." Harvey, a new start-up, funded the project and we found a great studio in New York. All the band members currently live in New York, so I just flew back East for the session."
- For his third release, Wainapel adds more original material. Out of the ten songs performed on The Hang, four were written by Harvey. One of them, "The Buzzard," has a melodic ring that will remind listeners of "Round Midnight." Barron's solo prowess and Wainapel's robust tones complement nicely.
- Currently touring the Northwest, Wainapel has more gigs in the pipeline. "Now that I'm on a label that has distribution," he says from his hotel, "and now that we've got some nice jazz display, I hope it helps with name recognition when I come to your town to play."
**Gavin Smooth Jazz & Vocals**

**Spin CREASE**

- **GROVER WASHINGTON, JR.** +79
- **KENNY G** +55
- **KENNY GARRETT** +50
- **STEVE COLE** +42
- **DENNY JOSIA** +39

**Chart BOUND**

**GROVER WASHINGTON, JR.**

**KENNY G**

**KENNY GARRETT**

**STEVE COLE**

**DENNY JOSIA**

**Peter White**

**Nelson Rangell**

**Walter Beasley**

**Gerald Veasley**

**Foyalty**

**Pat Metheny**

**Rick Braun**

**Ed Hamilton**

**Dropped:** #44 Jeff Golub, Pieces of a Dream

**Smooth Jazz Reports Accepted Mondays 9 A.M.-2 P.M., Gavin Station Reporting Phone: (415) 495-1990 Fax: (415) 495-2589**

**ARTIST PROFILE**

**Kim Waters**

When it comes to executing in the studio, Waters works pretty quickly.

"I'm very spontaneous. The maximum number of times I've recored a solo for a song is generally two or three takes. After the first or second run-through, I'll feel like I'm trying too hard to make it sound too perfect and then I lose the spontaneity. I try to play as naturally as possible on the first and second take."

With the record done, Waters hits the road in the new year with some other crack horn players.

"In January I'll be touring with Gerald Albright, Paul Taylor, and Marion Meadows," he says. "It's a package called, Jazz Explosion: Nothing but the Sax Tour."

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**Gavin Jazz/Smooth Jazz**

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<td>EARL KLUGH - &quot;Percolating Situation&quot; (Windham Hill Jazz)</td>
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<td>DENNY JOSIA - &quot;Among Friends&quot; (K2 Music)</td>
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**Denny's Nashville-based brand of contemporary instrumental music is inching its way up the chart smooth and gradually.**

**27/30**

SPYDIO DRA - "Get the Magic" (Windham Hill Jazz) | 26   | 1     | 225   | 0    |

**28/31**

SPECIAL FX - "Masterpiece" (Shanachie) | 23   | 2     | 211   | -9   |

**32**

STEVE OLIVER - "First View" (Native Language) | 17   | 0     | 208   | +27   |

**34**

BONA FIDE - "Royal Function" (R-Coded Music) | 18   | 2     | 188   | +6    |

**40**

STEVE COLE - "Stay With Me" (Blue Moon/Atlantic) | 17   | 1     | 185   | +42   |

**37**

LEO SANDMANEL - "Brazilian Soul" "Jazz/Park" | 18   | 1     | 171   | +18   |

**38**

SANTANA - "Supernatural" (Arista) | 17   | 0     | 160   | +5    |

**39**

KEVIN TONEY - "Extra Sensual Perception" (Shanachie) | 15   | 0     | 153   | 0    |

**47**

JANGO - "Dreamscape" (Sanctum Music) | 11   | 0     | 148   | +21   |

**39**

NATALIE COLE - "Snowfall on the Sahara" (Elektra/EG) | 14   | 1     | 147   | -40   |

**29/40**

DWIGHT SILLS - Easy (Citylights) | 16   | 0     | 142   | -78   |

**41**

SLIM MAN - "Jazified" (GES) | 13   | 1     | 134   | +11   |

**42**

THOMAS CROWN AFFAIR SOUNDTACK - "Featuring Stong Panges/Ax 211" | 12   | 1     | 133   | NEW  |

**43**

GROVER WASHINGTON, JR. - "The Night Fantastic" (Columbia/GR) | 19   | 6     | 132   | NEW  |

Grover's upcoming best-of release, due out in December, documents his last twelve years of funk, smooth and jazz moods.

**44**

MARCO AREL - "My Only Passion" (Paras) | 10   | 0     | 130   | -8    |

**45**

RHYTHM LOGIC - "Rhythm Logic" (Zebra) | 12   | 0     | 125   | -5    |

**39**

JOE SAMPLE WITH LALAH HAYAWAY - "The Song Lives On" (PRA/GPR) | 14   | 1     | 125   | -24   |

**47**

VICTOR WESTON - "Yes - Yes" (Compass) | 11   | 0     | 121   | -17   |

**48**

ROGER SMITH - "Both Sides (Marrar)" | 13   | 0     | 120   | -23   |

**49**

PHILIPPE SASSIE - "Heart Attack (Wene Music Group)" | 12   | 3     | 117   | +6    |

**50**

HIROSHIMA - "Between Black and White" (Windham Hill Jazz) | 14   | 0     | 117   | -11   |

**54**

**gavin November 19, 1999**

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

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Pinpoint your station's best and worst hours at home, at work, in car.

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