

THE MEDIABASE MAGAZINE

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THE MOST TRUSTED NAME IN RADIO



SPECIAL INSIDE

Americana: The Fuse Is Lit
Night Life Is The Good Life

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matchbox On Fire

RHYTHM CROSSOVER

Open Wide...
Say Aaliyah

HOT A/C

matchbox "bent"
breaks big

ALTERNATIVE

Pearl Jammin' To Top 10

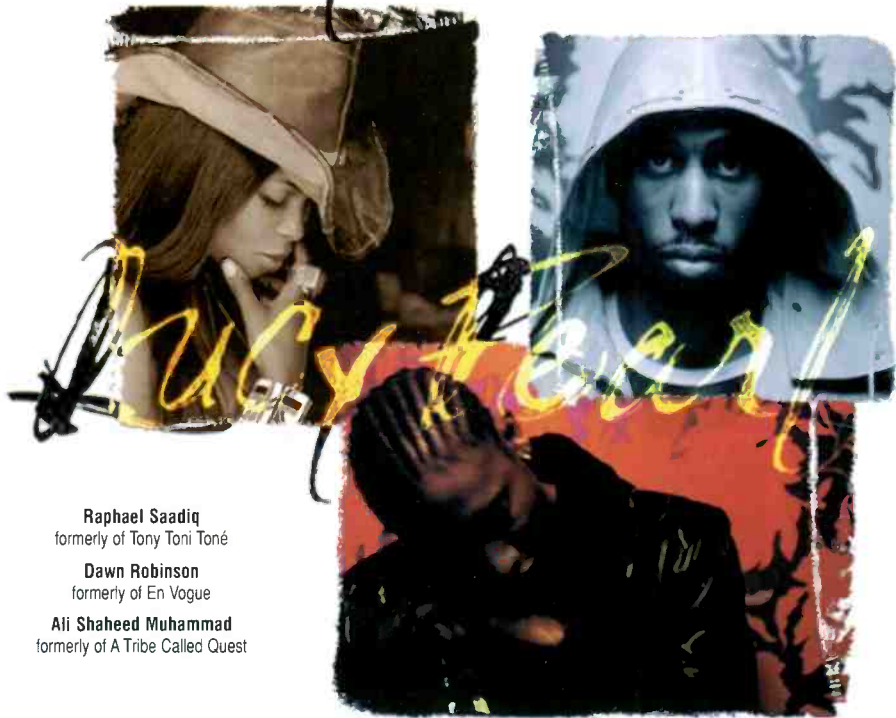
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Lucy Pearl



Raphael Saadiq
formerly of Tony Toni Toné

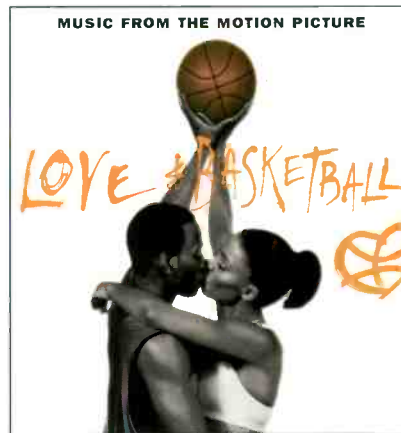
Dawn Robinson
formerly of En Vogue

Ali Shaheed Muhammad
formerly of A Tribe Called Quest

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KBXX-Houston
WCDX-Richmond
WUDM-Sumter
KJMM-Tulsa
WQOK-Raleigh
WBLK-Buffalo
KUSP-Oklahoma

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KKBT-Los Angeles
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KPRS-Kansas City
KIPR-Little Rock
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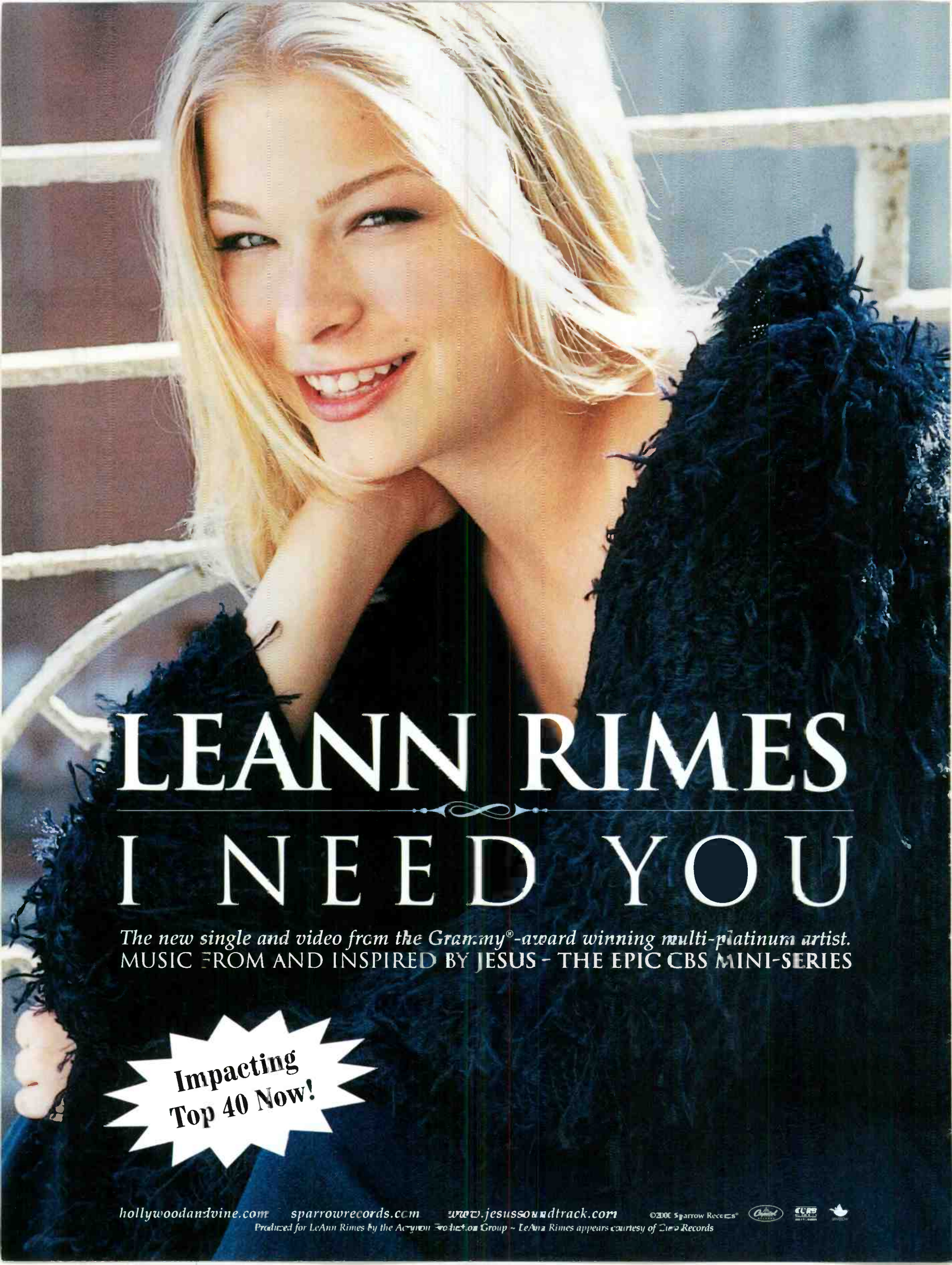
Home of the **#1** Seminar in Radio

From the Publishers of Music Week, MBI and fono
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The new single and video from the Grammy®-award winning multi-platinum artist.
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Produced for LeAnn Rimes by the Acoustic Revolution Group ~ LeAnn Rimes appears courtesy of Sparrow Records

Seagram Merger Talks Stall

Seagram Company's rumored attempts to find a suitor appear to have stalled, as such potential partners as Vivendi SA, News Corp., Disney, and Bertelsmann AG have balked at Chief Executive Edgar Bronfman, Jr.'s insistence that any deal would include both the company's beverage and entertainment operations.

The *Wall Street Journal* this week reported that a Vivendi deal (a 50-50 merger), which some analysts pegged at \$30 billion, seemed to be gathering steam in the latest weeks. Talks with News Corp. and

Disney broke off because neither company has an interest in acquiring the beverage operations, while BMG, which is a privately held company, has no stock to offer in an acquisition.

A further stumbling block is the \$60 billion price the Bronfman family (which owns 25 percent of the company) is said to be asking. With current shares outstanding that works out to more than \$100 per share.

Radio Loses 1 Million Listeners in '99

Arbitron data nationwide shows that between the Fall 1998 and Fall '99 surveys, one million fewer people listened to radio in any given quarter hour, declining from 23,400,000 nationally in Fall '98 to 22,400,000 as of the Fall '99 book. However, the decline of approximately four percent in persons using radio (PUR) levels was most notable among females.

Some details (Monday-Sunday, 6 a.m.-midnight, all Arbitron markets):

- Teen listening declined 4.4 percent (fueled by female teens)
- Men 18+ saw 2.9 percent slippage in AQH tuning
- Women 18+ were down 4.8 percent, with 18-34

Overall, the drop in female AQH was 40 percent more than the loss among men

New World Order

"Record companies have developed a relationship with the brick and mortar retailers. There is a physical pressing plant and physical distribution. The Internet doesn't obviate those distribution channels, but it certainly changes the mix of the importance of all the distribution channels by adding a set of new ones." —REALNETWORKS CHAIRMAN/CEO ROB GLASER, SPEAKING ABOUT THE STATUS QUO RECORD-RETAIL MODEL

Money Market

"For a long time the record companies didn't even market to consumers. They only marketed to record stores and radio stations. Now you have got a place where you can spread out the revenue opportunities. There is a huge amount of money to be made for everybody in this, even as the physical product goes away." —RIAA PRESIDENT/CEO HILARY ROSEN, DISCUSSING THE ONLINE "PARADIGM SHIFT"



Walk The Plank

"It is sickening to know that our art is being traded like a commodity rather than the art that it is. From a business standpoint, this is about piracy...taking something that doesn't belong to you; and that is morally and legally wrong. The trading of such information—whether it's music, videos, photos, or whatever—is, in effect, trafficking in stolen goods." —METALLICA DRUMMER LARS ULRICH, COMMENTING ON THE GROUP'S LAWSUIT AGAINST NAPSTER

Metallica Files Suit Against Napster

Elektra recording artists Metallica, E/M Ventures, and Creeping Death Music have filed suit in U.S. District Court against Napster, Inc., the University of Southern California, Yale University, and Indiana University.

The suit alleges that Napster and the other defendants have violated the law by enabling visitors to the Napster Website to "unlawfully exchange with others copyrighted songs and sound recordings without the knowledge or permission of Metallica." The suit cites numerous instances of copyright infringement, unlawful use of digital audio interface

device, and violations of the Racketeering Influenced & Corrupt Organizations Act (RICO).

The suit further alleges that Napster has "devised and distributed software whose sole purpose is to permit Napster to profit by abetting and encouraging the

pirating of the creative efforts of the world's most admired and successful musical artists." The three universities are named in the lawsuit because they "easily could block this insidious and on-going thievery scheme."



Dr. Dre Warns Napster

Rapper Dr. Dre this week notified Napster that it had until today (April 21) to take his music off the Website's directory. In a letter sent to Napster acting Chief Executive Eileen Richardson, attorney

DR. DRE

Howard King said that "the listing of his songs and masters on Napster and the facilitation of the transfer of those files constitutes an infringement of his copyrights. Dr. Dre has not committed to suing them, but that would be the logical conclusion if they don't take it off their site." King also is representing Metallica in their suit against Napster.

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DeLong Sr. VP at Universal/Motown



Universal/Motown Records Group has promoted Valerie DeLong to Sr. Vice President of Crossover Promotion, overseeing all crossover radio initiatives for Universal, Motown, Republic, and Cash Money artists. The appointment was co-announced by Monte Lipman, President of Universal Records, and Kedar Massenburg, President/CEO of Motown Records.

"One look at Valerie's extraordinary track record and you'll understand why we are so thrilled to expand her duties," Lipman commented. "Her promotion reflects not only our appreciation for all she has accomplished, but our anticipation of even greater things to come."

"Throughout her remarkable career Valerie has done an incredible job of combining her sensibilities as a music executive with tremendous radio savvy," said Massenburg. "We are fortunate to have her as part of the Universal/Motown family."

Liquid Audio 1Q Revenue Up in '99

Liquid Audio has reported that total net revenues for the first quarter were \$3.0 million, compared with \$1.3 million for the fourth quarter of 1999 and \$531,000 for the first quarter of 1999. The corporate net loss was \$6.5 million, or a loss of \$0.30 per share.

"Our strategy is to leverage Liquid Audio's open architecture as the business-to-business e-commerce infrastructure platform for the music industry worldwide," commented Gerry Kearby, President and Chief Executive Officer of Liquid Audio. "We are now executing this strategy through the implementation of key partnerships with AOL, Microsoft, IBM, Sony, and BMG. In the first quarter we recorded strong revenue growth, and overall, we're pleased with our momentum in the new year."

MusicMetrix

■ **Custom Revolutions**, a provider of online personalized entertainment, announced that it has received a \$10 million equity investment from Hicks, Muse, Tate & Furst Inc. Proceeds from the investment will be used as working capital for general corporate purposes and the continued development of the company's customdisc.com Website.

■ **Insound** has announced two new partnerships, one with **RioPort** and the other **Listen.com**. Insound will provide RioPort with MP3 files, editorial content, and links to album reviews and artist profiles; the company will supply Listen.com with listings to their entire catalog of digital music to speed artists' inclusion in the Listen.com directory.

■ **Media Bureau Networks** and **EZCD.com** have announced a partnership designed to increase consumer awareness of new artists. MBN will provide EZCD.com with live Webcasting, as well as original content that will be available through a co-branded site at EZCD.com.

■ **Farmclub.com** is featuring an exclusive free "sneak download" of Limp Bizkit's "Take a Look Around," the theme from the upcoming film *Mission Impossible II*.

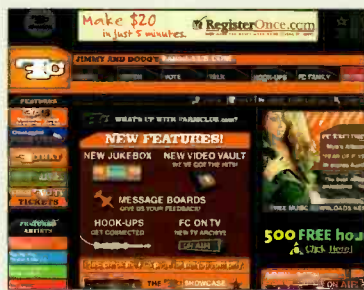
■ **Yahoo! Music** has forged a content relationship with **RollingStone.com** to use samples of RollingStone.com's photo collection on its Website.

■ **GoGaGa.com** is offering listeners a chance to win a \$1,000-a-week job as a consultant for a year; prospects need to visit the company's Website (gogaga.com) between April 24 and May 26 to register.

■ **LiquidAudio** has announced that **MCA/Nashville** recording artist Reba McEntire will make her first officially sanctioned digital download of her single "So Good Together" available through the LiquidAudio Network.

■ **MP3.com** has formed a strategic partnership with **EntryPoint**, an Internet desktop application, to integrate two new MP3.com products into an embedded MP3 player on every EntryPoint toolbar.

■ **ViaTech Technologies** has announced that **TVT Records** will use the company's eLicense System to provide security, trial, and e-commerce options for an Internet marketing campaign promoting the latest Snoop Dogg CD.



MP3 Absorbs MP3Radio.com

MP3.com has acquired the majority position in MP3radio.com from its joint venture partner, Cox Interactive Media, in an effort to reduce redundant marketing and promotional efforts.

"As we began to work more closely with over-the-air radio stations to help promote the artists posted on our Website, both CIMedia and MP3.com realized that we were duplicating some of MP3radio's efforts on a number of fronts," observed MP3.com Chairman/CEO Michael Robertson. "Both companies felt that by bringing MP3radio's operations

under MP3.com, we could offer a coordinated suite of products and services to the over-the-air radio market."

One of the casualties of this consolidating move is Gregg Lindahl, who had served as President/COO of MP3radio.com. "This next step in MP3radio.com's cycle will build on the affiliate relationships we have developed to date," he noted.

MP3radio.com is expected to relocate to San Diego to be integrated into the existing MP3.com operations; Lindahl will remain in Atlanta with Cox in a position to be announced soon.

FRIENDS OF RADIO

BY JESSIE SCOTT

John Wooler



President of Pointblank Records, Sr. VP of Commercial Marketing for Virgin Records, and co-producer of I-10 Chronicles

Hometown:

I grew up in Scotland.

Current project:

The *I-10 Chronicles* (Back Porch/Virgin).

What radio stations did you grow up listening to?

This very cool roots show on Radio One. It was hosted by blues musician Alexis Korner.

What stations do you listen to now?

NPR stations, A3, and Talk radio.

If you owned a radio station, you would:

...let the presenters make up their own playlists. I would have a different style of DJ for each show.

What are your hopes for the Americana format in the next few years?

Americana to me is a broad format and now, more cutting edge than it's ever been. Hopefully, more money can be used to devel-

op the format so more music gets exposure. That will encourage labels to invest in new talent.

How did the Willie Nelson cut, "Everybody's Talking," come about?

I tried to get Fred Neil to re-cut "Everybody's Talking," but he wouldn't sing or play anymore. I thought of someone who had a great flowing voice to handle the song and Willie was the man and perfect for the job. We were delighted when he agreed to sing it.

Can you talk about the road trip you took on I-10?

I hit the I-10 in December with my work buds Phil Fox and Ken Pedersen. We wanted to get photos and see what bands see every day when they go from gig to gig. It was a long trip—1700 miles in three days from L.A. to Tucson to Las Cruces and then to San Antonio. We encountered some strange folk and looked at the local music scene in each town, trying to find out what the people really listened to: a lot of local Americana music and Top 40.

Who's an artist you'd still like to work with one day?

Bruce Springsteen back in the '70s. He wrote some classic songs that are still as vital as the day they were written. I'd love to produce a record with him as his production and ideas on his earlier records were great.

If you could sign anyone to Pointblank today, who would it be?

Shelby Lynne.

Proudest career moment so far:

My Grammy nominations for records that I released on Pointblank, or produced. I'm lucky enough to have had 25 nominations in ten years.

Future ambitions:

To continue to expand my ability as a record producer and to continue working with great music that emotionally charges me.

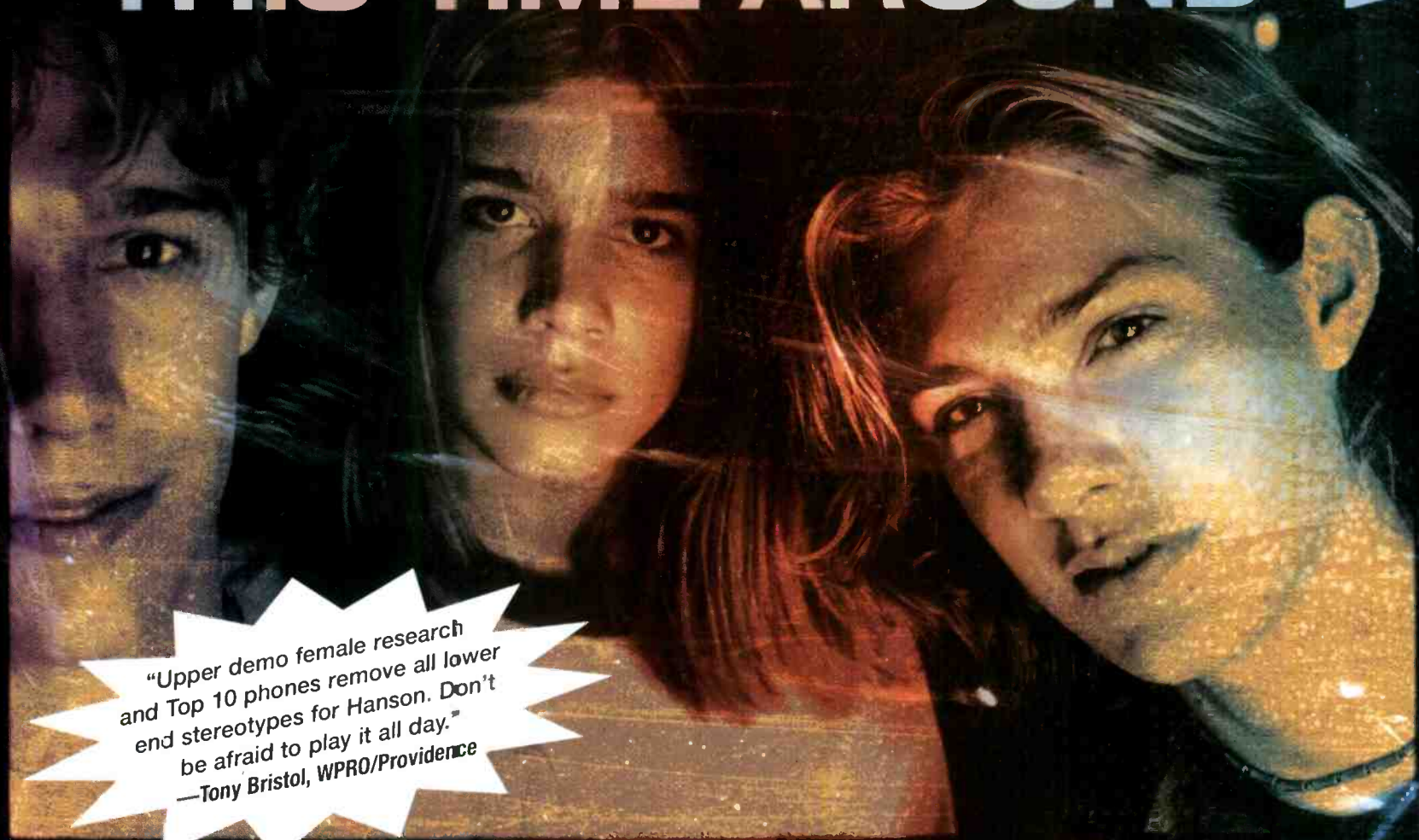
#307

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24-7 jobs - the ultimate talent resource

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www.gavin.com

HANSON

THIS TIME AROUND



"Upper demo female research and Top 10 phones remove all lower end stereotypes for Hanson. Don't be afraid to play it all day."
 —Tony Bristol, WPRO/Providence

TOP 40 MAINSTREAM MONITOR 27*!

New This Week: **WKQI/Detroit...and more!**

4 selling single in the country! 100,000 pieces sold in two weeks!

Mainstream Audience now over 1.1 million!

"We've opened it up after 3pm and are consistently getting top 5 phones. 'This Time Around' adds great balance to Z100!"

—Cubby, Z100/New York

GREAT STORIES:

Z100/New York: Top 5 phones! (22x)

KHTS/San Diego: Top 10 phones again! (30x)

WNKS/Charlotte: Top 5 phones! (20x)

KCHZ/Kansas City: Top 5 phones! (47x)

WAEZ/Mobile: Top 5 phones! (50x)

WPRO/Providence: Good early callout with females 25-34! (26x)

KQKQ/Omaha: #10 callout with females 25-34 (3 weeks in a row!) (42x)

WEAM/Montgomery: Top 5 overall callout! **POWER ROTATION!** (62x)

"This record is pulling great phones from the younger demo at night AND adult female listeners during the day!

This song has all the ingredients of being a smash! It has constantly been on our Top 5 at 8 and I will be looking to move it into power rotation soon."

—Scott Hamilton, WKXJ-Chattanooga

NOW ON OVER 130 POP STATIONS...

WSTR 32x

WXYV 25x

KZZP 25x

WQZQ 25x

KUMX 25x

WNTQ 30x

KKDM 30x

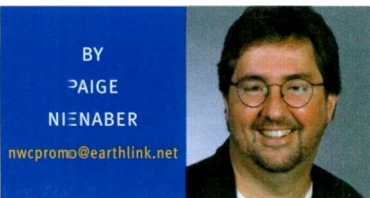
WYOY 30x...and many more!



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Produced by Steven Lironi and Hanson
 Vocals produced by Mark Hudson and Hanson
 Mixed by Tom Lord-Alge
 Management: Triune Music Group (www.triune.com)
 www.hansonline.com www.islanddefjam.com

“Take A Memo”



BY
PAIGE
NIENABER
nwcprmo@earthlink.net

One big happy family. If you look at it (from a totally skewed and obviously Paige point of view), a radio station has all the dynamics and elements of a family unit. You've got stern but loving dad (the GM), mom, who nags us about minor and seemingly trivial things until you just want to choke the life outta her (the PD), and of course the kids (the airstaff). Taking this a step further, consolidation is nothing more than having weird cousin Stevie and his brood from Indiana moving into the spare bedroom down the hall.

In any family you're always going to have one kid who monopolizes the bulk of the attention. In our case it'd be the morning show. Usually the middle child is the one left to fend for him/herself, often becoming a moody loner spending hours reading gun magazines; drifting from one dead-end low-paying job to another—anger and resentment building until one day...whoops. Did I say that out-loud? I digress. But the middle child in radio is usually the midday jock. The other shifts seem to get all the cool holiday campaigns and promotions while the midday announcer gets the Free Fax Lunch feature. Which is why Secretaries Day is such a godsend. Finally! Something for your middayer to have some fun with.

Secretaries Day, which is next Wednesday (the 26th), would fall into that category of promotional opportunities that stations have acknowledged but in many cases have never fully made the most of. Having bosses fax in why their secretary is deserving of flowers is all right, but only if it's 1978 and Jimmy Carter is attacking bunnies with a canoe paddle.

This one is similar to Valentine's Day: you can be in the majority and do warm and fuzzy odes to the hard-working secretaries of your market. Or you can be completely left brain

and do something wild and out-of-control. Want to guess what category I fall into?

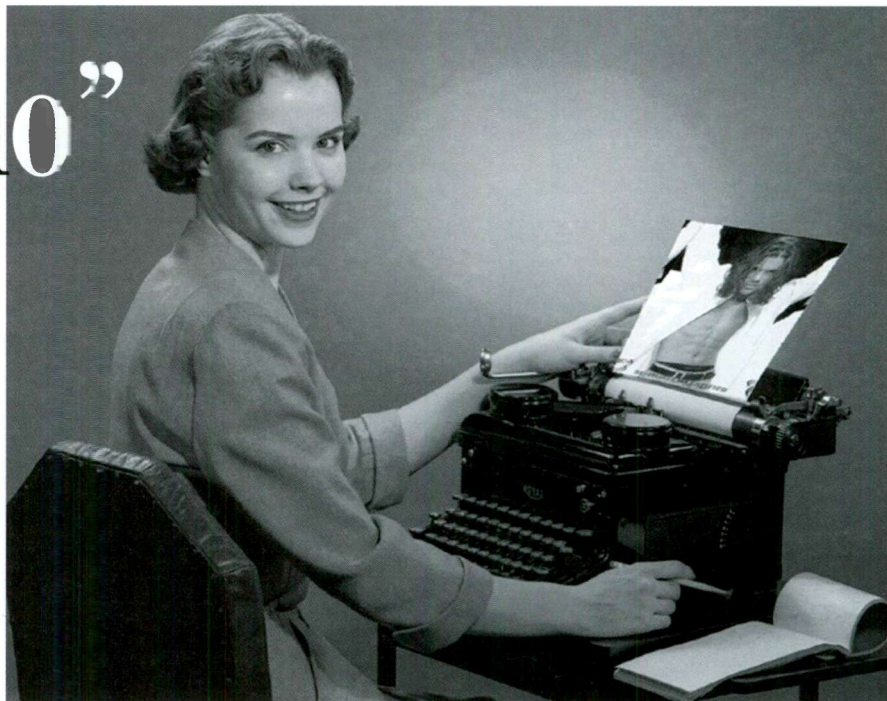
Your working arsenal for the warm and fuzzy arena has to include flowers, visits to a day spa, temp service so the winning secretary can have a pampered day off and the use of a banquet facility to host some form of honorarium luncheon. How do you get your winners? By our old friend Mr. Fax, of course (and his cousin E. Mail). The whole tell-us-why-your-secretary-is-the-best promotion is fine. As long as you build in some kind of hook, this is marginally sufficient.

Or you can do the opposite. 95.7 in Birmingham is doing an S.O.B. (Secretaries On Break) party this Wednesday. At-work listeners have been faxing and emailing middayer

“Mary K and Jamz is coming to the rescue of these hard-working, underappreciated women and will have a noon-time male strip show with flowers, champagne, and a free buffet at a local club.”

Mary K to explain why their boss is the biggest S.O.B. (yes, the original and most commonly used meaning of the acronym) in town. Women have been sending in how their employer has never so much as bought them a Hallmark card. Fine. Mary K and Jamz is coming to the rescue of these hard-working, underappreciated women and will have a noon-time male strip show with flowers, champagne, and a free buffet at a local club. Whole offices of women will get limoed in for the bash which should get out of control in, oh, the first 28 seconds.

A couple stunts of the Clifton stations include KUBE 93 in Seattle's “Nuts At Noon” in '99. It was tough duty but Music Director Julie Pilat shuttled around the market in a limo filled to the skylight with male strippers. They did quick ten-minute “hits” at offices around town. The limo would pull up, the dancers would all run in, take off their



clothes to the adoring screams from the women, and then jump into the limo, all hot and sweaty for the ride to the next office on the list.

Can you find a hip and thrill-seeking boss who would allow him/herself to be the object of abuse and humiliation? One station did an event at center-court at a mall that had a bevy of secretaries (bevetaries?) strip their boss down to his jockeys, cover him in honey, roll him in feathers and then put a collar and leash on him before taking him for “a walk.” “Toss Your Boss” would involve taking an employer up in a plane and letting his staff push him out. With a parachute of course, but you get the picture. Been there. Done it. Huge.

The morning show, as the pesky sibling, will almost certainly want something of their own for the 26th. One fall back standard has been, since the days of Carter: the typewriter toss. Okay. Who still uses typewriters? No one. So if you

don't want to sound foolish, make it a photocopying machine drop. First, it's bigger. And size *does* matter (or so I've been told over and over). It'll make a bigger bang on impact, which makes for great audio. Or even a computer or word processor drop. But *please*, no typewriters!

There are a handful of holidays and celebrations like Christmas, Valentine's, and the Fourth of July that get the lion's share of our promotional attention. Sometimes, just a little time and effort can take a Hallmark holiday like Secretaries Day and turn it into something many times larger than any of the traditional ones ever are. ■

IN HIS YEARS, PAIGE NIENABER, VP OF FUN 'N GAMES FOR CLIFTON RADIO AND CPR, HAS TOSSED HIS SHARE OF TYPEWRITERS. AND EVEN A FEW COOKIES. YOU CAN REACH PAIGE AT (651) 433-4554 OR VIA EMAIL AT NWCPRMO@EARTHLINK.NET

Online Sales Should Double in 2000

Despite a Forrester Research report that suggests 75 percent of all online e-tailers will cease to exist at the end of next year, overall online sales are expected to double this year, according to a study conducted by shop.org.

The study conducted by The Boston Consulting Group found that business-to-consumer revenues grew 120 percent from 1998, and now represent around 1.4 percent of all retail sales. “The rest of this year promises to be a roller coaster for e-commerce companies,” says Donna Iucolano, Chairperson of shop.org's Internet research committee. “However, those companies with a strong consumer focus and an eye toward maximizing profits will come through unscathed.”

The study predicts that by the end of 2000 online computer, book, music, and video retail sales categories will have reached at least ten percent penetration vs. offline retailers.

J24-7BS

24-7 jobs – the ultimate talent resource

Sure there are a lot of opportunities out there, but you either have to rely on the not-so-reliable grapevine to hear about them or play a game of phone tag with a not-so-available PD. And for managers seeking out fresh talent, the experience can be just as frustrating and time consuming. Now at last, there is a new online service that matches job seekers and hiring managers to create a career center for radio—24-7jobs at www.gavin.com. For job seekers, 24-7jobs is the source for finding your dream job. We get word of job openings and opportunities before any industry resource because we get it right from the source—the PDs, GMs, and group heads across the country. And if you're at the other end of the hiring connection—looking for the right talent to complete your team—you can hear airchecks and look over résumés with just a click. Take a minute to read over the answers to your questions here. It's all at 24-7jobs. But don't take our word for it... just go to www.gavin.com and look for the 24-7jobs logo.

What is 24-7jobs?

24-7jobs is a new part of the GAVIN Website (www.gavin.com) dedicated to the radio hiring process. It's a site designed to make the job hunt and the talent hunt easier.

Why 24-7jobs?

Each week at GAVIN we talk to hundreds of radio stations. We hear constantly about talent switches, people moving cross-town, cross-country, etc. With our network of stations and the convenience the Internet brings to all of us, we see this as a natural progression for the radio industry and GAVIN magazine.

What does this site offer station managers?

We've got talent, and they are online for your convenience. PDs can point and click to listen to hundreds of tapes or narrow down the field based on their specific needs. 24-7jobs is proud to have this current library of radio talent online, all the time. Stations can also post their jobs online at no charge. Any on-air or programming-related jobs are listed for a three-week run. We get the word out to the GAVIN faithful 24-7.

What does this site offer talent?

Where do we begin?!? You can place your tape and résumé online at no charge. We create a résumé page devoted to you, and it includes your résumé, aircheck, and photo (if you dare). For the cost of one mailing, your tape is available to stations all over the map, all the time! You can also check out our job listings. At GAVIN, we're talking to station decision makers every day and we know where the hot jobs are. Now you can find radio's hot jobs at one place, 24-7jobs.

Do I have to submit my picture onto my online page?

You don't have to use a picture, but think of how proud your mother would be.

So if I get a job through GAVIN, do I have to pay you?

Absolutely not. If you reply to a job listing and you get it, congratulations! If you're listed in our talent library, your contact information is available on your page so stations can get in touch with you directly (don't worry, the talent library is a password protected part of the site). We don't try to get in the middle of your deal and we don't take a cut.

Is there anyone I can actually talk to about 24-7jobs?

We have several people here who can give you more information. As a matter of fact, we have a toll-free number devoted to 24-7jobs: (800) 838-1700. All other GAVIN-related calls can still go to (415) 495-1990.

So many radio job sites have old jobs on them. Are your jobs current?

24-7jobs gets the job listings right from the source: the PDs. We list the jobs as we get them and they stay on the site for three weeks. Period. Leaving jobs online may make a site look important, but it's a big waste of time for the talent and the stations.

Where do I find you guys?

Look for the 24-7jobs link on our website (www.gavin.com). From there you can check out the job listings, post a job, submit your résumé or check out talent.

How do I submit my tape?

Send a recent aircheck (on a standard audio cassette or CD) and résumé to: 24-7jobs, P.O. Box 51909, Pacific Grove, CA 93950. Make sure you stop by the 24-7jobs site first to complete and print out the submittal form. Please include this form with your material.

How do I submit jobs?

In a variety of ways: Tell your GAVIN format editor about it. You can also visit the site and submit them online, email them to us (info@gavinaoj.com) or fax them to our offices at (831) 648-5204. If you're the social type, give us a call! We'll take them over the phone, (800) 838-1700.

24-7—powered by MediaLine

How can I view all of the super cool talent you have online?

Just call the 24-7jobs offices using our super cool toll-free number: **(800) 838-1700**

What if I see my current job listed on your service?

Better send us a tape.

How long will my tape and résumé stay active?

Your talent page will be active as long as you want. When you get a job, just let us know and we'll deactivate your page. Each month, we check in with each member of the talent library and if we don't hear from you, your page is automatically removed.

Can I submit all of my talent material online?

At this time, no. To maintain the format of each talent page, we need your material sent to our offices at: 24-7jobs, P.O. Box 51909, Pacific Grove, CA 93950. Thanks!

www.gavin.com

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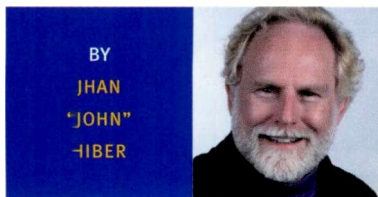
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BY
JHAN
"JOHN"
IBER

Keeping Track of Americana Listeners

The rivers of creativity that keep our business fun and alive get dammed up sometimes. When that happens there usually follows a breakthrough much like rivers overflowing their banks. New definitions and boundaries are generated, hopefully opening a torrent of fresh on-air sounds leading to healthier bottom lines. So has it been with Americana and its blending of country and rock into a sound that satisfies.

How do you keep the Americana listener happy, though? What measures are you taking using research to allow the format to keep stimulating and entertaining your listeners? Let's garner perspectives from two successful stations where Americana is a key element. Perhaps tips from these fellows will help you keep in proper touch with your Americana fans.

SCOTT CHEATHAM KTJJ-FARMINGTON, Mo.



Scott Cheatham has been music director for KTJJ for eight years. Located in Farmington, the station is nestled between the St. Louis and Cape Girardeau

markets in eastern Missouri, and is owned by the Shepers group (which includes 12 stations across Missouri). We spoke with Cheatham about his station, their view of Americana, and how they keep track of listeners' opinions...

GAVIN: When did your station begin airing Americana?

SC: We have the attitude that we want to play something different so we've been playing some of the key artists since the late '80s, before the chart ever started.

What percentage of your playlist would be considered Americana?

It will vary based on dictates from our listeners. We're a country station, but we blend in 30-35 percent of the sound from Americana. Our

listeners like the variety and the "rootsiness," being able to hear Brooks & Dunn, then later Bruce Robison.

Do you use music research or consultants?

Our listeners are the best consultants.

If you don't do call out music research, how do you obtain their feedback?

We're very community oriented. We hand out feedback forms at personal appearances plus we have a really interactive Website which encourages feedback. Also there's a 24-hour request line, and we tally those requests daily. Given all this, if we play a song the audience doesn't like, I hear about it.

Have the ratings shown this all paying off?

We don't subscribe to Arbitron since the diary totals in our key counties would be too small to adequately survey the market. However, Radio Research Consultants did an independent survey in our area a year or so ago, and KTJJ was number one in the 13-county area we serve.

Is the inclusion of Americana paying off?

It seems to be, because in our small market we bill well over \$2 million annually.

STAN EDWARDS WLNR-KINSTON, N.C.



The last four years of Stan Edwards' 20-year career have been spent as PD of WLNR, Kinston, N.C. The town of 60,000 is part of Arbitron market #81 (Greenville/New Bern/Jacksonville N.C.).

Gavin: How long has this station been airing Americana?

SE: During the last three years.

What portion of your playlist would be considered Americana?

We're a traditional Country station which incorporates Americana to

the tune of about one-third of our playlist. We don't use the blues or rock & roll wings of the format. Indeed, we reject the frustrated rock & rollers who aren't country and are trying to make Americana in their style.

So Americana's country artists are your key?

We feel that Americana is another brand of traditional country. We just air artists that were deserted by the Nashville labels about 10 years ago.

Do the Arbitrons show your music mix to be popular?

Unfortunately, we don't subscribe. However, we hear that our audience is growing, and not just 35+. That surprises us since we assumed the more traditional sound would skew strictly 35+, but the 18-34s are evidently a lot stronger than we anticipated.

How do you explain that?

It's just a reaction away from the pabulum being put out by Nashville's mainstream today.

How do you obtain listener reactions to your music?

We use requests plus call out research. It's our feeling that "no news is good news," 'cause the folks here really scream if we play a tune they don't enjoy, especially if we play a cut from the rock end of Americana. WLNR also hosts "open houses"—essentially a bar-becue and concert on our station's seven-acre grounds. We get huge crowds, and almost all the artists featured are from Americana.

PHONE COMPANY APPROACH

Remember the ad campaign a few years ago for AT&T? They encouraged you to "reach out and touch someone." Not a bad concept for connecting with those valuable Americana listeners. Whether it's ratings, music research, the Web, concerts or other community music research, Americana stations can find what works best for them as they identify, then stroke the Americana audience. ■



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For Leukemia, Cancer & AIDS Research*

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Thursday, May 18th, 2000



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gavin

Top40/Rhythm Crossover

PROGRAMMING DEPT.

- **WJMN** (Jam'n 94.5)-Boston PD **Cadillac Jack** moves quickly to replace **Danny Ocean**, hiring radio vet **Michelle Williams** as his new MD. Williams comes from **Coleman Research**, where she was sr. music strategist. Simultaneously, Jam'n Marketing Director **Dennis O'Heron** adds APD stripes.
- Speaking of Ocean, his debut week as PD of **WKCI** (KC101)-New Haven was highlighted by the news that APD/MD/midday jock **Brent McKay** has been named PD of new **Clear Channel** Top 40 **WFSJ** (97.9 Kiss-FM)-Jacksonville.
- Former **KRBE**-Houston PD **John Peake** is reported to be headed for Paris as PD for **NRJ** "Energy" **Radio Network**.
- **KYLD** (Wild 94.9)-San Francisco PD (and **GAVIN** Award winner) **Michael Martin** re-ups for another two years.
- As a result of the acquisition of **mp3radio.com** by **mp3.com**, radio vets **Stacy Cantrell** and **Kip Taylor** are on the street. Contact Cantrell at stacy.cantrell@mp3radio.com and Kip Taylor (404) 897-5303

GIGS

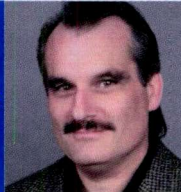
- **KKRZ** (Z100)-Portland PD needs a morning show lead to replace **John Murphy**, who elects to stop commuting and remain home in L.A. His replacement must be able to work and play well with others: specifically, co-host **Dano Clark**, and team members **Stacey Lynn** and **Nelson The Intern**. Tapes to Austin or Clark: Z100, 4949 SW Macadam, Portland, OR 97201.
- **KYLZ** (Wild 106.3)-Albuquerque needs a morning co-host and a night jock. Sister **Jammin' Oldies Mega 95.5** also needs mornings. Packages to PD **Tom "Jammer" Naylor**, 4125 Carlisle N.E., Albuquerque, NM 87107 or call him @ (505) 878-0980.
- **WKCI**-New Haven needs a full-time production person and a midday personality, possibly inhabiting the same person. Females encouraged. Packages to VP/GM **Jim Simonetti**, 495 Benham St., Hamden, CT 06501.

BIG-ASS SHOWS

- **WHTZ** (Z100)-New York presents **Zootopia**, June 2 at Nassau Coliseum, starring **Macy Gray**, **Christina Aguilera**, **Goo Goo Dolls**, **Sugar Ray**, **Savage Garden**, **Mandy Moore**, **Destiny's Child**, **Hanson**, and **Jessica Simpson**. **Vitamin C** will kick off the show with the New York City choir, singing "Graduation."
- **KYLD** (Wild 94.9)-San Francisco's **Cinco de Mayo Bomb** is May 4 the **San Jose Arena**. Scheduled to appear: **Ice Cube** and the entire **Westside Connection**, **Montell Jordan**, **Ginuwine**, **Aaliyah**, **Timbaland** & **Magoo**, **Wyclef Jean**, **The Product G&B** and "Question Mark." When pressed, all PD **Michael Martin** would give up is "some guy with a guitar maybe..."
- **WPGC**-Washington's **Birthday Bash 2000** is June 3 at the **MCI Center**. Scheduled to appear: **Jay-Z**, **Da Brat**, **Bone Thugs N Harmony**, **Carl Thomas**, **Run DMC**, **Joe**, **Black Rob**, "and maybe a few more surprise guests," promises PD **Jay Stevens**.
- **KPWR** (Power 106)-Los Angeles presents **Powerhouse 2000**, Friday, July 7 at the **Arrowhead Pond-Anaheim**. Lineup to be announced.

Head 2 Head: We're Havin' a Heat Wave

BY
TOP 40/RHYTHM
CROSSOVER EDITOR
KEVIN CARTER
kevin@gavin.com



This week we look at two heritage Miami hit music stations. Although the essence is Mainstream for Y-100, and Rhythm for Power 96, the two stations share more than a few records, given

the overall rhythm/dance nature of the market. Artists like **Destiny's Child**, **Alice Deejay**, **'NSync**, **Britney Spears**, **Dr. Dre**, and **Sonique** appear on both playlists (although **Power** is already on the next **Sonique** single). Y-100 retains sole possession of artists like **Creed** and **matchbox twenty**. **Power** also plays a lot of local rhythmic product like **Robin Fox** and **Fiori** and does a lunchtime mixshow, as shown at bottom.

TOP 10 MOST-PLAYED SONGS

APRIL 9-15

WHYI (Y-100)
PD: ROB ROBERTS
MD: DEIDRE POYNER
OWNER: CLEAR CHANNEL
ARBITRON: PHASE I-PHASE II: 3.8-4.0

ARTIST	TITLE	TW	LW
SONIQUE	- It Feels So Good	75	74
ALICE DEEJAY	- Better Off Alone	71	76
'NSYNC	- Bye Bye Bye	70	73
ENRIQUE IGLESIAS	- Be With You	63	45
BOB MARLEY	- Sun Is Shining (Remix)	56	48
MACY GRAY	- I Try	56	41
BLINK 182	- All The Small Things	54	36
MARC ANTHONY	- You Sang To Me	51	28
SANTANA	- Maria Maria	49	72
DESTINY'S CHILD	- Say My Name	42	62

WPOW (POWER 96)
PD: KID CURRY/MD: EDDIE MIX
OWNER: BEASLEY BROADCAST GROUP
ARBITRON: PHASE I-PHASE II: 5.0-5.0

ARTIST	TITLE	TW	LW
SISQO	- Thong Song	89	88
AALIYAH	- Try Again	89	71
DR DRE/EMINEM	- Forgot About Dre	81	81
DESTINY'S CHILD	- Jumpin', Jumpin'	78	78
ROBIN FOX	- I See Stars	78	71
'NSYNC	- Bye Bye Bye	75	71
DMX	- Party Up	74	84
ALICE DEEJAY	- Better Off Alone	68	63
DESTINY'S CHILD	- Say My Name	60	53
FIORI	- If I	57	72

TOP 10 SONGS BY PLAY INCREASE

APRIL 9-15

Y-100

Artist	Title	TW	LW	Move
MARC ANTHONY	- You Sang To Me	51	28	-23
ENRIQUE IGLESIAS	- Be With You	63	45	+18
BLINK 182	- All The Small Things	54	36	+18
BRITNEY SPEARS	- Oops...I Did It Again	40	22	-18
'NSYNC	- It's Gonna Be Me	24	7	-17
MACY GRAY	- I Try	56	41	+15
DR DRE/EMINEM	- Forgot About Dre	27	15	+12
MOBY	- Body Rock	11	0	+11
CREED	- Higher	12	2	-10
MATCHBOX TWENTY	- Bent	10	0	+10

WPOW

Artist	Title	TW	LW	Move
SONIQUE	- Sky	54	17	+37
BRITNEY SPEARS	- Oops...I Did It Again	26	0	+26
AALIYAH	- Try Again	89	71	+18
ROBIN FOX	- I See Stars	78	71	+7
DESTINY'S CHILD	- Say My Name	60	53	+7
LA RISSA	- I Do Both (J & Jane)	26	20	+6
JAY-Z	- Big Pimpin'	12	6	+6
ALICE DEEJAY	- Better Off Alone	68	63	+5
MISSY ELLIOTT	- Hot Boyz	44	39	+5
VOICE V	- When You Think About Me	10	5	+5

HEAD 2 HEAD

12 NOON, FRIDAY, APRIL 14

Y-100
PERSONALITY: TONY BANKS

Time	Artist - Title
12:03	DESTINY'S CHILD - Say My Name
12:07	MARC ANTHONY - You Sang To Me
12:11	LENNY KRAVITZ - American Woman
12:15	'NSYNC - Bye Bye Bye
12:19	FAITH HILL - Breathe
12:23	PUFF DADDY/EVANS/112 - I'll Be Missing You Stop Set
12:31	SMASH MOUTH - All Star
12:35	SISQO - Thong Song
12:39	USHER - You Make Me Wanna
12:43	CREED - Higher Stop Set
12:55	MACY GRAY - I Try
12:59	TAL BACHMAN - She's So High

WPOW
PERSONALITY: FELIX SAMA

Time	Artist - Title
12:01	SPECIAL PROGRAMMING - Mix Show
12:03	WYCLEF JEAN - We Trying To Stay Alive
12:07	B.G - Bling Bling
12:11	WILL SMITH - Gettin' Jiggy Wit It
12:13	JOYCE SIMS - (You Are My) All And All
12:17	MELLOW MAN ACE - Mentiroso
12:21	EXPOSE - Point Of No Return
12:27	NOCERA - Summertime, Summertime
12:29	MC MIKER G & DJ SVEN - Holiday Rap
12:31	YAZ - Don't Go
12:33	WHITNEY HOUSTON - It's Not Right But It's Okay
12:37	SNEAKER PIMPS - Spin Spin Sugar
12:41	DESTINY'S CHILD - Say My Name
12:43	AMBER - Sexual
12:49	DJ JEAN - The Launch Stop Set
12:59	DESTINY'S CHILD - Jumpin', Jumpin'

GavinTOP40		SPINS				
LW	TW	TW	LW	Trend	Stns.	
1	1	'NSYNC - Bye Bye Bye (Jive)	7054	7261	-207	116
4	2	MACY GRAY - I Try (Epic)	6175	5570	+605	115
2	3	SANTANA - Maria Maria (Arista)	5962	6188	-226	115
3	4	DESTINY'S CHILD - Say My Name (Columbia/CRG)	5845	5868	-23	109
5	5	VERTICAL HORIZON - Everything You Want (RCA)	5369	5032	+337	110
7	6	SONIQUE - It Feels So Good (Republic/Universal)	5127	4967	+160	104
6	7	KID ROCK - Only God Knows Why (Lava/Atlantic)	5092	5029	+63	109
8	8	FAITH HILL - Breathe (Warner Bros.)	4764	4859	-95	102
12	9	CREED - Higher (Wind-Up)	3880	3395	+485	94
15	10	SISQO - Thong Song (Def Soul/IDJMG)	3872	3126	+746	101
9	11	THIRD EYE BLIND - Never Let You Go (Elektra/EEG)	3600	3919	-319	94
16	12	CHRISTINA AGUILERA - I Turn To You (RCA)	3459	2923	+536	111
18	13	ENRIQUE IGLESIAS - Be With You (Interscope)	3445	2887	+558	99
25	14	BRITNEY SPEARS - Oops...I Did It Again (Jive)	3311	1692	+1619	113
<p>g As expected, #1 most HyperActive this week, and blowing up the phones. Up 3-79 spins @ KCHZ-KC, up 16-66 @ WQZQ-Nashville, up 4-51 spins @ WBTS-Atlanta.</p>						
10	15	LONESTAR - Amazed (BNA)	3223	3698	-475	91
17	16	MARC ANTHONY - You Sang To Me (Columbia/CRG)	3074	2894	+180	103
20	17	SAVAGE GARDEN - Crash And Burn (Columbia/CRG)	2887	2625	+262	103
19	18	MONTELL JORDAN - Tonight (Def Soul/IDJMG)	2653	2655	-2	85
22	19	VITAMIN C - Graduation (Elektra/EEG)	2583	2318	+265	103
24	20	ALICE DEEJAY - Better Off Alone (Republic/Universal)	2109	1714	+395	93
21	21	JESSICA SIMPSON - Where You Are (Columbia/CRG)	2068	2505	-437	86
27	22	PINK - There You Go (LaFace/Arista)	1845	1523	+322	57
31	23	GOO GOO DOLLS - Broadway (Warner Bros.)	1696	1241	+455	75
28	24	WESTLIFE - Swear It Again (Arista)	1506	1438	+68	71
23	25	BLOODHOUND GANG - The Bad Touch (Republic/Geffen/Interscope)	1504	1917	-413	74
29	26	DR. DRE - Forgot (Aftermath/Interscope)	1482	1354	+128	61
26	27	HANSON - This Time Around (IDJMG)	1467	1602	-135	75
30	28	RED HOT CHILI PEPPERS - Otherside (Warner Bros.)	1336	1242	+94	62
34	29	BB MAK - Back Here (Hollywood)	1112	805	+307	63
D	30	matchbox twenty - Bent (Lava/Atlantic)	1063	—	NEW	51
<p>g Impressive pop debut from a record that's equally at home in many formats. Already up 4-47 spins @ WZPL-Indy, 16-42 spins @ WABB-Mobile, 5-39 @ KMXV-KC.</p>						
33	31	LENNY KRAVITZ - I Belong To You (Virgin)	900	1084	-184	56
38	32	MANDY MOORE - I Wanna Be With You (Epic/550 Music)	883	604	+279	56
D	33	EN VOGUE - Riddle (EastWest/EEG)	609	—	NEW	29
37	34	GROOVE ARMADA - I See You Baby (Jive)	605	658	-53	47
D	35	'NSYNC - It's Gonna Be Me (Jive)	577	—	NEW	23
39	36	ANASTASIA - I'm Outta Love (Epic)	569	559	+10	39
D	37	JOE - I Wanna Know (Jive)	566	—	NEW	27
D	38	EIFFEL 65 - Move Your Body (Republic/Universal)	547	—	NEW	41
D	39	BLAQUE - I Do (TrackMasters/Columbia/CRG)	539	—	NEW	32
D	40	AALIYAH - Try Again (Blackground/Virgin)	526	—	NEW	26

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HyperACTIVE	SPINS	TREND
BRITNEY SPEARS - Oops...I Did It Again (Jive)	3311	+1619
matchbox twenty - Bent (Lava/Atlantic)	1063	+971
SISQO - Thong Song (Def Soul/IDJMG)	3872	+746
MACY GRAY - I Try (Epic)	6175	+605
ENRIQUE IGLESIAS - Be With You (Interscope)	3445	+558
CHRISTINA AGUILERA - I Turn To You (RCA)	3459	+536
CREED - Higher (Wind-up)	3880	+485
GOO GOO DOLLS - Broadway (Warner Bros.)	1696	+455
ALICE DEEJAY - Better Off Alone (Republic/Universal)	2109	+395
MARY J. BLIGE - Give Me You (MCA)	369	+367
VERTICAL HORIZON - Everything You Want (RCA)	5369	+337
PINK - There You Go (LaFace/Arista)	1845	+322
BB MAK - Back Here (Hollywood)	1112	+307
MANDY MOORE - I Wanna Be With You (Epic/550 Music)	883	+279
VITAMIN C - Graduation (Elektra/EEG)	2583	+265
SAVAGE GARDEN - Crash And Burn (Columbia/CRG)	2887	+262
BLAQUE - I Do (TrackMasters/Columbia/CRG)	539	+243
EN VOGUE - Riddle (EastWest/EEG)	609	+231
EIFFEL 65 - Move Your Body (Republic/Universal)	547	+228
'NSYNC - It's Gonna Be Me (Jive)	577	+223

Top40 CHARTBOUND	SPINS
VOICE V - When You Think About Us (Kamakazie/MCA)	508
ANGELA VIA - Picture Perfect (Atlantic)	504
TRAIN - I Am (Aware/Columbia)	443
MARY J. BLIGE - Give Me You (MCA)	369
MELISSA ETHERIDGE - Enough Of Me (IDJMG)	345
NINE DAYS - Absolutely (The Story Of A Girl) (Epic/550 Music)	332
'NSYNC - This I Promise You (Jive)	304
TONI BRAXTON - He Wasn't Man Enough For Me (LaFace/Arista)	263
ELTON JOHN - Someday Out Of The Blue (DreamWorks)	239
BLESSID UNION - The Girl I've Been Telling... (V2/Push)	221
TRACY CHAPMAN - Telling Stories (Elektra/EEG)	201
M2M - Mirror Mirror (Atlantic)	166
BEN HARPER - Steal My Kisses (Virgin)	131
DMX - Party Up (IDJMG)	116
YOUNGSTOWN - Pedal To The Steel (Hollywood)	114
NU FLAVOR - 3 Little Words (Reprise)	104
TONIC - Mean To Me (Universal)	103
GRAN TORINO - Moments With You	99
MARY MARY - Shackles (C2/CRG)	98
2GETHER - U + Me = Us (Calculus) (TVT)	92

Top40 RECURRENTS	SPINS
BACKSTREET BOYS - Show Me The Meaning Of Being... (Jive)	3085
BLAQUE - Bring It All To Me feat. 'N SYNC (TrackMasters/Columbia/CRG)	3005
CELINE DION - That's The Way It Js (Epic/550 Music)	2655
SANTANA - Smooth (Arista)	2525
CHRISTINA AGUILERA - What A Girl Wants (RCA)	2405
BLINK 182 - All The Small Things (Cargo/MCA)	2381
SAVAGE GARDEN - I Knew I Loved You (Columbia/CRG)	2207
MARC ANTHONY - I Need To Know (Columbia/CRG)	1765
SMASH MOUTH - Then The Morning Comes (Interscope)	1540
TRAIN - Meet Virginia (Aware/Columbia)	1521

RhythmCROSSOVER

LW	TW	SPINS	Trend			
			TW	LW	SPINS	
1	1	SISQO - Thong Song (Def Soul/IDJMG)	3392	3496	-104	50
2	2	AALIYAH - Try Again (Blackground/Virgin)	2752	2494	+258	51
3	3	JOE - I Wanna Know (Jive)	2519	2464	+55	47
4	4	DR. DRE - Forgot (Aftermath/Interscope)	2000	2092	-92	47
7	5	DMX - Party Up (IDJMG)	1895	1743	+152	42
5	6	DESTINY'S CHILD - Say My Name (Columbia/CRG)	1886	2055	-169	50
6	7	PINK - There You Go (LaFace/Arista)	1817	1890	-73	39
8	8	'N SYNC - Bye Bye Bye (Jive)	1591	1742	-151	31
9	9	DESTINY'S CHILD - Jumpin, Jumpin (Columbia/CRG)	1501	1345	+156	35
12	10	BLACK ROB - Whoa (Bad Boy/Arista)	1246	1243	+3	38
10	11	SANTANA - Maria Maria (Arista)	1152	1266	-114	37
13	12	MISSY ELLIOTT - Hot Boyz (The Gold Mind/EastWest/EEG)	1119	1145	-26	38
14	13	TONI BRAXTON - He Wasn't Man Enough For Me (LaFace/Arista)	1116	1093	+23	41
21	14	JAY-Z - Big Pimpin' (Roc-A-Fella/Priority)	1103	831	+272	33
<p>g Judging by the look of things, "Big Pimpin" is now a full-contact sport. Huge phones and research. 74 spins @ WJMH-Greensboro, 59 spins @ WJMN-Boston, 39-56 spins @ KYLD-SF.</p>						
11	15	MONTELL JORDAN - Tonight (Def Soul/IDJMG)	1072	1246	-174	38
19	16	MYA - Best Of Me (Interscope)	998	849	+149	35
18	17	CHRISTINA AGUILERA - I Turn To You (RCA)	963	854	+109	30
16	18	SONIQUE - It Feels So Good (Republic/Universal)	948	916	+32	24
15	19	AALIYAH - I Don't Wanna (Priority)	852	980	-128	25
25	20	ALICE DEEJAY - Better Off Alone (Republic/Universal)	844	775	+69	25
17	21	SOLÉ - It Wasn't Me (DreamWorks)	842	870	-28	31
20	22	DA BRAT - That's What I'm Looking For (So So Def/Columbia/CRG)	823	832	-9	33
24	23	2 PAC - Baby Don't Cry (Amaru)	731	777	-46	22
26	24	BONE THUGS N HARMONY - Resurrection, Paper Paper (Loud)	709	738	-29	24
22	25	KUMBIA KINGS - U Don't Love Me Anymore (EMI Latin/Capitol)	639	824	-185	22
28	26	NU FLAVOR - 3 Little Words (Reprise)	585	652	-67	21
33	27	CARL THOMAS - I Wish (Bad Boy/Arista)	571	457	+114	24
<p>g Already a done deal at Urban, Thomas's album hit the streets this week, and the love has now begun to spread. 76 serious spins this week @ WPGC-Washington.</p>						
29	28	DRAMA - Left/Right (Atlantic)	569	604	-35	24
D	29	BRITNEY SPEARS - Oops...I Did It Again (Jive)	554	—	NEW	17
30	30	HOT BOYS - I Need A Hot Girl (Cash Money/Universal)	532	573	-41	22
32	31	NELLY - Chot Sh**ts Country Grammer (Universal)	489	465	+24	21
31	32	MARC ANTHONY - You Sang To Me (Columbia/CRG)	457	511	-54	15
D	33	ENRIQUE IGLESIAS - Be With You (Interscope)	440	—	NEW	13
40	34	BIG PUNISHER - It's So Hard (Loud)	439	373	+66	20
D	35	VITAMIN C - Graduation (Elektra/EEG)	418	—	NEW	12
37	36	NAS - You Owe Me (Columbia/CRG)	417	435	-18	15
35	37	VOICE V - When You Think About Us (Kamakazie/MCA)	416	448	-32	21
D	38	BEFORE DARK - Monica (RCA)	409	—	NEW	24
36	39	MARY MARY - Shackles (C2/CRG)	406	443	-37	24
D	40	BLOODHOUND GANG - The Bad Touch (Republic/Geffen/Interscope)	396	—	NEW	14

SPINS	TREND
JAY-Z - Big Pimpin' (Roc-A-Fella/Priority)	1103 +272
AALIYAH - Try Again (Blackground/Virgin)	2752 +258
BRITNEY SPEARS - Oops...I Did It Again (Jive)	554 +186
DESTINY'S CHILD - Jumpin, Jumpin (Columbia/CRG)	1501 +156
DMX - Party Up (IDJMG)	1895 +152
MYA - Best Of Me (Interscope)	998 +149
ENRIQUE IGLESIAS - Be With You (Interscope)	440 +140
JAGGED EDGE - Let's Get Married (So So Def/Columbia/CRG)	205 +121
CARL THOMAS - I Wish (Bad Boy/Arista)	571 +114

R/C CHARTBOUND

SPINS
504 BOYZ - Wobble, Wobble (No Limit/Priority)
EN VOGUE - Riddle (EastWest/EEG)
MONTELL JORDAN - Once Upon A Time (Def Jam/Mercury)
BLAQUE - I Do (TrackMasters/Columbia/CRG)
YIN YANG TWINS - Whistle While You Twerk (Atlantic)
MARY J. BLIGE - Give Me You (MCA)
LA RISSA - I Do Both (J & Jane) (Warlock/Quality)
BOB MARLEY - Sun Is Shining (Remix) (Edel America)
JAGGED EDGE - Let's Get Married (So So Def/Columbia/CRG)
MACY GRAY - I Try (Epic)
'NSYNC - It's Gonna Be Me (Jive)
ANGELA VIA - Picture Perfect (Atlantic)
SNOOP DOGG - B PLEASE (No Limit/Priority)
GINUWINE - None of UR Business (Epic/550 Music)
KURUPT - Whoride With Us (Antra/Artemis)
DONELL JONES - Where I Wanna BE (LaFace/Arista)
MARY J. BLIGE - Your Child (MCA)
BIG TYMERS - Get Your Roll On (Universal)
DR. DRE - F*** You (Aftermath/Interscope)
GHOSTFACE KILLAH - Cherchez LaGhost (Razor Sharp/Epic Street)

SnapSHOTS

Success Stories

"Britney is #2 phones, right behind 'NSync, and 'The Thong Song' went to powers this week."

—Paul "Cubby" Bryant, MD, Z100-New York

"Our #1 and #2 requests are 'I Wish' by Carl Thomas and 'Big Pimpin' by Jay-Z... such a dichotomy. All the Aaliyahs are huge, and Romeo Must Die is the #1 soundtrack in town."

—Jay Stevens, PD, WPGC-Washington

"For the third consecutive week, '3 Little Words' by Nu Flavor is our #1 callout record across the board."

—John Christian, PD, KWIN-Stockton

Notable Quotage

"The instinct is to want to get knee-deep in everything right away, but I've had to check myself. This is observation time, research time, get-to-know-people time... It's time to learn, not to do."

—KC101-New Haven's Danny Ocean after his first week as PD.

"I walked into Joe's office [VP/GM Joe Cunningham], and asked, 'Are you gonna fire me?' and he said 'No.' I said, 'Cool'... then we went out for drink."

—KYLD-San Francisco PD Michael Martin on his complex contract re-negotiations

Even More Success Stuff

"Nine Days is da joint! Wait... I can't say that anymore... 'Absolutely (Story Of A Girl)' is quite a rocking tune," is what I meant to say."

—Marcus D, MD, KBKS-Seattle

"En Vogue is already calling out, as is Pink, and Vertical Horizon is now testing as a power."

—Tommy Austin, PD, KKRZ-Portland

"'Jumpin' Jumpin' by Destiny's Child is researching better and earlier than the first two singles."

—Cat Collins, PD, KQKS-Denver

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Rap/Hip-Hop

Train Of Thought

BY
RAP/HIP HOP
ASSOCIATE EDITOR
SONNY D.
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The year just keeps getting better and better as hip-hop fans are constantly being blessed with some of the best hip-hop and rap to come out in recent years. Make room in your music collections for the new offering from Reflection Eternal "Train of Thought," their debut off of Rawkus Records which should be hitting stores sometime in or around July.

With ill production and spirited lyrics from one of the most talented writers out today, you can be sure that this album is gonna be packin' some serious heat. As if the presence of Kweli and Hi-Tek were not enough, guest appearances feature the blessings of industry stars like Kool G. Rap, Rah Digga, Xzibit, Mos Def, De la Soul, and Les Nubians.

Sonny D: Lyricaly, what are some of the differences between the Black Star album and this new release?

Kweli: The lyrics don't have the same energy as Black Star. Black Star

And with this album, it was more about...well what do I want to focus on? I have to do what I'm good at and what's natural for me...and that's to do some b-boy shit that requires some thought. But it never sacrifices the quality or the intensity of the work. So I wanted to make a



project that you could still listen to and vibe with and enjoy whether you're catchin' what I'm sayin' or not...but to have one consistent train of thought runnin' through every song. I think too often nowadays people make singles, and albums full of singles that they tryin' to catch certain regions with. Like "I'm gonna make this kinda single for this market, and this kinda single for this market," and no one's makin' complete albums and followin' no train of thought and no focus.

What cuts on the album are you particularly feelin' right now?

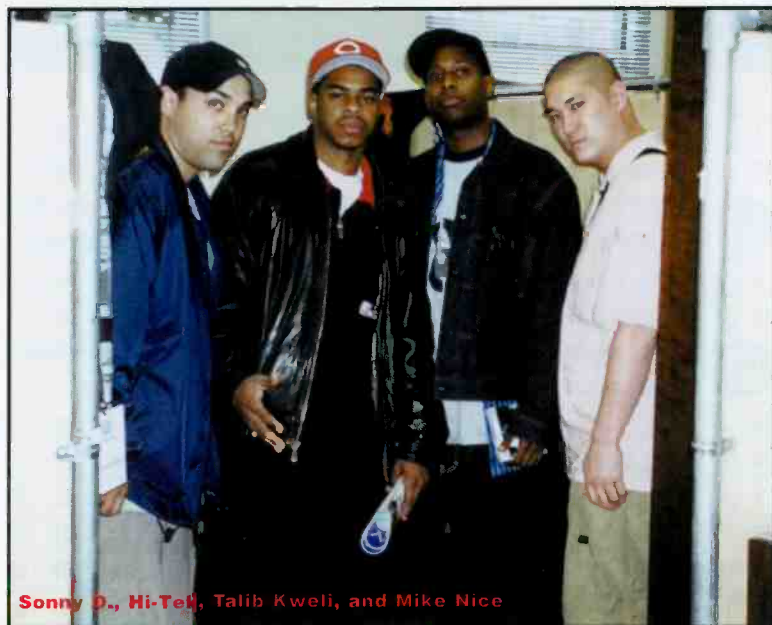
Hi-Tek: There's this joint called "Good Morning" that's like a mood joint right there, like you have to be in a certain mood to listen to it. It's a thinkin' type joint...that's the kind of cut I like to listen to. As far as rollin' in the whip, I like to listen to "Move Something" and "Down For The Count"—that's the joint with Xzibit and Rah Digga.

How was it working with Xzibit and Rah Digga?

Kweli: It was a blessing. I mean, those are two of my favorite emcees right now, and the dope thing about it is I kinda feel like I'm part of a

class. Like I'm in the same home room with Xzibit and Rah Digga. Xzibit is doin' his thing now and a lot of people know him from his work

Hi-Tek: We tried to get George Clinton. We had this perfect track where we had some funk-type shit and we wanted to get George on it.



Sonny D., Hi-Tek, Talib Kweli, and Mike Nice

with Snoop and Dre, but he came up really on some underground shit. I used to see him out and about when I was doing my thing and he always showed me love and was like, "Yo,

He played us out!!! [Laughs] Nah, he didn't play us out, he was just busy at the time, but it woulda been perfect though—he woulda killed it.

Kweli: It's all right though, we'll get him on the next one. Of course, we wanted to get Common and Pharoahe, but logistically, as much as I like them as artists and as much as I consider them friends, it's gotta make sense for the project as well. You can't just be puttin' people on just to put people on. But I wanna do a remix with Common, Pharoahe, and Ghostface for "Move Something." Ghostface is someone I really wanted to get on the album but you know...we're gonna have him on some shit definitely.

What will the next singles be?

Kweli: "Move Something" is lookin' like it's gonna be the next single and we've got another song called "Too Late" which'll probably drop after that. We're doin' the video for "Too Late" first but we'll probably release "Move Something" before it.

Sonny D: Big shouts out to 007 and Mike Nice for puttin' the interview together, and also to Kweli, Hi-Tek, and their manager Corey Smyth for coming through to the Gavin offices in S.F. Kweli and Hi-Tek shout out 7 Heads and Wes Jackson for doin' their thing while workin' the record, and on their behalf, shouts out to all my GAVIN Reporters who helped to make the Reflection Eternal single "The Express" Number One at GAVIN recently. ■



let's do this song."

I mentioned to him Hi-Tek had the beat and his voice was someone who I was like, "Yo, he'll go good on that beat." Then we had been back and forth talkin' about it and he surprised us when he came to New York for the MTV Music Awards and was like, "Yo, I'm in New York, let's knock it out." And with Rah Digga, I always liked her, and when she came out I was always very supportive of what she was tryin' to do. I like workin' with people who wanna work with you just as bad as you wanna work with them, and I got the sense of that from the artists that we've got on the project.

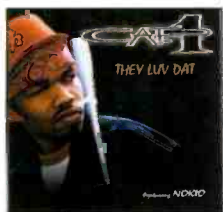
Was there any artists you guys sought out to work with on the album?



was a bunch of rhymes I had already that I just needed to get out. I didn't really write to those beats, I just kinda had some rhymes already.

G2 Rap/Hip-Hop		SPINS	TREND	Wks	ADDS	
LW	TW					
5	1	DEAD PREZ - African (Loud)	195	+35	69	0
3	2	KILLA PRIEST - What Part Of The Game (MCA)	190	+23	69	0
10	3	AG - The Dirty Version (Silva Dom Records)	182	+46	69	0
<p>g <i>AG with the help of Papa D! is perhaps about to crash the #1 spot next week. This has been burnin' up the charts for numerous weeks and there's no stoppin' now.</i></p>						
2	4	MASEO - Words And Verbs (Tommy Boy)	177	-13	64	0
15	5	CALI AGENTS - Good Life (Ground Control/Nu Gruv)	173	+48	62	1
<p>g <i>Cali Agents keep it hot as that big guy from the G Team, ID, moves this must-have off the soon-to-be-dropping debut up the charts. Can't wait for the album.</i></p>						
16	6	XZIBIT - Year 2000 (Loud)	169	+45	69	1
14	7	HIGH & MIGHTY - Dick Starbuck (Eastern Conference/Rawkus)	168	+40	61	0
1	8	TONY TOUCH - The Piece Maker (Touch Ent./Tommy Boy)	164	-50	62	0
13	9	M.O.P. - G-Building (Loud)	148	+19	61	0
19	10	DON SCAVONE - Willie On Glock (Black Bag)	143	+40	54	0
12	11	NON PHIXION - Black Helicopters (Matador)	130	0	54	0
6	12	TRAGEDY KHADAFI - Bing Monsters (V2)	130	-25	54	0
17	13	MOS DEF - Umi Says (Rawkus)	129	+10	59	1
7	14	US - We're #1/ Seen What I Seen (JamBetta)	123	-22	45	0
23	15	ILL BILL - Gangsta Rap (Psycho Logical/Landspeed)	118	+37	56	1
22	16	DEL THE FUNKY HOMOSAPIEN - If You ... (Hieroglyphics Imperium)	113	+23	49	0
11	17	Q-TIP - Higher/Let's Ride (Arista)	103	-27	43	0
D	18	JIGMASTAS - Lyrical Fluctuation (Beyond Real)	101	new	64	1
18	19	JERU THE DAMAJA - 99.9% (Know Savage)	99	-12	39	0
20	20	DIAMONDS IN DA RUFF - Walk In My Shoes (Roc-A-Fella)	98	-2	43	0
24	21	TRACY LEE - Go Head (Universal)	92	+11	53	1
21	22	DA HOWG - Worldwide Renegades (Priority)	89	-2	33	0
D	23	PHAROAE MONCH - Right Here Remix (Rawkus)	85	new	63	2
28	24	EASTSIDERS - Got Beef (TVT)	85	+15	42	0
26	25	K-OTIX - World Renown (Bronx Science)	75	+2	42	0
34	26	TRU LIFE - When You're A Thug (Just Us)	72	+17	38	0
29	27	ZAP MAMA - Rafiki (Virgin)	72	+3	39	0
27	28	NATURE - Talkin' That Shit (Columbia/CRG)	64	-8	29	0
D	29	MAD LION - Bring It If You Want It (Killah Pride/Reprise)	61	new	48	2
40	30	SOUNDSCAPE - Listeners (Crowd Control)	56	+13	30	0
25	31	HEMISPHERE - The Hemisphere Show (Rent Money)	56	-19	23	0
D	32	CHECKMATE - The Long Shot (Double Up)	53	new	31	1
37	33	504 BOYZ - Wobble Wobble (No Limit/Priority)	49	+3	31	0
39	34	CAP-ONE - They Luv Dat (Motown)	47	+4	36	0
9	35	BEN BUFORD - Hitman For Hire (Heavyweights)	46	-92	22	0
31	36	DRAG-ON - Niggaz Die For Me (Ruff Ryders/Interscope)	45	-19	20	0
D	37	BLACK INDIAN - Get 'EM Pshycd (MCA)	43	new	40	1
8	38	KURUPT - I Call Shots (Antra)	42	-100	19	0
35	39	DJ QUICK - U Ain't Fresh (Arista)	40	-7	24	1
36	40	MAD SKILLZ - Ghost Writer (Eastern Conference/Rawkus)	36	-11	18	0

TheCATCH



Cap 1
"They Luv Dat" (Motown)

Catchy song by a hardcore artist on Motown. I wasn't always into "catchy," but so far I find myself humming the hook. I guess that's the real purpose for them...no?

—DJ Mecca, 88hiphop.com-New York

GAVIN RAP

rap
most
added

- XZIBIT PRESENTS MONTAGE (53) - "Larger Than Life" (TVT)
- FAT CAT KAREEM (50) - "Life" (Casino Ent./Landspeed)
- SAUCE MONEY (46) - "For My Hustlaz" (Priority)
- ANOM (45) - "Open Season" (SonDoo/Landspeed)
- HIP HOP FOR RESPECT (44) - "One For Love" (Rawkus)

SpinCREASE

- JIGMASTAS +92
- PHAROAE MONCH +66
- MAD LION +56
- CHECKMATE +53
- CALI AGENTS +48

ChartBOUND

- XZIBIT Presents MONTAGE (TVT)
- FAT CAT KAREEM (Casino Ent./Landspeed)
- SAUCE MONEY (Priority)
- ANOM (SonDoo/Landspeed)
- HIP HOP FOR RESPECT (Rawkus)
- MASTERMINDS (Independent)
- SHEEBA BLACK (Antra)
- MUDKIDS (Surf)
- DEF SQUAD (Dreamworks)
- ANIMAL PHARM (Goodvibe)

REPORTS ACCEPTED NO LATER THAN THURSDAYS 4 P.M. (PST)
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Review

Beenie Man feat. Wyclef Jean & Redman

"Love Me Now (Rockwilder Remix)" (Virgin)



Well hot damn! This cut is blazin' all over the continent and blowin' up in the clubs like it ain't no thing. You gotta love Redman over the remix beat provided by none other than Rockwilder. The cut is just one of many reasons why dancehall heads and club-goers alike need to go out and cop the album come June 9. It's called *Art and Life* and you can be sure to hear more hot shit off of that dropping soon. Call Mar Brown @ (310) 887-6633.

—Sonny D.

SayWORD



Xzibit
"Year 2000" (Loud)

"Yeah...the X to the Z does it on this banger. Are we all as anxious about the new album as I am?"
—Shekeese, WUSC-Columbia, S.C.



Snoop & The Eastsiders
"Got Beef" (TVT)

"Why are we sleeping on this album??? Not only are these kids clever lyricists, but the beats are crazy!!! Please!!!"
—Shekeese, WUSC-Columbia, S.C.



Cali Agents
"The Good Life" (Ground Control)

"Okay. Two words: Rasco and Planet Asia. They could rhyme to LeAnn Rimes and the joint would be banger!!!"
—Shekeese, WUSC-Columbia, S.C.

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Urban/Urban AC

THE MUSIC MEETING

**Tosha Love, Music Director,
WVEE (V-103)-Atlanta**

BY
URBAN/URBAN AC
EDITOR
QUINCY McCOY
quincy@gavin.com



One of the first things Tosha Love said to me was: "I've always known that I wanted the world to know my name. I just didn't know how I was going to do it. Then I got bit hard by the radio bug." I knew right away she was my kind of radio personality.

The other thing about her I admired was

her meteoric rise. "I started in radio in 1992 at WRFG/FM, an NPR station here. I

worked there while I was at Morris Brown College. After graduation, while holding down a full-time job at ATT, I would still work at the station on my days off until I got a crack at getting into commercial radio. "I got my break when JC [2-6 a.m. personality at V-103] called last year and asked me if I would sit in on his show. Two weeks later I met PD Tony Brown and told him what I was interested in."

Brown hired her as part-time jock doing 10 p.m.-2 a.m. on Friday and Saturday nights. "I quit my full-time job and was determined to make radio my life work," says Love. "It was really hard, but I kept on praying, and God told me to hang in there. I listened to him, I held out, and he blessed me with this job." When longtime V-103 MD Rahseeah Shabazz decided not to return from maternity leave, Love was there to fill in.

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

TL: I'm an extremely focused, detail-oriented person. I won't leave a project until it's finished; making sure all the bases are covered.

The second part of that question is, do you think the job is to fulfill the PD's vision or to enhance the sound of the radio station?

It's both. I have an obligation to our listeners, to our jocks, to Tony Brown, to our receptionist, to provide the best

music possible. I go to the clubs to see what makes people dance and to see the crowd's reaction and how the DJs feed off the crowd. Music directors are like detectives—always uncovering what the listeners are into. Finding the new hot joint.

What makes V-103 compelling to Atlanta listeners?

V-103 gives the listener every type of station under one roof. It's safe to say we're R&B first, but we give you hip-hop as well. We also have a *Quiet Storm* show. We are the one station in Atlanta that provides the different flavors of the marketplace.

Is there such a thing as an Atlanta sound?

There are artists like Mary J. Blige and Donnell Jones who are pure Atlanta. Of course we have tons of talent that comes out of here like Goody Mob, So So Def, Little John and the East Side Boyz. We're able to mix music from outside with our homegrown that makes a wonderful mix without any pressure.

How important is research in selecting new music?

It's important that I give the people and the jocks the music that's got a buzz on it. If there's hype on a record from the street, I've got to go find it. I'm on the phone tracking down new music, and in the streets asking what's popping. My gut feeling is very important to the process. I mean if I can clean my house to a record, I know that I have a hit.



PROGRAMMING PROFILE **Tony Brown**

**Program Director,
WVEE (V-103)-Atlanta**

Tony Brown's programming career started at WBLX in Mobile, Alabama in 1987. In 1990 he left for Houston and became APD at KMJQ for six months before moving on to Atlanta's V-103 as APD. He's been the program director since 1992. Brown shared this year's GAVIN Large Market PD of the Year Award:

"The population of Atlanta is about 2.8 million in the metro, and 25 percent of that is black. This is a business town; a lot of Fortune 500 companies have relocated here. Atlanta is rich in black culture and heritage. It's home to Martin Luther King's family and the King Center. Plus we have the great black colleges of Spellman and Moorehouse. If you're a black entrepreneur, you can make some serious inroads in this market.

"I'm always trying to come up with innovative and creative approaches to market the radio station. I'm always willing to try something new. Fortunately, I have a staff that is full of real go-getters; very talented people always looking to improve. We're always moving forward.

"We have an ongoing 'Stop The Violence' campaign. In November, which is Stop the



Violence Month, we're involved with the King Center and the NAACP. During Christmas we do "Christmas Wish," providing clothes and toys for underprivileged children. We have an ongoing voter registration drive: our vans are equipped with voter registration forms. And our announcers are always involved with their own personal projects in the community.

"We're entrenched in the community and have been doing a lot of things right. Overall it's made V-103 better. We've gotten more creative and we're executing our ideas faster. I consider this the game of radio, and we play this game the way we always have—to win." —Q

URBAN WORKSHOP

Music and More

Whatever your target demo, you must play the best-researched music. That's a given, but it's not good enough. The "oh wow" factor is more important now than ever before because so many stations are playing the same Mary J. Blige, Jay Z, and TLC records ad nauseam. The key is added depth. Play familiar artists, but go deeper and get beyond the same old cuts. This will tell your listeners that your station

is different. Nothing is worse than the listeners perceiving your station as being average.

The element of surprise is important if you want listeners to perceive your station as the one with the best variety. The odd Bob Marley, Amel Larriex, or Olu cut breaks the routine, and tells the listener that your station is unique. Done in an intelligent way, being unconventional can be very positive.

Your listeners are interested in what the big hits are. They want to know what song is Number One, what's new and exciting in the music world, and when their favorite artist is coming to town. Produce "stagers" to identify your Top Ten, freshen up music, and your concert calendar. Don't let your biggest songs and new music hit the air without proper pre-selling. —Q



97.9 The Box morning show co-host Shelley Wade hangs out with Aaliyah, who is starring in *Romeo Must Die*.

Urban		SPINS				
LW	TW		TW	LW	Trend	Stns.
2	1	CARL THOMAS - I Wish (Bad Boy/Arista)	2139	1851	+288	55
1	2	SISQO - Thong Song (Def Soul/IDJMG)	1930	1946	-16	55
4	3	AALIYAH - Try Again (Blackground)	1884	1745	+139	55
3	4	JOE - I Wanna Know (Jive)	1805	1838	-33	53
7	5	TONI BRAXTON - He Wasn't Man Enough For Me (LaFace/Arista)	1681	1624	+57	53
5	6	DMX - Party Up (IDJMG)	1586	1720	-134	52
6	7	AALIYAH - I Don't Wanna (Priority)	1568	1680	-112	49
9	8	DONELL JONES - Where I Wanna BE (LaFace/Arista)	1451	1249	+202	52
8	9	BLACK ROB - Whoa (Bad Boy/Arista)	1396	1350	+46	55
12	10	NAS - You Owe Me (Columbia/CRG)	1195	1134	+61	50
15	11	MYA - Best Of Me (Interscope)	1179	1004	+175	53
19	12	JAY-Z - Big Pimpin' (Roc-A-Fella/Priority)	1091	869	+222	53
WENZ-Cleveland (60), KATZ-St.Louis (56), WWWZ-Charleston (54), WUSL-Philadelphia (52), WJHM-Orlando (44), WPEG-Charlotte (41)						
10	13	DA BRAT - Thats What I'm Looking For (So So Def/Columbia/CRG)	1078	1154	-76	47
16	14	MARY J. BLIGE - Give Me You (MCA)	1032	968	+64	50
22	15	JAGGED EDGE - Let's Get Married (So So Def/Columbia/CRG)	1010	768	+242	45
WUSL-Philadelphia (54), WJLB-Detroit (50), WPHI-Philadelphia (47), WPEG-Charlotte (46), KBXX-Houston (40), WTLZ-Saginaw (37)						
20	16	AVANT - Separated (MCA)	1010	849	+161	46
11	17	D'ANGELO - Untitled...How Does It Feel (Virgin)	964	1138	-174	47
18	18	MARY MARY - Shackles (C2/CRG)	951	904	+47	45
23	19	504 BOYZ - Wobble, Wobble (No Limit/Priority)	928	764	+164	43
13	20	LEVERT - Mr. Too Damn Good (EastWest/EEG)	919	1108	-189	44
14	21	DESTINY'S CHILD - Say My Name (Columbia/CRG)	890	1057	-167	46
17	22	JAGGED EDGE - He Can't Love U (So So Def/Columbia/CRG)	823	966	-143	41
27	23	SANTANA - Maria Maria (Arista)	704	664	+40	33
25	24	TRICK DADDY - Shut Up (Atlantic)	694	690	+4	36
32	25	BIG PUNISHER - It's So Hard (Loud)	683	583	+100	41
29	26	CHICO DEBARGE - Listen to Your Man (Kedar/Universal)	643	642	+1	34
36	27	KELLY PRICE & FRIENDS - Love Sets You Free (Def Soul/IDJMG)	639	553	+86	41
21	28	THE LOX - Ryde or Die Chick (Ruff Ryders/Interscope)	624	778	-154	38
31	29	MARY J. BLIGE - Your Child (MCA)	588	597	-9	24
24	30	BRIAN MCKNIGHT - Stay Or Let It Go (Motown)	570	759	-189	33
39	31	Sole - It Wasn't Me (DreamWorks)	566	522	+44	37
28	32	HOT BOYS - I Need A Hot Girl (Cash Money/Universal)	557	648	-91	34
38	33	TRINA - Baddest Bitch (Atlantic)	548	535	+13	29
30	34	DR. DRE - Forgot (Aftermath/Interscope)	548	621	-73	35
26	35	DRAMA - Left/Right (Atlantic)	483	670	-187	31
35	36	YIN YANG TWINS - Whistle While You Twerk	478	553	-75	24
37	37	YOUNGBLOODZ - 85 (LaFace/Arista)	466	538	-72	25
43	38	SNOOP DOGG - The Game Don't Wait (No Limit/Priority)	450	433	+17	30
41	39	MONTELL JORDAN - Tonight (Def Soul/IDJMG)	450	461	-11	33
42	40	METHRONE - Love Each Other 4 Life (Claytown)	440	438	+2	19
40	41	MINT CONDITION - Is This Pain Our Pleasure (Elektra/EEG)	421	519	-98	28
D	42	BIG TYMERS - Get Your Roll On (Universal)	411	—	new	24
45	43	ANGIE STONE - No More Rain (In This Cloud) (Arista)	395	417	-22	30
50	44	BLAQUE - I Do (TrackMasters/Columbia/CRG)	392	370	+22	29
44	45	ERIC BENET - When You Think Of Me (Warner Bros.)	385	424	-39	27
47	46	MONTELL JORDAN - Once Upon A Time (Def Jam/Mercury)	381	398	-17	31
46	47	TAMAR/JD/AMIL - If You Don't Wanna Love Me (DreamWorks)	370	401	-31	21
D	48	LUCY PEARL - Dance Tonight (Beyond)	359	—	new	22
D	49	J-SHIN - Treat U Better (Slip N' Slide/Warlock)	355	—	new	26
49	50	NELLY - Chot Sh**ts Country Grammer (Universal)	355	374	-19	23

HyperACTIVE	SPINS	TREND
CARL THOMAS - I Wish (Bad Boy/Arista)	2139	+288
JAGGED EDGE - Let's Get Married (So So Def/Columbia/CRG)	1010	+242
JAY-Z - Big Pimpin' (Roc-A-Fella/Priority)	1091	+222
DONELL JONES - Where I Wanna BE (LaFace/Arista)	1451	+202
LUCY PEARL - Dance Tonight (Beyond)	359	+195
MYA - Best Of Me (Interscope)	1179	+175
KELIS - Get Along With You (Virgin)	221	+175
BIG TYMERS - Get Your Roll On (Universal)	411	+166
504 BOYZ - Wobble, Wobble (No Limit/Priority)	928	+164
AVANT - Separated (MCA)	1010	+161
JOE - Treat Her Like A Lady (Jive)	171	+146
AALIYAH - Try Again (Blackground)	1884	+139
J-SHIN - Treat U Better (Slip N' Slide/Warlock)	355	+121
BIG PUNISHER - It's So Hard (Loud)	683	+100
KELLY PRICE & FRIENDS - Love Sets You Free (Def Soul/IDJMG)	639	+86
LIL JON/EASTSIDEBOYS - I Like Dem	94	+74
MARY J. BLIGE - Give Me You (MCA)	1032	+64
D'ANGELO - Send It On (Virgin)	136	+62
NAS - You Owe Me (Columbia/CRG)	1195	+61
TONI BRAXTON - He Wasn't Man Enough For Me (LaFace/Arista)	1681	+57

UrbanCHARTBOUND	SPINS
MONTELL JORDAN Once Upon A Time (Def Jam/Mercury)	381
LUCY PEARL Dance Tonight (Pookie/Beyond)	359
J-SHIN Treat U Better (SlipN'Slide/Warlock)	355
NELLY Chot Sh**ts Country Grammer (Universal)	355
THE TEMPTATIONS I'm Here (Motown)	309
GHOSTFACE KILLAH Cherchez LaGhost (Razor Sharp/EpicStreet)	277
3-6 MAFIA Who Run It (Relativity)	226
HEZEKIAH WALKER Let's Dance (Jive)	222
KELIS Get Along With You (Virgin)	221
LATOCHA SCOTT Liar, Liar (Columbia/CRG)	192
SISQO Incomplete (Def Soul/IDJMG)	180
N-TOON Ready (Dreamworks)	172
JOE Treat Her Like A Lady (Jive)	171
EN VOGUE Riddle (EastWest/EEG)	165
GOODIE MOB What It Ain't (Ghetto Enuff) (LaFace/Arista)	149

UrbanRECURRENTS	SPINS
KEVON EDMONDS - No Love (RCA)	890
DONELL JONES - U Know What's Up (LaFace/Arista)	542
DAVE HOLLISTER - Can't Stay (Dreamworks)	503
MISSY ELLIOTT - Hot Boyz (The Gold Mind/EastWest/EEG)	496
SAMMIE - I Like It (Capitol)	465
JAY-Z - Anything (Roc-A-Fella/IDJMG)	326
EVE - Love Is Blind (Ruff Ryders/Interscope)	303
J-SHIN - One Night Stand (Slip N' Slide/Warlock)	268
BLAQUE - Bring It All To Me feat. 'N SYNC (TrackMasters/Columbia/CRG)	252
JUVENILE - Back that Azz Up (Cash Money/Universal)	237

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

UrbanAC **SPINS**

LW	TW		TW	LW	Trend	SPINS
1	1	JOE - I Wanna Know (Jive)	597	629	-32	25
4	2	CARL THOMAS - I Wish (Bad Boy/Arista)	458	404	+54	25
2	3	LEVERT - Mr. Too Damn Good (EastWest/EEG)	442	476	-34	25
3	4	D'ANGELO - Untitled...How Does It Feel (Virgin)	415	426	-11	23
5	5	TONI BRAXTON - He Wasn't Man Enough For Me (LaFace/Arista)	340	383	-43	23
6	6	ERIC BENET - When You Think Of Me (Warner Bros.)	338	365	-27	23
10	7	PHAT KAT - Sun Dress (Parlane)	298	255	+43	23
7	8	ANGIE STONE - No More Rain (In This Cloud) (Arista)	295	338	-43	23
8	9	JEFFREY OSBORNE - That's For Sure (Private Music/Windham Hill)	257	293	-36	21
9	10	BRIAN McKNIGHT - Stay Or Let It Go (Motown)	227	256	-29	14
16	11	MARY J. BLIGE - Give Me You (MCA)	215	163	+52	21
<p>WYLD-New Orleans (24), KJMS-Memphis (24), KMJQ-Houston (20), WRKS-New York (16), WDAS-Philadelphia (13), WSOL-Jacksonville (13)</p>						
14	12	MINT CONDITION - If You Love Me (Elektra/EEG)	211	188	+23	21
12	13	THE TEMPTATIONS - I'm Here (Motown)	205	196	+9	17
15	14	BRIAN McKNIGHT - Back At One (Motown)	194	175	+19	23
11	15	THE BEST MAN - The Best Man I Can Be (Columbia/Sony Music Soundtrax)	178	210	-32	13
19	16	DONELL JONES - Where I Wanna BE (LaFace/Arista)	165	126	+39	17
17	17	MARY MARY - Shackles (C2/CRG)	154	146	+8	11
13	18	ERIC BENET - Spend My Life With You (Warner Bros.)	148	195	-47	20
22	19	PHIL PERRY - Closer To Heaven (Private Music/Windham Hill)	126	112	+14	14
21	20	MARY J. BLIGE - Your Child (MCA)	116	120	-4	7
23	21	SANTANA - Maria Maria (Arista)	113	110	+3	8
24	22	AALIYAH - I Don't Wanna (Priority)	99	110	-11	12
30	23	L.V. - How Long (Loud)	95	85	+10	9
D	24	MONTELL JORDAN - Tonight (Def Soul/IDJMG)	91	—	NEW	6
28	25	ANGIE STONE - Everyday (Arista)	83	92	-9	11
27	26	JAGGED EDGE - He Can't Love U (So So Def/Columbia/CRG)	83	102	-19	6
26	27	AL JARREAU - Last Night (GRP)	79	105	-26	11
D	28	KIRK WHALUM - All I Do (Warner Bros.)	74	—	NEW	8
29	29	DRU HILL - Beauty (IDJMG)	73	87	-14	8
D	30	MARY J. BLIGE - Don't Waste Your Time (MCA)	71	—	NEW	18

UrbanAC CHARTBOUND **SPINS**

ANGIE STONE Everybody (Arista)	83
JAGGED EDGE He Can't Love U (SoSoDef/Columbia/CRG)	83
HEZEKIAH WALKER Let's Dance (Jive)	54
D'ANGELO Send It On (Virgin)	48
YOLANDA ADAMS Open My Heart (Elektra)	48
SMOKEY ROBINSON Sleepin' In (Motown)	46
TAMAR/JD/AMIL If You Don't Wanna Love Me (Dreamworks)	46
OLU Sista Why (GeeStreet)	44
TRIN-I-TEE My Body (B-Rite/Interscope)	44
AALIYAH Try Again (Blackground)	42

UrbanAC RECURRENTS **SPINS**

KEVON EDMONDS - No Love (RCA)	338
KEVON EDMONDS - 24/7 (RCA)	260
DONELL JONES - U Know What's Up (LaFace/Arista)	221
MAXWELL - Fortunate (Columbia/CRG)	135
DAVE HOLLISTER - Can't Stay (Dreamworks)	134
WHITNEY HOUSTON - I Learned From The Best (Arista)	104
RAHSAAN PATTERSON - It's Alright Now (MCA)	82
DEBORAH COX - We Can't Be Friends (Arista)	81
BLAQUE - Bring It All To Me feat. 'N SYNC (TrackMasters/Columbia/CRG)	73
LAURYN HILL - Ex-Factor (Columbia/CRG)	61
TYRESE - Lately (RCA)	56
TEMPTATIONS - Stay (DGC/Interscope)	56
CASE - Happily Ever After (Def Soul/IDJMG)	55
Franklin/Kelly/Bono - Lean On Me (Gospocentric)	54
AMEL LARRIEUX - Get Up (Epic)	54
TEMPTATIONS - This Is My Promise (Motown)	53
DEBORAH COX - Nobody's Supposed To Be Here (Arista)	50
TRIN-I-TEE 5:7 - God's Grace (Interscope)	46
K-CI & JOJO - Tell Me It's Real (MCA)	41
WHITNEY HOUSTON - My Love Is Your Love (Arista)	41

403 **WVAZ-Chicago**
 PD: Maxx Myrick
 MD: Jamillah Muhammad
 (312) 360-9000

AMFM

TW	LW	2W
22	23	24
17	25	24
17	6	9
15	10	9
13	16	7
13	8	12
13	13	6
11	9	6
11	6	3
10	7	26
10	7	0
10	14	5
9	12	4
8	9	23
8	9	24
7	6	3
7	7	3
6	4	8
6	11	11
6	4	2
6	13	0
6	6	0
6	0	0
5	17	2
5	7	2
5	2	2
5	2	1
4	6	6
4	11	2
4	5	6
4	5	3
4	5	8
4	4	6
4	5	0
4	0	0
4	0	0
4	0	0
4	0	0
3	3	1
3	0	0

Kiss 98.7 **WRKS - New York**
 PD: Toya Beasley
 212-242-9870

AMFM

TW	LW	2W
30	30	30
29	25	29
26	23	28
26	25	25
25	29	26
23	22	24
22	25	29
21	27	26
21	9	12
20	23	27
20	22	22
19	29	27
16	0	0
15	12	11
15	14	14
13	23	20
13	0	0
12	13	11
11	14	13
10	8	7
10	8	7
10	9	11
10	12	11
10	10	9
9	6	9
9	9	11
8	10	16
8	8	18
8	9	9
8	10	9
8	3	0
7	7	7
7	7	8
7	7	10
7	3	3
7	6	11
7	0	4
7	3	0
6	14	13
6	11	10

WHUR 96.3 **WHUR-Washington**
 PD: Hector Hannibal
 (202) 806-3500
 Howard University

AMFM

TW	LW	2W
23	20	13
22	18	19
20	18	18
20	19	17
18	19	0
15	11	9
15	15	13
14	14	11
14	13	12
13	13	14
13	13	14
13	14	14
12	9	8
12	13	6
11	12	13
11	19	17
10	7	0
9	10	8
8	0	0
7	5	6
7	9	8
7	8	0
6	6	5
6	5	4
6	5	3
6	8	6
6	5	4
6	7	0
5	4	4
5	6	6
5	6	4
5	5	5
5	6	4
5	6	6
5	5	4
5	5	4
5	6	6
5	5	0
5	5	0

WDAS **WDAS-Philadelphia**
 PD: Joe Tamburro
 MD: Daisy Davis
 (610) 617-8500

AMFM

TW	LW	2W
24	19	20
23	23	20
22	22	21
21	19	20
19	11	11
18	12	14
16	9	9
16	14	14
15	15	13
14	19	18
14	19	18
13	4	3
12	15	15
11	8	13
11	9	13
10	14	13
9	9	12
9	6	9
9	6	7
9	10	8
9	10	10
9	6	4
8	8	5
8	0	0
7	5	4
7	10	11
7	7	7
6	10	5
6	9	7
6	16	18
6	4	6
6	7	4
6	5	0
5	7	3
5	7	6
5	5	2
5	4	2
5	0	0
4	3	4

gavin

AC/Hot AC

An Evening to Remember: Arista Turns 25 with Class



BY
AC/HOT AC EDITOR
ANNETTE M. LAI
annette@gavin.com

Arista Records' 25th anniversary bash was an evening that I will long remember. It certainly was the most star-studded party I've ever attended. Host and honoree of the evening was none other than the label founder, legendary music man Clive Davis, whom the evening's Executive Producer Dick Clark called, "The man born with golden ears."

Turning out to help Davis celebrate were the label's many crown jewels: Whitney Houston, Carlos Santana, Sarah McLachlan, Kenny G, Annie Lennox, Aretha Franklin (via satellite), Barry Manilow, Toni Braxton, Monica, and Westlife. Plus, there were also the stars outside the A/C-Hot A/C realm like Puff Daddy, Faith Evans, Deborah Cox, Next, LFO, Alan Jackson, Brooks & Dunn, and Patti Smith. And don't forget guest stars like Jay Leno, Dionne

Warwick, Natalie Cole, Melissa Etheridge, Kelsey Grammer, Carole King, Danny Glover, and the list goes on...I told you it was a star-studded event.

The cavalcade of talent will be featured on May 15 in a two-hour NBC/TV special, *25 Years of #1 Hits: Arista Records Anniversary Celebration*. Proceeds from the evening benefit amFAR, City of Hope, and the T.J. Martell Foundation.

It was truly a magnificent musical event—not just for the captivating live performances, but the musical history lesson that was also included via video performances from other artists associated with Arista's history... everyone from the Bay City Rollers to Melissa Manchester, Air Supply to the Grateful Dead, Exposé to the Thompson Twins, the Alan Parsons Project to Carly Simon. It really was like listening to my life in musical soundbites.

Dick Clark tells GAVIN of Davis and his outstanding contribution to



Impact DATES

(subject to change)

APRIL 24 & 25

Michael English "Heaven to Earth" (Curb), Mainstream

The Jayhawks "I'm Gonna Make You Love Me" (American/Columbia), Hot/Modern

Billie Myers "Am I Here Yet" (Universal), Hot/Modern

Sasha "If You Believe" (Reprise), Hot & Mainstream

Trinket "Boom" (RCA), Hot/Modern

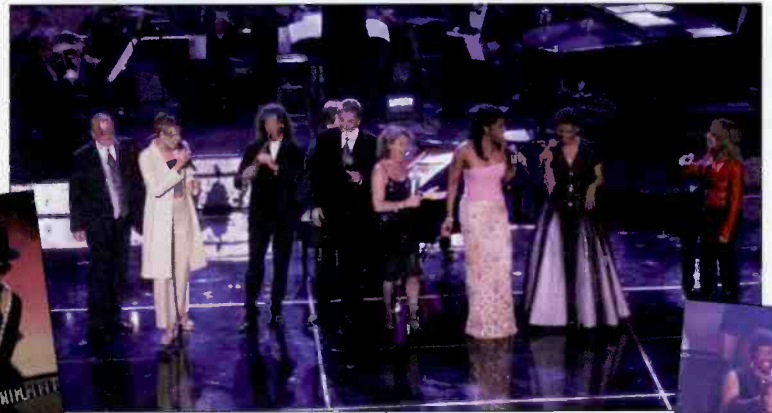
MAY 1 & 2

Christina Aguilera "I Turn to You" (RCA), Hot/Modern & Mainstream

Don Henley "Taking You Home" (Warner Bros.), Hot/Modern & Mainstream

Michael McDonald "Where Would I Be Now" (Ramp), Mainstream

Olive "I'm Not in Love" (Maverick), Hot/Modern



our industries: "The thing that amazes me about Clive Davis is his love and nurturing of such a wide spectrum of American music...jazz to country to rock...everything. Arista for 25 years has been home to artists who have changed the face of that music. The May 15th special, though just the tip of the iceberg, reflects this wonderful diversity." AMFM Senior VP of Programming Ken Benson, who was in the audience, echoes that sentiment: "A two-hour special only touches on Clive's great contribution to our business and America's love of music," he said.

The programming team from KYSR (Star 98.7)-Los Angeles was also in the audience. PD Angela Perelli was captivated by performances from Sarah McLachlan and Carlos Santana. "Sarah McLachlan stole the show with a

goosebump-inducing performance of 'Angel,'" she says. "Also, Carlos Santana was able to get the industry crowd up and dancing to 'Maria, Maria.' Not an easy task, and it took *two* guitars to do it!" Star's APD/MD Chris Patyk called the evening, "A night of 1,000 goosebumps. Not only was it great to see Star artists turn in awesome performances, I never ever thought I'd get to see Patti Smith perform, so that was great...and seeing the Alan Parsons Project on the big screen was very cool, too."

Davis put this once-in-a-lifetime event in perspective when he spoke at the end of the evening's festivities. He said, "Twenty-five years goes by very quickly and what a ride it's been. It's always been about the music and the artists. If the songs you heard tonight lifted your spirits, propelled you out of your seats and moved you to sing or dance, or made you search your soul...then we've accomplished our dream. Thank you to all the artists, composers, producers, arrangers, and the staffs, past and present, at both Arista and BMG who have worked beside me all these years in our tireless pursuit of excellence." Last but not least, Davis saluted the audience itself, saying, "I can only wish from my heart the same good fortune to all of you out there tonight, wherever you are."

ARISTA'S 25TH: CAUSE FOR A GALA CELEBRATION

Following the taping of the NBC TV special, Clive Davis and Arista hosted an after-show gala at a private Bel Air estate. Among the party attendees were stars from the show as well as Hollywood VIPs like Penny Marshall, Steven Segal, and Jennifer Love Hewitt.



The evening's host and honoree, Arista founder Clive Davis, poses with roster artist Deborah Cox...who will soon be seen in a recurring role on TV's *Nash Bridges*.



The legendary Carlos Santana attended the festivities with wife Deborah.



Count these artists among Arista's future superstars (l-r): Westlife's Shane Finlan, LFO's Brad Fischetti, Angie Stone, and Westlife's Mark Feehilly, Nicky Byrne & Kian Egan.

Photos by: Lester Cohen and Arnold Turner

PHOTOS COURTESY OF NBC TV.
AFTER-PARTY PHOTOS COURTESY OF ARISTA RECORDS.

Adult CONTEMPORARY					
SPINS					
LW	TW		TW	LW	Trend
1	1	FAITH HILL - Breathe (Warner Bros.)	2173	2114	+59 92
3	2	LONESTAR - Amazed (BNA)	2045	1992	+53 90
2	3	SAVAGE GARDEN - I Knew I Loved You (Columbia/CRG)	2043	2088	-45 92
5	4	BACKSTREET BOYS - Show Me The Meaning Of Being Lonely (Jive)	1957	1901	+56 91
4	5	CELINE DION - That's The Way It Is (Epic/550 Music)	1880	1952	-72 92
6	6	BRIAN MCKNIGHT - Back At One (Motown/Universal)	1697	1780	-83 91
7	7	ELTON JOHN - Someday Out Of The Blue (DreamWorks)	1517	1569	-52 89
8	8	MARC ANTHONY - You Sang To Me (Columbia/CRG)	1428	1387	+41 88
9	9	PHIL COLLINS - You'll Be In My Heart (Walt Disney/Hollywood)	1278	1330	-52 91
10	10	98° - I Do (Cherish You) (Universal)	1102	1158	-56 91
14	11	LeANN RIMES - I Need You (Capitol/Curb/Sparrow)	1015	895	+120 87
<p>g LeAnn tops the HyperActive chart thanks to increased airplay at the likes of WLIT (13-16), WMAS (12-17), WAHR (9-18), WTVR (14-19), and WFMK (16-24) for starters.</p>					
11	12	SANTANA feat. ROB THOMAS - Smooth (Arista)	929	935	-6 72
13	13	BACKSTREET BOYS - I Want It That Way (Jive)	875	918	-43 91
12	14	SARAH McLACHLAN - I Will Remember You (Live) (Arista)	851	931	-80 90
15	15	'NSYNC feat. GLORIA ESTEFAN - Music Of My Heart (Epic)	718	790	-72 84
17	16	EDWIN MCCAIN - I Could Not Ask For More (Lava/Atlantic)	694	680	+14 87
16	17	'NSYNC - God Must Have Spent A Little... (RCA)	649	744	-95 87
20	18	SAVAGE GARDEN - Crash And Burn (Columbia/CRG)	624	520	+104 65
19	19	RICKY MARTIN feat. MEJA - Private Emotion (C2/CRG)	538	526	+12 63
21	20	MARC ANTHONY - I Need To Know (Columbia/CRG)	443	452	-9 50
18	21	ROBBIE WILLIAMS - Angels (Capitol)	437	548	-111 62
22	22	JOHN TESH w/ RICHARD PAGE - When She... (Garden City/TeshMedia)	402	382	+20 49
23	23	JESSICA SIMPSON w/ NICK LACHEY - Where You Are (Columbia/CRG)	368	357	+11 50
24	24	MICHAEL W. SMITH - This Is Your Time (Reunion)	357	306	+51 47
27	25	MACY GRAY - I Try (Epic)	285	206	+79 29
25	26	AL JARREAU - Just To Be Loved (GRP)	267	266	+1 43
28	27	STEELY DAN - Cousin Dupree (Giant/Reprise)	241	186	+55 45
36	28	CELINE DION - I Want You To Need Me (Epic/550 Music)	219	101	+118 32
<p>g No surprise that Celine takes the leap of the week with another slam dunk from the pen of Diane Warren. New detections noted at: WLTW, KYMX, KMZQ, WWLI, and more.</p>					
29	29	'NSYNC - Bye Bye Bye (Jive)	210	179	+31 32
26	30	PHIL COLLINS - Strangers Like Me (Walt Disney/Hollywood)	203	222	-19 27
33	31	WESTLIFE - Swear It Again (Arista)	163	143	+20 26
31	32	CHRISTINA AGUILERA - What A Girl Wants (RCA)	162	157	+5 14
30	33	SUGAR RAY - Someday (Lava/Atlantic)	144	161	-17 15
32	34	SIXPENCE NONE THE RICHER - There She Goes (Squint/EEG)	139	147	-8 22
35	35	LINDA EDER - Vienna (Atlantic)	126	108	+18 24
38	36	CHRISTINA AGUILERA - I Turn To You (RCA)	103	79	+24 10
37	37	SOLEIL MOON - Willingly (MFO)	89	86	+3 18
D	38	GERALD LEVERT - Mr. Too Damn Good (EastWest/EEG)	59	—	NEW 13
D	39	ENRIQUE IGLESIAS - Be With You (Interscope)	56	—	NEW 5
D	40	SANTANA - Maria Maria (Arista)	54	—	NEW 5

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HyperACTIVE		SPINS	TREND
LeANN RIMES - I Need You (Capitol/Curb/Sparrow)	1015	+120	
CELINE DION - I Want You To Need Me (Epic/550 Music)	219	+118	
SAVAGE GARDEN - Crash And Burn (Columbia/CRG)	624	+104	
MACY GRAY - I Try (Epic)	285	+79	
FAITH HILL - Breathe (Warner Bros.)	2173	+59	
BACKSTREET BOYS - Show Me The Meaning... (Jive)	1957	+56	
STEELY DAN - Cousin Dupree (Giant/Reprise)	241	+55	
GERALD LEVERT - Mr. Too Damn Good (EastWest/EEG)	59	+55	
LONESTAR - Amazed (BNA)	2045	+53	
MICHAEL W. SMITH - This Is Your Time (Reunion)	357	+51	
DON HENLEY - Taking You Home (Warner Bros.)	46	+46	
MARC ANTHONY - You Sang To Me (Columbia/CRG)	1428	+41	
DAVE KOZ - Know You By Heart (Capitol)	44	+41	
BETH NIELSEN CHAPMAN - Shake My Soul (RCA)	50	+36	
'NSYNC - Bye Bye Bye (Jive)	210	+31	

A/C CHARTBOUND		SPINS
BETH NIELSEN CHAPMAN - Shake My Soul (RCA)	50	
DON HENLEY - Taking You Home (Warner Bros.)	46	
DAVE KOZ - Know You By Heart (Capitol)	44	
ANNE COCHRAN - Send A Message (A&E Productions)	43	
VERTICAL HORIZON - Everything You Want (RCA)	36	
TINA TURNER - Whatever You Need (Virgin)	33	
YES - If Only You Knew (Beyond)	24	
THIRD EYE BLIND - Never Let You Go (Elektra/EEG)	19	
BAILA - A Little More Love (Zukor/Blackheart/Mercury)	19	
TAL BACHMAN - If You Sleep (Columbia/CRG)	18	

A/C RECURRENTS		SPINS
SHANIA TWAIN - From This Moment On (IDJMG)	695	
SHANIA TWAIN - You're Still The One (IDJMG)	660	
RICKY MARTIN - She's All I Ever Had (C2/CRG)	622	
98° - The Hardest Thing (Universal)	603	
CHER - Believe (Warner Bros.)	592	
SIXPENCE NONE THE RICHER - Kiss Me (Squint/Columbia)	561	
FAITH HILL - This Kiss (Warner Bros.)	533	
NATALIE IMBRUGLIA - Torn (RCA)	462	
PHIL COLLINS - True Colors (Atlantic)	461	
AEROSMITH - I Don't Want To Miss A Thing (Columbia/CRG)	383	

G2 Most ADDED		ADDS
MARIAH CAREY - "Can't Take That Away" (Columbia/CRG)	10	
dc talk - "Godsend" (Forefront/Virgin)	9	
CELINE DION - "I Want You to Need Me" (Epic/550 Music)	5	
**STEELY DAN - "Cousin Dupree" (Giant/Reprise)	4	
**BETH NIELSEN CHAPMAN - "Shake My Soul" (RCA)	4	

G2 SpinCREASE		ADDS
dc talk - "Godsend" (Forefront/Virgin)	+95	
ANNE COCHRAN - "Send a Message" (A&E Productions)	+72	
BEEB BIRTLES - "Someday" (Sonic Sorbet)	+64	
MARIAH CAREY - "Can't Take That Away" (Columbia/CRG)	+63	
FAITH HILL - "Breathe" (Warner Bros.)	+62	

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.

michael english

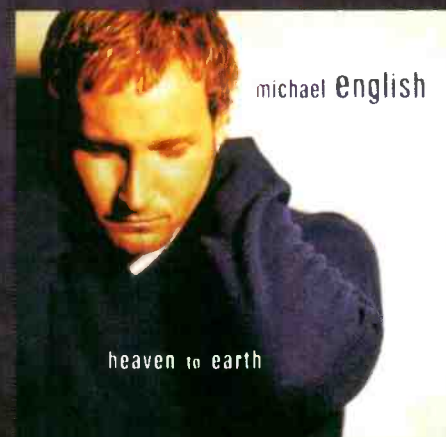
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Featuring the tracks "Finally Free",
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Produced by Erown Bannister
for RBI Productions



CURB
RECORDS

HotAC		SPINS				
LW	TW	TW	LW	Trend	Stns.	
2	1	VERTICAL HORIZON - Everything You Want (RCA)	3143	3036	+107	83
1	2	FAITH HILL - Breathe (Warner Bros.)	3015	3124	-109	77
4	3	MACY GRAY - I Try (Epic)	2867	2877	-10	79
3	4	SANTANA feat. ROB THOMAS - Smooth (Arista)	2735	2927	-192	88
5	5	THIRD EYE BLIND - Never Let You Go (Elektra/EEG)	2733	2740	-7	80
6	6	SMASH MOUTH - Then The Morning Comes (Interscope)	2441	2383	+58	80
7	7	LONESTAR - Amazed (BNA)	1969	1987	-18	61
8	8	TRAIN - Meet Virginia (Aware/Columbia)	1957	1955	+2	73
9	9	CELINE DION - That's The Way It Is (Epic/550 Music)	1711	1900	-189	60
10	10	TRACY CHAPMAN - Telling Stories (Elektra/EEG)	1664	1645	+19	66
13	11	GOO GOO DOLLS - Black Balloon (Warner Bros.)	1598	1574	+24	75
12	12	MARC ANTHONY - I Need To Know (Columbia/CRG)	1530	1579	-49	66
11	13	SAVAGE GARDEN - I Knew I Loved You (Columbia/CRG)	1449	1612	-163	64
16	14	CREED - Higher (Wind-Up)	1377	1335	+42	45
g <i>Mix 96.1 (WPHH)-Pittsburgh PD Michael Hayes reports, "Creed is showing Top 10 callout potential."</i>						
18	15	LENNY KRAVITZ - I Belong To You (Virgin)	1342	1274	+68	56
14	16	BACKSTREET BOYS - Show Me The Meaning Of Being.. (Jive)	1330	1353	-23	47
21	17	GOO GOO DOLLS - Broadway (Warner Bros.)	1256	1115	+141	64
20	18	'N SYNC - Bye Bye Bye (Jive)	1205	1135	+70	42
17	19	SUGAR RAY - Someday (Lava/Atlantic)	1199	1295	-96	79
19	20	TAL BACHMAN - She's So High (Columbia/CRG)	1159	1218	-59	83
23	21	RED HOT CHILI PEPPERS - Otherside (Warner Bros.)	1135	1038	+97	52
24	22	SPLENDER - I Think God Can Explain (C2/CRG)	1063	1033	+30	50
27	23	SANTANA - Maria Maria (Arista)	1056	883	+173	47
29	24	SAVAGE GARDEN - Crash And Burn (Columbia/CRG)	1019	799	+220	52
D	25	matchbox twenty - Bent (Lava/Atlantic)	978	—	new	46
g <i>'bent' on becoming a hit...Rob Thomas and crew make a strong debut in their impact week. Already spinning pretty hot at WZNE (40), KOSO (41), KMXB (45), and KZZO (55).</i>						
25	26	MELISSA ETHERIDGE - Enough Of Me (IDJMG)	885	1006	-121	51
26	27	KID ROCK - Only God Knows Why (Lava/Atlantic)	863	933	-70	42
28	28	MARC ANTHONY - You Sang To Me (Columbia/CRG)	838	809	+29	37
30	29	JESSICA RIDDLE - Even Angels Fall (Hollywood)	732	726	+6	41
31	30	STING - Desert Rose (A&M/Interscope)	716	675	+41	33
34	31	BEN HARPER - Steal My Kisses (Virgin)	650	574	+76	35
32	32	LEONA NAESS - Charm Attack (Outpost/MCA)	600	645	-45	31
39	33	NINE DAYS - Absolutely (The Story Of A Girl) (Epic/550 Music)	544	403	+141	27
33	34	BRIAN MCKNIGHT - Back At One (Motown/Universal)	538	617	-79	28
35	35	DIDO - Don't Think Of Me (Arista)	536	551	-15	32
37	36	TAL BACHMAN - If You Sleep (Columbia/CRG)	438	479	-41	33
38	37	ELTON JOHN - Someday Out Of The Blue (DreamWorks)	430	419	+11	24
D	38	SMASH MOUTH - Waste (Interscope)	311	—	new	20
40	39	TARA MacLEAN - If I Fall (Capitol)	307	392	-85	20
D	40	GUSTER - Fa Fa (Hybrid/Sire)	275	—	new	20

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

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

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

HyperACTIVE	SPINS	TREND
matchbox twenty - Bent (Lava/Atlantic)	978	+754
SAVAGE GARDEN - Crash And Burn (Columbia/CRG)	1019	+220
SANTANA - Maria Maria (Arista)	1056	+173
CHRISTINA AGUILERA - I Turn To You (RCA)	243	+143
GOO GOO DOLLS - Broadway (Warner Bros.)	1256	+141
NINE DAYS - Absolutely (The Story Of A Girl) (Epic/550 Music)	544	+141
VERTICAL HORIZON - Everything You Want (RCA)	3143	+107
RED HOT CHILI PEPPERS - Otherside (Warner Bros.)	1135	+97
GUSTER - Fa Fa (Hybrid/Sire)	275	+78
BEN HARPER - Steal My Kisses (Virgin)	650	+76
'N SYNC - Bye Bye Bye (Jive)	1205	+70
LENNY KRAVITZ - I Belong To You (Virgin)	1342	+68
SMASH MOUTH - Then The Morning Comes (Interscope)	2441	+58
SMASH MOUTH - Waste (Interscope)	311	+58
NO DOUBT - Simple Kind Of Life (Interscope)	49	+49
CREED - Higher (Wind-Up)	1377	+42
STING - Desert Rose (A&M/Interscope)	716	+41
TRAIN - I Am (Aware/Columbia)	251	+37
LeANN RIMES - I Need You (Capitol/Curb/Sparrow)	63	+31
SPLENDER - I Think God Can Explain (C2/CRG)	1063	+30
TRAVIS - Why Does It Always Rain On Me? (Epic)	82	+30
COUNTING CROWS - Mrs. Potter's Lullaby (DGC/Interscope)	94	+30
CHANTAL KREVIASUK - Before You (C2/CRG)	58	+30
MARC ANTHONY - You Sang To Me (Columbia/CRG)	838	+29
RADFORD - Don't Stop (RCA)	83	+27
GOO GOO DOLLS - Black Balloon (Warner Bros.)	1598	+24
MATTHEW SWEET - Trade Places (Volcano Recordings)	67	+24

HotAC CHARTBOUND	SPINS
TRAIN - I Am (Aware/Columbia)	251
CHRISTINA AGUILERA - I Turn To You (RCA)	243
BB MAK - Back Here (Hollywood)	191
TONIC - Mean To Me (Universal)	147
GAS GIANT - Quitter (Atomic Pop)	143
BELL BOOK & CANDLE - Rescue Me (Let Your...) (Blackbird/Atlantic)	123
SISTER 7 - Under The Radar (Arista)	111
BLESSID UNION - The Girl I've Been Telling... (Push/V2)	105
ENRIQUE IGLESIAS - Be With You (Interscope)	97
COUNTING CROWS - Mrs. Potter's Lullaby (DGC)	94
ANGIE APARO - Spaceship (Melisma/Arista)	94
SONIQUE - It Feels So Good (Republic/Universal)	88
RADFORD - Don't Stop (RCA)	83
TRAVIS - Why Does It Always Rain On Me? (Epic)	82
LeANN RIMES - I Need You (Capitol/Curb/Sparrow)	63

HotAC RECURRENTS	SPINS
FILTER - Take A Picture (Reprise)	1146
FASTBALL - Out Of My Head (Hollywood)	1117
GOO GOO DOLLS - Slide (Warner Bros.)	980
COUNTING CROWS - Hanginaround (DGC)	939
SIXPEÑCE NONE THE RICHER - Kiss Me (Squint/Columbia)	901
SMASH MOUTH - All Star (Interscope)	878
STING - Brand New Day (A&M/Interscope)	877
SUGAR RAY - Falls Apart (Lava/Atlantic)	812
SUGAR RAY - Every Morning (Lava/Atlantic)	781
NATALIE IMBRUGLIA - Torn (RCA)	775

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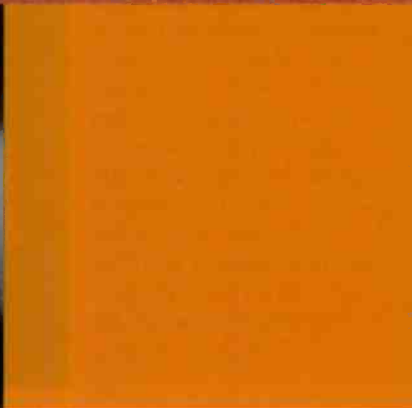
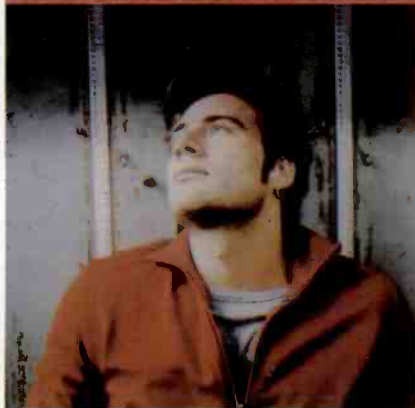
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and pomez di lorenzo for
click music production
remixed by peter mokran
management: thomas wolfe for
hafenklang management



**Impacting Now
At AC and
Hot AC Radio!**



G2HotAC		SPINS	Trend	Stns.	Adds	
LW	TW					
1	1	THIRD EYE BLIND - Never Let You Go (Elektra/EEG)	2064	-95	53	0
2	2	VERTICAL HORIZON - Everything You Want (RCA)	2042	-55	53	0
4	3	MACY GRAY - I Try (Epic)	1948	+7	52	0
3	4	FAITH HILL - Breathe (Warner Bros.)	1900	-44	51	0
6	5	LONESTAR - Amazed (BNA)	1493	+1	45	0
5	6	BACKSTREET BOYS - Show Me The Meaning Of Being Lonely (Jive)	1410	-90	44	0
8	7	'NSYNC - Bye Bye Bye (Jive)	1373	+23	41	1
7	8	CELINE DION - That's The Way It Is (Epic/550 Music)	1329	-36	43	0
11	9	TRACY CHAPMAN - Telling Stories (Elektra/EEG)	1266	+76	42	0
9	10	SMASH MOUTH - Then The Morning Comes (Interscope)	1237	-29	37	0
14	11	LENNY KRAVITZ - I Belong To You (Virgin)	1139	+119	39	3
12	12	KID ROCK - Only God Knows Why (Lava/Atlantic)	1081	-104	35	0
21	13	GOO GOO DOLLS - Broadway (Warner Bros.)	1065	+256	46	4
<p>g The Goo Goo Dolls continue to climb steadily. Increased spins detected at KCDA (16-31), WASL (20-30), and WDAQ (17-30).</p>						
13	14	FILTER - Take A Picture (Elektra/EEG)	1027	-156	34	0
18	15	SAVAGE GARDEN - Crash and Burn (Columbia/CRG)	1004	+133	44	2
10	16	SAVAGE GARDEN - I Knew I Loved You (Columbia/CRG)	940	-318	31	0
15	17	SANTANA feat. ROB THOMAS - Smooth (Arista)	923	-97	28	0
20	18	RED HOT CHILI PEPPERS - Otherside (Warner Bros.)	843	+5	33	0
16	19	MELISSA ETHERIDGE - Enough Of Me (IDJMG)	811	-140	30	0
24	20	TRAIN - Meet Virginia (Aware/Columbia)	810	+28	28	0
23	21	MARC ANTHONY - You Sang To Me (Columbia/CRG)	808	+8	36	4
19	22	CREED - Higher (Wind-Up)	751	-97	28	1
27	23	SANTANA - Maria Maria (Arista)	718	+145	29	3
22	24	JESSICA RIDDLE - Even Angels Fall (Hollywood)	716	-93	29	0
17	25	SUGAR RAY - Falls Apart (Lava/Atlantic)	705	-196	27	0
25	26	MARC ANTHONY - I Need To Know (Columbia/CRG)	575	-100	20	0
28	27	SPLENDER - I Think God Can Explain (C2/CRG)	560	-2	28	3
D	28	ELTON JOHN - Someday Out Of The Blue (DreamWorks)	535	NEW	25	2
29	29	GOO GOO DOLLS - Black Balloon (Warner Bros.)	495	-27	21	0
30	30	CHRISTINA AGUILERA - What A Girl Wants (RCA)	478	-44	21	0

G2HotAC CHARTBOUND		Rpts.	Adds	SPINS	Trend
CHRISTINA AGUILERA	- I Turn To You (RCA)	18	2	406	+64
LEONA NAESS	- Charm Attack (Outpost/MCA)	15	0	366	+22
BEN HARPER	- Steal My Kisses (Virgin)	18	3	345	+68
STING	- Desert Rose (A&M/Interscope)	19	3	353	+76
matchbox twenty	- bent (Lava/Atlantic)	18	17	278	+278

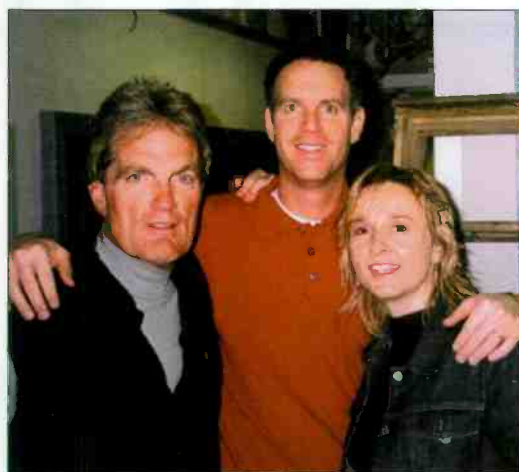
G2MostADDED		ADDS
matchbox twenty	- bent (Lava/Atlantic)	17
NINE DAYS	- Absolutely (Story Of A Girl) (Epic/550 Music)	6
MARC ANTHONY	- You Sang To Me (Columbia/CRG)	4
GOO GOO DOLLS	- Broadway (Warner Bros.)	4
SANTANA	- Maria, Maria (Arista)	3

G2SpinCREASE		ADDS
matchbox twenty	- bent (Lava/Atlantic)	+277
GOO GOO DOLLS	- Broadway (Warner Bros.)	+256
SANTANA	- Maria, Maria (Arista)	+145
NINE DAYS	- Absolutely (Story Of A Girl) (Epic/550 Music)	+142
SAVAGE GARDEN	- Crash and Burn (Columbia/CRG)	+133

MUSIC RESEARCH EDITOR: KATHLEEN RICHARDS

A/C Photo Fest

My photo file was starting to overflow, so here are some candid photos from around the country for you to feast your eyes on:



Melissa visits the Big Apple. Island Def Jam recording star Melissa Etheridge recently stopped by WPLJ-New York in support of her recent CD, *Breakdown*. Shown here are (l-r): WPLJ Program Director/morning man/radio legend Scott Shannon; IDJMG Senior VP, Promotion Ken Lane; and Etheridge.



Stars on the Vertical Horizon. RCA's Vertical Horizon recently played Star 98.7 (KYSR)-Los Angeles' Star Lounge. Posing for the cameras are (back row, l-r): Vertical Horizon's Matt Scannell, Star's Amy Sugerman, the band's Sean Hurley & Keith Kane, Star's p.m. co-host Lisa Foxx, and APD/MD Chris Patyk. (Middle row, l-r): Star's Nicole Venturi, RCA's Kristie Vavak & Cheryl Khaner, Vertical Horizon's Ed Toth. Front and center, that's Star 98.7's p.m. driver Ryan Seacrest.



An Anne Cochran moment. GAVIN A/C Editor Annette M. Lai caught a moment backstage with singer Anne Cochran following Anne's performance in Salt Lake City as part of Windham Hill artist Jim Brickman's upcoming PBS TV special.



Bon Jovi Mixes with Hayes. In anticipation of his band's new single, "It's My Life," IDJMG singer/songwriter/actor Jon Bon Jovi recently visited with radio. Shown here (l-r): Reglna Grayson, a friend of Michael Hayes, Jon Bon Jovi, and Mix 96.1 (WPHH)-Pittsburgh PD Michael Hayes.

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What Exactly Are They Singing, Anyway? Part II



BY
ALTERNATIVE
EDITOR
RICHARD SANDS
richard@gavin.com

MUSIC CORNER

A Perfect Circle "Judith"



Paul Kriegler, The Edge-Phoenix:
"KEDJ was lucky enough to score Maynard's new side project, A Perfect Circle, for Grunge Gone Glam (our annual concert/fashion show) last November. 'Judith' is incredible. Clear room on your playlist from here to the end of the year...the album is four or five tracks deep. It's that tasty, and the band is a must-see as they open for NIN this summer. 'Hollow' is rumored to be the second track—and it's scary good."

Aaron Axelsen, LIVE 105-San Francisco:
"A Perfect Circle, featuring Maynard of Tool, with 'Judith' (Virgin) is one of my top five picks for the Spring."

Melody Lee, KXPK-Denver:
"There's a huge buzz on the upcoming A Perfect Circle record since I won't shut up about it during my show. Our audience can't wait to hear it! It's going to be large."

Kim Monroe, KNDD-Seattle:
"A Perfect Circle's 'Judith' will be pretty huge."

Pat Ferrise, WHFS-Washington:
"A Perfect Circle is one of my top five Spring Break 'picks to click.'"

Raydog, KMYZ-Tulsa:
"Maynard Keenan's A Perfect Circle may have the song of the year for KMYZ with 'Judith.' Wow! Listen to that guitar riff...and that hook! Who knows when we'll get a new Tool record? This would be all we could possibly hope for from a new Tool track, so it'll do nicely in the interim."

NAUSEATING PHOTO.

Howie Greene is making an immediate impact at KCXX. Recently X103.9 held a "Big Bare Wedding"—and to win, the couple had to be "big" and "bare." And the ceremony was held, where? At Big Bear, California, of course! Seven couples weighed in for the contest—total weight 3,000 pounds. By the way, that's Howie—with his clothes on, with the big, bare, winning couple.



Last week the folks in radio made fools of themselves by revealing their embarrassing interpretations of songs they've misheard on the radio. I will not—I can not, let those poor souls stand on their own. No. This week I give equal time to friends on the other side of the business to share their bungled lyrics. While none of them reach the extreme hilarity of the anonymous "Scuse me, while I kiss this guy," or my own "With burdens shared, it's a lonely view," there are still some goodies:



Gary Spivack

Gary Spivack, Capitol Records
"The artist: Elton John. The song: 'Daniel's Song.' I thought it was 'Kiss the open sky' and it's 'Daniel...blah, blah, blah.' Actually, I still don't know it!" [Editor's note: you mean, 'Daniel, you're a star?']



Gary Jay

Gary Jay, TVT Records
"In the Soul Coughing tune 'Super Bon Bon,' I originally thought the lyric was 'Move upside, let the mango through,' which makes no sense whatsoever. It's really 'let the man go through!' Also going back a ways, you know how Van Morrison's 'Brown-Eyed Girl' begins, 'Hey where did we go?' Well, I misinterpreted it as, 'Hey there, Rodrigo!' I always thought he was singing about his cool friend who he spent the summer with and I believed these were the real lyrics until one day someone else heard me singing them and began laughing like crazy. Duh."

Shanna Fischer, Wind-up Entertainment
"The one that stands out is my sister Any who was singing along with the Steve



Shanna Fischer

Miller Band on 'Abracadabra,' and she was singing, 'I hear the magic in your thighs,' and of course it's 'in your sighs.' We gave her such a hard time about it, that I've never forgotten."

John Biondolillo, Elektra Records
"In the Beatles song, 'Get Back,' they are singing, 'Jo Jo was a man who thought he was a loner...' But I always thought they were saying, "...thought he was a woman."

Ted Volk, Maverick Records
"I remember listening to 'Smells Like Teen Spirit' for months and then I got a copy of the lyric sheet and realized I wasn't even close!

I'm sure I wasn't the only one who felt that way."

Dave Beasing, Jacobs Media
"The only one I can think of is not from Alternative. Creedence Clearwater Revival's 'Bad Moon Rising' closes its chorus with the line: 'There's a bad moon on the rise.' I think I'm not alone in having thought the line was, 'There's a bathroom on the right.'"

Dave Sholin, Capitol Records
"Every time I hear 'Pretty Fly For A White Guy' I'm singing along to the chorus and swear they're saying, "The world loves one-eyed peas"...or is it 'one-eyed pizza.' What the hell are they saying?"

Matt Smith, DreamWorks
With the song 'Rock the Casbah,' I believe they lyric is 'The Sheik Don't Like It, (rock the Casbah, rock the Casbah).' My interpretation was, 'Shareene's On My Head.'

Howie Klein, Reprise
"On the awesome Snake River Conspiracy single 'Vulcan' she sings, 'You fucking fag hag' and some people think it sounds like 'You fucking faggot,' and feel very offended."



Howie Klein

Howard Leon, Universal Music
"I'm usually really good with lyrics. For example, I always used to think Ice Cube was singing 'Kill the Cops' on that *Body Count* CD. Then it turns out he was." ■

Steven Strick's Top 5 Spring Break Picks

1. 3 Doors Down "Kryptonite" (Republic/Universal)
2. Dr. Dre & Eminem "Forgot About Dre" (Interscope)
3. Staind "Home" (Flip/Elektra/EEG)
4. Slipknot "Wait And Bleed" (Roadrunner)
5. Cypress Hill "Rock Superstar" (Columbia)

Alternative		SPINS				
LW	TW		TW	LW	Trend	SPINS
1	1	RED HOT CHILI PEPPERS - Otherside (Warner Bros.)	1970	1994	-24	58
4	2	BLINK 182 - Adam's Song (Cargo/MCA)	1584	1412	+172	55
2	3	INCUBUS - Pardon Me (Immortal/Epic)	1568	1590	-22	53
7	4	3 DOORS DOWN - Kryptonite (Rupublic/Universal)	1515	1348	+167	48
3	5	SMASHING PUMPKINS - Stand Inside Your Love (Virgin)	1361	1541	-180	53
5	6	LIT - Miserable (RCA)	1292	1411	-119	50
6	7	BLOODHOUND GANG - The Bad Touch (Republic/Geffen/Interscope)	1249	1385	-136	44
8	8	GODSMACK - Voodoo (Republic/Universal)	1225	1223	+2	47
9	9	KORN - Make Me Bad (Immortal)	1199	1201	-2	52
10	10	RAGE AGAINST THE MACHINE - Sleep Now In The Fire (Epic)	1140	1198	-58	49
36	11	PEARL JAM - Nothing As It Seems (Epic)	1097	423	+674	51
<p>g Proving that they indeed are still the reigning superstars of the Alternative format, Eddie and the boys are jammin' up the chart faster than any other song in 2000.</p>						
15	12	STONE TEMPLE PILOTS - Sour Girl (Atlantic)	1036	894	+142	53
13	13	FOO FIGHTERS - Breakout (RCA)	1020	1021	-1	51
11	14	VERTICAL HORIZON - Everything You Want (RCA)	979	1169	-190	36
14	15	LIMP BIZKIT - Break Stuff (Interscope)	953	982	-29	45
12	16	NO DOUBT - Ex-Girlfriend (Interscope)	933	1143	-210	37
16	17	STAIN'D - Home (Elektra/EEG)	883	886	-3	45
21	18	NINE DAYS - Absolutely (The Story Of A Girl) (Epic/550 Music)	827	754	+73	33
18	19	LIMP BIZKIT - Rearranged (Interscope)	801	841	-40	52
17	20	STIR - New Beginning (Capitol)	794	857	-63	45
25	21	THE MIGHTY MIGHTY BOSSTONES - So Sad To Say (IDJME)	771	700	+71	41
22	22	FILTER - The Best Things (Reprise)	771	754	+17	45
33	23	A PERFECT CIRCLE - Judith (Virgin)	756	525	+231	41
29	24	CREED - With Arms Wide Open (Wind-up)	678	554	+124	29
27	25	CREED - Higher (Wind-up)	674	689	-15	50
19	26	THIRD EYE BLIND - Never Let You Go (Elektra/EEG)	637	781	-144	30
D	27	matchbox twenty - Bent (Lava/Atlantic)	600		new	28
24	28	CREED - What If (Wind-up)	596	743	-147	28
28	29	FOO FIGHTERS - Learn To Fly (RCA)	555	566	-11	48
30	30	P.O.D. - Southtown (Atlantic)	523	551	-28	34
41	31	LIMP BIZKIT - Theme From Mission Impossible2 (Hollywood)	469	376	+93	27
<p>g Just how much demand is there for the Bizkit? Enough that Hollywood didn't even need to service the Mission Impossible 2 soundtrack.</p>						
35	32	STROKE 9 - Letters (Cherry/Universal)	462	440	+22	29
34	33	CYPRESS HILL - Rock Superstar (Columbia/CRG)	449	505	-56	25
37	34	COLLAPSID - Automatic (Universal)	403	422	-19	23
42	35	PAPA ROACH - Last Resort (DreamWorks)	383	374	+9	28
31	36	KID ROCK - Only God Knows Why (Lava/Atlantic)	376	535	-159	25
44	37	RADFORD - Don't Stop (RCA)	363	364	-1	25
38	38	SEVENDUST - Waffle (TVT)	362	411	-49	24
48	39	FENIX TX - All My Fault (MCA)	358	316	+42	28
39	40	METALLICA - No Leaf Clover (Live S&M) (Elektra/EEG)	345	407	-62	25
46	41	THE FIVE - Losin It (Trauma)	335	332	+3	22
43	42	8 STOPS 7 - Satisfied (Reprise)	335	374	-39	23
45	43	SYSTEM OF A DOWN - Spiders (Columbia/CRG)	318	358	-40	27
D	44	THIRD EYE BLIND - 10 Days Late (Elektra)	315		new	21
49	45	DYNAMITE HACK - Boyz-N-The Hood (Universal)	291	256	+35	14
50	46	SLIPNOT - Wait And Bleed (Roadrunner)	282	248	+34	23
47	47	ANGIE APARO - Spaceship (Melisma/Arista)	278	327	-49	14
D	48	GOO GOO DOLLS - Broadway (Warner Bros.)	275		new	15
D	49	OFFSPRING - Totalimmortal (Elektra)	270		new	14
D	50	METALLICA - I Disappear (Hollywood)	263		new	13

HyperACTIVE	SPINS	TREND
PEARL JAM - Nothing As It Seems (Epic)	1198	+666
MATCHBOX TWENTY - Bent (Lava/Atlantic)	693	+593
OFFSPRING - Totalimmortal (Elektra)	307	+304
METALLICA - I Disappear (Hollywood)	285	+277
THIRD EYE BLIND - 10 Days Late (Elektra)	397	+240
A PERFECT CIRCLE - Judith (Virgin)	819	+228
BLINK 182 - Adam's Song (MCA)	1848	+209
3 DOORS DOWN - Kryptonite (Republ c/Universal)	1818	+194
CREED - With Arms Wide Open (Wind-Up)	855	+153
CATHERINE WHEEL - Sparks Are Gonna Fly (Columbia)	222	+149

Alternative CHARTBOUND	SPINS
GUSTER - Fa Fa (Hybrid/Sire)	286
METALLICA - I Disappear (Hollywood)	285
CATHERINE WHEEL - Sparks Are Gonna Fly (Columbia)	222
PETER SEARCY - Losing Light Fast (Time Bomb)	208
TRAVIS - Why Does It Always Rain On Me? (Epic)	184
BEN HARPER - Steal My Kisses (Virgin)	177
MOBY - Porcelain (V2)	174
NO DOUBT - Simple Kind Of Life (Interscope)	163
HIPPOS - Wasting My Life (Interscope)	144
ELWOOD - Sundown (Sire)	133

Alternative RECURRENTS	SPINS
BUSH - The Chemicals Between Us (Trauma)	784
BLINK 182 - All The Small Things (Cargo/MCA)	599
311 - Flowing (Capricorn)	578
BUSH - Letting The Cables Sleep (Trauma)	562
STROKE 9 - Little Black Backpack (Universal)	545
LIT - My Own Worst Enemy (RCA)	506
FILTER - Take A Picture (Reprise)	472
BLINK 182 - What's My Age Again (Cargo/MCA)	447
STAIN'D - Mudshovel (Elektra/EEG)	403
LIVE - Dolphin's Cry (Radioactive/MCA)	388
RAGE AGAINST THE MACHINE - Guerilla Radio (Epic)	379
KORN - Falling Away From Me (Immortal/Epic)	366
OUR LADY PEACE - Is Anybody Home (Columbia/CRG)	358
LO-FIDELITY ALLSTARS - Battle Flag f/Pigeonhed (Skint/SupPop/Columbia)	348
FUEL - Shimmer (Columbia/CRG)	338
RED HOT CHILI PEPPERS - Scar Tissue (Warner Bros.)	319
COLLECTIVE SOUL - Heavy (Atlantic)	307
NINE INCH NAILS - Into The Void (Nothing/Interscope)	289
RED HOT CHILI PEPPERS - Around The World (Warner Bros.)	283
KID ROCK - Cowboy (Lava/Atlantic)	282

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ActiveROCK		SPINS				
LW	TW	TW	LW	Trend	Stns.	
1	1	3 DOORS DOWN - Kryptonite (Republi)	1644	1592	+52	53
2	2	RED HOT CHILI PEPPERS - Otherside (Warner Bros.)	1238	1273	-35	51
3	3	CREED - What If (Wind-Up)	1017	1152	-135	50
5	4	INCUBUS - Pardon Me (Immortal/Epic)	1007	960	+47	44
4	5	GODSMACK - Voodoo (Republic/Universal)	971	1021	-50	50
7	6	KORN - Make Me Bad (Immortal)	896	887	+9	50
37	7	PEARL JAM - Nothing As It Seems (Epic)	891	302	+589	51
6	8	METALLICA - No Leaf Clover (Live S&M) (Elektra/EEG)	838	915	-77	52
8	9	STAIN'D - Home (Elektra/EEG)	780	793	-13	48
20	10	A PERFECT CIRCLE - Judith (Virgin)	728	464	+264	45
<p>9 <i>We're not gonna let Alternative own this one—Maynard from Tool has made an incredible record, and X-treme in St. Louis is already pounding it 34 times a week.</i></p>						
9	11	SMASHING PUMPKINS - Stand Inside Your Love (Virgin)	727	752	-25	42
11	12	NICKLEBACK - Leader Of Men (Roadrunner)	713	696	+17	44
12	13	RAGE AGAINST THE MACHINE - Sleep Now In The Fire (Epic)	692	680	+12	44
10	14	AC/DC - Stiff Upper Lip (Elektra/EEG)	654	752	-98	34
13	15	LIMP BIZKIT - Break Stuff (Interscope)	598	601	-3	39
23	16	CREED - With Arms Wide Open (Wind-Up)	595	441	+154	36
15	17	MONSTER MAGNET - Silver Future (Restless)	543	522	+21	39
14	18	SEVENDUST - Waffle (TVT)	517	537	-20	39
21	19	STIR - New Beginning (Arista)	512	448	+64	31
18	20	CREED - Higher (Wind-Up)	500	490	+10	48
19	21	PANTERA - Revolution Is My Name (Elektra)	497	479	+18	42
22	22	STONE TEMPLE PILOTS - Sour Girl (Atlantic)	483	443	+40	33
24	23	8 STOPS 7 - Satisfied (Reprise)	471	436	+35	40
26	24	UPO - Godless (Godless)	469	426	+43	39
<p>9 <i>This was the Number One "Most Added" and is already Number One phones at KISW-Seattle. Top 5 phones at KUPD and KRXQ. What are you waiting for?</i></p>						
25	25	SYSTEM OF A DOWN - Scissors (Columbia/CRG)	449	429	+20	38
17	26	LIMP BIZKIT - Rearranged (Interscope)	443	500	-57	35
16	27	KID ROCK - Only God Knows Why (Lava/Atlantic)	414	513	-99	29
28	28	BUSH - The Chemicals Between Us (Trauma)	404	412	-8	42
31	29	FULL DEVIL JACKET - Now You Know (Roadrunner)	386	390	-4	35
33	30	CAROLINE'S SPINE - Nothing To Prove (Roadrunner)	381	359	+22	27
34	31	FOO FIGHTERS - Learn To Fly (RCA)	367	358	+9	34
32	32	FILTER - The Best Things (Reprise)	364	366	-2	29
30	33	P.O.D. - Southtown (Atlantic)	364	401	-37	35
36	34	STATIC-X - I'm With Stupid (W. Bros.)	300	330	-30	34
38	35	PAPA ROACH - Last Resort (DreamWorks)	287	288	-1	25
35	36	LIT - Miserable (RCA)	286	334	-48	16
D	37	DISTURBED - Stupify (Giant)	276	—	NEW	24
D	38	BLINK 182 - Adam's Song (Cargo/MCA)	268	—	—	18
D	39	SLIPNOT - Wait And Bleed (Roadrunner)	247	—	—	26
39	40	KITTIE - Brackish (Artemis)	237	264	-27	28

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HyperACTIVE	SPINS	TREND
PEARL JAM - Nothing As It Seems (Epic)	998	+679
A PERFECT CIRCLE - Judith (Virgin)	839	+314
CREED - With Arms Wide Open (Wind-Up)	636	+204
METALLICA - I Disappear (Hollywood)	182	+163
MATCHBOX TWENTY - Bent (Lava/Atlantic)	126	+117
LIMP BIZKIT - Take A Look...(Theme From MI2) (Hollywood)	187	+63
3 DOORS DOWN - Kryptonite (Republic/Universal)	1804	+57
STIR - New Beginning (Capitol)	570	+44
APARTMENT 26 - Basic Breakdown (Hollywood)	175	+43
INCUBUS - Pardon Me (Immortal/Epic)	1164	+42
U.P.O. - Godless (Epic)	552	+41
STONE TEMPLE PILOTS - Sour Girl (Atlantic)	526	+40
DISTURBED - Stupify (Giant)	317	+38
GOO GOO DOLLS - Broadway (Warner Bros.)	76	+36
FOO FIGHTERS - Breakout (RCA)	137	+34
CATHERINE WHEEL - Sparks Are Gonna Fly (Columbia)	37	+32
STONE TEMPLE PILOTS - Down (Atlantic)	130	+30
NIXONS - First Trip (Koch)	116	+30
OFFSPRING - Totalimmortal (Elektra)	30	+30
BLINK 182 - Adam's Song (MCA)	238	+29
GUANO APES - Open Your Eyes (Supersonic)	297	+26
RAGE AGAINST THE MACHINE - Sleep Now In The Fire (Epic)	807	+25

ActiveRock CHARTBOUND	SPINS
BLINK 182 - Adam's Song (MCA)	238
LIMP BIZKIT - Take A Look...(Theme From MI2) (Hollywood)	187
METALLICA - I Disappear (Hollywood)	182
APARTMENT 26 - Basic Breakdown (Hollywood)	175
FOO FIGHTERS - Breakout (RCA)	137
MATCHBOX TWENTY - Bent (Lava/Atlantic)	126
NIXONS - First Trip (Koch)	116
MOKE - Wheel In Motion	82
BUSH - Warm Machine (Trauma)	81
GOO GOO DOLLS - Broadway (Warner Bros.)	76

ActiveRock RECURRENTS	SPINS
GODSMACK - Keep Away (Republic/Universal)	559
STAIN'D - Mudshovel (Elektra/EEG)	414
GODSMACK - Whatever (Republic/Universal)	387
KORN - Falling Away From Me (Immortal/Epic)	374
RAGE AGAINST THE MACHINE - Guerilla Radio (Epic)	355
BUCKCHERRY - Lit Up (DreamWorks)	284
KID ROCK - Bawitdaba (Lava/Atlantic)	277
ROB ZOMBIE - Dragula (Geffen/Interscope)	265
KORN - Freak On A Leash (Immortal/Epic)	240
CREED - One (Wind-Up)	239
OFFSPRING - The Kids Aren't Alright (Columbia/CRG)	238
COLLECTIVE SOUL - Heavy (Atlantic)	232
LENNY KRAVITZ - Fly Away (Virgin)	232
OLEANDER - Why I'm Here (Republic/Universal)	225
FOO FIGHTERS - Stacked Actors (RCA)	221
RED HOT CHILI PEPPERS - Scar Tissue (Warner Bros.)	205
GUANO APES - Open Your Eyes (RCA)	187
FILTER - Take A Picture (Reprise)	181
ROB ZOMBIE - Living Dead Girl (Geffen/Interscope)	181
SANTANA - Put Your Lights On (Arista)	175

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Country

This week we begin a semi-regular series about non-radio aspects of the country music industry. In the coming months, we will be featuring a series of guest-written articles outlining different careers in our industry. For instance, think songwriters have it easy—one hit and you're set for life? Not necessarily. This week, songwriter and SESAC Executive VP Dennis Lord shares his first-hand knowledge of life as a professional songwriter. —JAMIE MATTESON

How a Professional Songwriter Makes Money

BY DENNIS LORD

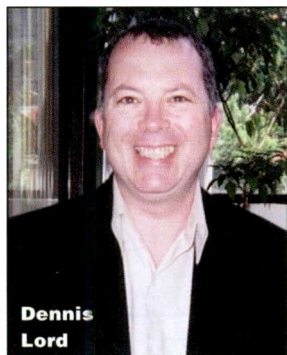
A few years ago I had the privilege of walking the halls of the United States Congress with some very talented and successful songwriters. We were attempting to educate Congressmen and Senators about songwriting and music publishing income, hoping our elected representatives would exhibit compassion and understanding, and defeat the "Fairness in Music Licensing Act."

We failed. But not because of our message. We told them how it really is. One famous writer (you'd know him), was fond of telling Congressmen that we were successful writers coming up there to get them to pay attention to those who weren't. He talked about a songwriter friend of his in Dixon, Tennessee, who had two other jobs besides songwriting, just to make ends meet for his family. That's right. Songwriting is a job. And, it's hard to make a full-time living at it.

I'll use myself as an example. I wrote Travis Tritt's "Country Club." It was released in 1989 and, while I have had several other songs recorded, none have risen to that level (fortunately, I have other skills with which to make a living). I'm not going to tell you what I made on "Country Club," but let's use the scenario and pretend I got paid at 1999 rates, instead of 1989.

First of all, I co-wrote it with Catesby Jones. We shared the credit 50-50. But there is a music publisher involved, to whom both of us assigned our "publisher's share" in return for exploiting the song. So, here's the breakdown. Think of the

song as a peach pie cut into four equal pieces. Catesby and I each got two pieces of the pie when we wrote the song. Then we each gave one piece to the publisher so that the publisher would tell the world



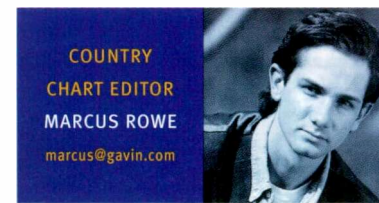
Dennis Lord

how good the pie was. We, as writers, ended up with one piece each (25 percent of the whole) and our publisher got two pieces (50 percent of the whole). That's how we split the income.

Generally a song generates four types of income for its writer and publisher. They are (1) mechanicals (statutorily set royalties from the sale of CDs, or whatever the delivery system is, on which the song is reproduced); (2) performance royalties, paid by SESAC, ASCAP, and BMI for use of the song on radio, television, live or in any venue, or for any use beyond the normal circle of family and friends; (3) sync uses (royalties and/or other payments for the synchronization of the song with pictures—such as motion pictures, commercials and other television uses); and, (4) print uses (royalties from sheet music and other printed versions). Let's look at them individually.



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1. Mechanicals. No other use is as precisely determined as mechanicals, because this amount is set by the current U.S. Copyright Act. It was intended to establish the minimum amount to be paid to writers and publishers for the use of a song, as embodied in a recording distributed to the public. It is rare to see any user pay more than the current statutory rate of 7.5¢ per song, per CD. "Country Club" sold about 1.5 million units on the original CD, and the greatest hits CD, on which it also appeared, also sold about 1.5 million units. That's 3 million units multiplied by 7.5¢ per unit, which equals \$225,000. That's good money, but remember the split! Fifty percent of that goes to the publisher. That's \$112,500. Catesby and I split the other half—that's \$56,250. Throw in another 100,000

**That's right.
Songwriting is a job.
And, it's hard to make
a full-time living at it.**

units, plus or minus, for various compilations on which it appeared. That's an additional \$3,750 for the publisher and \$1,850 for each writer. "Country Club" also sold 106,000 singles. You do the math.

2. Performances. Performance royalty payment rates vary from SESAC to BMI to ASCAP. Each performing rights organization (PRO) determines its rates based on several factors including: (a) applicable licensing dollars collected by the PRO for the given quarter (three-month period), (b) whether or not a song shows up in the individual PRO's survey of performed songs, and (c) the formula each PRO uses to apply the available money to the number of estimated performances. There are many other factors to consider, but that is another article in and of itself.

I recently read that, between the three PROs, a song that is Number One for one week could earn

roughly \$400,000 total, spread over about two years. For "Country Club," that would have been \$200,000 for the publisher and \$100,000 for each writer. The bulk of that is earned after a song reaches Top 10. And, the longer it lingers at the top (or the longer it takes to get there), the more money is generated, because more performances occur.

Yes, there are flaws in the system. Royalties are paid largely based on radio. What about live performances, Muzak, etc? There is currently no way to economically find all of the performances, and while the PROs have done the best they can with what they have, times are changing and technology is advancing rapidly. Writers and publishers must begin to expect more accurate systems of measurement very soon.

3. Sync Uses. These, too, are determined by inexact science. A potential music user, such as an ad agency producing a commercial, might call the publisher and say, I want to use "Country Club" for a car manufacturer commercial (which, to my knowledge, has never happened, unfortunately!). How much they pay for that becomes a matter of negotiation between user and publisher—again, based on several factors: ad agency budgets, territory of use (national, regional, local, major market, small market), time period of use (one year, life of copyright), popularity, and prior use of song, availability of master recording, levels of testosterone, you get the picture. I have seen three songs licensed for the life of the copyrights for use in a movie, for less than \$1,000; and, a major song written by a major writer/artist licensed for one year by a major advertiser for a few million dollars. Both are extremes. For the sake of example, "Country Club" might get \$50,000 for use in a regional commercial for that car manufacturer. So, \$25,000 for the publisher, \$12,500 for each writer. And, remember that the user also has to negotiate a separate deal with

Continued on page 36

Country		SPINS			
LW	TW	TW	LW	Trend	Spns.
1	1	5238	5557	-319	148
g <i>George's Best is best for a second Strait week!</i>					
2	2	4973	5274	-301	148
3	3	4786	4912	-126	148
5	4	4736	4388	+348	144
4	5	4697	4618	+79	146
8	6	4620	4173	+447	147
9	7	4372	3947	+425	148
7	8	4361	4274	+87	148
10	9	3748	3289	+459	144
11	10	3434	3177	+257	148
13	11	3096	3060	+36	145
14	12	3032	2976	+56	146
17	13	3019	2659	+360	145
16	14	2854	2681	+173	147
15	15	2795	2811	-16	140
18	16	2773	2601	+172	142
19	17	2699	2491	+208	147
12	18	2629	3133	-504	131
21	19	2535	2427	+108	146
23	20	2188	1940	+248	137
24	21	2164	1754	+410	135
22	22	2098	2012	+86	134
25	23	1936	1641	+295	127
27	24	1880	1397	+483	132
29	25	1798	937	+861	126
g <i>Some things indeed never change, like Tim McGraw and big time hits! This week's #1 spincrease of +861 vaults him into the Top 25!</i>					
28	26	1692	1324	+368	131
26	27	1570	1400	+170	125
31	28	975	846	+129	90
30	29	946	858	+88	86
37	30	596	489	+107	63
36	31	569	493	+76	51
40	32	506	426	+80	53
34	33	493	601	-108	43
38	34	484	438	+46	48
D 35	LONESTAR - What About Now (BNA)	470	—	new	52
43	36	462	351	+111	42
42	37	461	354	+107	48
35	38	441	518	-77	33
39	39	433	432	+1	40
45	40	407	311	+96	40
44	41	398	331	+67	44
48	42	361	272	+89	45
D 43	LeANN RIMES - I Need You (Capitol/Curb/Sparrow)	357	—	new	33
50	44	350	221	+129	32
47	45	315	289	+26	29
46	46	315	292	+23	25
33	47	303	629	-326	31
D 48	RICOCHE - Do I Love You Enough (Columbia)	287	—	new	37
D 49	DANNI LEIGH - Honey, I Do (Monument)	179	—	new	22
D 50	TAMMY COCHRAN - If You Can (Epic)	145	—	new	19

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SpinCREASE		SPINS
Tim McGraw	"Some Things Never Change" (Curb)	+861
Lee Ann Womack	"I Hope You Dance" (MCA)	+483
Clay Walker	"The Chain Of Love" (Giant)	+459
Faith Hill	"The Way You Love Me" (Warner Bros.)	+447
Andy Griggs	"She's More" (RCA)	+425

Country CHARTBOUND		Rpts.	Spins
17	138	STEVE HOLY	- Blue Moon (Curb)
21	136	MONTGOMERY GENTRY	- Self Made Man (Columbia)
18	118	KATHY MATTEA	- Trouble With Angels (Mercury)
11	112	LILA McCANN	- Kiss Me Now (Asylum)
10	107	MARK CHESNUTT	- Fallin' Never Felt So Good (MCA)
18	92	ALAN JACKSON	- It Must Be Love (Arista)
11	73	JOHN ANDERSON	- You Ain't Hurt Nothin' Yet (Epic)

Country RECURRENTS		SPINS
TRACY LAWRENCE	- Lessons Learned (Atlantic)	3317
TIM MCGRAW	- My Best Friend (Curb)	2931
DIXIE CHICKS	- Cowboy Take Me Away (Monument)	2835
FAITH HILL	- Breathe (Warner Bros.)	2163
MARK WILLS	- Back At One (Mercury)	1958
LONESTAR	- Smile (BNA)	1880
TIM MCGRAW	- Something Like That (Curb)	1854
VINCE GILL	- Let's Make Sure We Kiss ... (MCA)	1833
MARTINA McBRIDE	- I Love You (RCA)	1788
BRAD PAISLEY	- He Didn't Have To Be (Arista)	1772

2020		TOP 20 HITS IN THE TOP 20 MARKETS			
LW	TW	TW	LW	TREND	Stations
1	1	869	944	-75	25
3	2	867	789	+78	25
2	3	836	862	-26	25
5	4	793	759	+34	25
7	5	790	713	+77	23
4	6	759	765	-6	24
9	7	726	639	+87	25
6	8	702	715	-13	25
10	9	595	578	+17	25
11	10	591	540	+51	24
13	11	557	526	+31	25
13	12	548	508	+40	25
15	13	529	473	+56	24
16	14	451	425	+26	23
17	15	434	413	+21	24
18	16	428	391	+37	23
14	17	410	483	-73	24
20	18	390	369	+21	24
D 19	REBA MCENTIRE - I'll Be (MCA)	365	—	new	24
—	20	365	—	new	24

THE 20/20 PANEL INCLUDES: KEEY, KIKK, KILT, KKBQ, KMLE, KMP5, KNIX, KPLX, KSCS, KSDN, KYCY, KZLA, WIL, WKHX, WKIS, WKXX, WKLB, WMJG, WMZQ, WPOG, WUSN, WXTU, WYAY, WYCD, & WYNY.

HotLINE

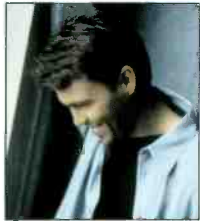
Rick Walker, PD, WKCQ-Saginaw, Mich.

"The **Dixie Chicks**' 'Goodbye Earl' has the highest hate score in the history of our call-out. We're continuing to play it, but in a few weeks it may be 'Goodbye Earl'....We were one of the last stations to get on the **Kenny Rogers** 'Buy Me A Rose,' and it's already testing Top 10! It's had tremendous impact here in a short amount of time....**Phil Vassar** has a cool new sound. At first I didn't care for the song, but 'Carlene' has really caught on here! I admit it, I was wrong!....I love the new **Steve Holy** 'Blue Moon.' We had decent success with the first single, and the follow-up is a very well-written, well-sung song and I expect it to be big....**The Warren Brothers** were here to visit last week and they really impressed me! I wasn't looking forward to their visit since I hadn't played their previous singles, but they were great fun and both funny and sincere. Their new single 'That's The Beat Of A Heart' is really good....The new **LeAnn Rimes**, 'I Need You,' is a hit and I'll be playing it soon....I love the new **Darryl Worley**. 'When You Need My Love' is just one of the great songs on his album!"



Ric Larson, PD, WBUL-Lexington

"We're getting great response to **Kenny Rogers**' 'Buy Me A Rose.' My superiors initially resisted this record, but we play classic Kenny Rogers songs which our listeners love, so it's natural that they'd like this song too. The first test of this song was 101 percent positive! He's a true gentleman and very appreciative of his career....Personally, I haven't been the biggest **Clay Walker** fan, but 'The Chain of Love' blows me away. The lyrics encourage people to be nice—something we could all do more of! And the video's great too!...**Clay Davidson**'s 'Unconditional' is a song that every guy can relate to, about trying times with their father while growing up. I am constantly looking for songs that will make people passionate about this radio station and these are some of those songs. True-life type songs, not bubble gum!...I'm planning to play the new **Neal McCoy** 'Forever Works For Me' soon. He's such a great entertainer and he deserves to be on the radio!....**Montgomery Gentry**'s 'Self Made Man'—by God, turn the friggin' song up! This is the type of stuff that's bringing the men back to our format!"



Continued from page 34

Warner Brothers and Travis Tritt for use of the master recording, since that's a separate copyright.

4. Print Use. The sheet music market isn't as big as it was a few decades ago, so not every song gets printed as sheet music. But, there is still some demand for hits and good wedding songs. The publisher negotiates the deal with a print publisher and pays the writers anywhere from around 10¢ per copy sold, to 50 percent of whatever the publisher receives. Let's be liberal and pretend that Catesby and I split 20¢ a copy for "Country Club." And let's say 10,000 copies of the sheet music were sold. That's \$1,000 each.

That covers our four types of income in the most basic way. There are others. And my caveat is that there are hundreds of nuances that affect how much a writer gets paid, which I don't have space to

lay out and the discussion would bore most of you anyway.

But, what about the Internet, you say. I didn't forget. The short answer is this: Think of streaming as a performance. Think of download as a performance and/or a mechanical use. It's really a hybrid use. For the time being, apply the performance and mechanical principals I have discussed above. Only the money isn't as good—yet. And remember that the Internet and digital technology are entirely changing the landscape of songwriter/publisher payments and user (still another discussion).

So, what's our bottom line? My figures say that if "Country Club" was a hit at today's figures, I would have made \$174,612.50 for all uses. (We made less, by the way). Big money? Spread that over the ten years it took to reach those numbers. You do the math, then tell me you could live on it.

DENNIS LORD IS A SONGWRITER AND EXECUTIVE VP OF SESAC

G2Country

LW	TW		Stations	Adds	SPINS	TREND
2	1	CLINT BLACK w/ STEVE WARINER - Been There (RCA)	101	0	3751	+65
3	2	FAITH HILL - The Way You Love Me (Warner Bros.)	100	0	3747	+124
4	3	ANDY GRIGGS - She's More (RCA)	100	0	3692	+84
5	4	KENNY ROGERS - Buy Me A Rose (Dreamcatcher)	99	0	3659	+61
1	5	PHIL VASSAR - Carlene (Arista)	100	0	3655	-60
9	6	CLAY WALKER - The Chain Of Love (Giant)	101	0	3418	+462
7	7	KENNY CHESNEY - What I Need To Do (BNA)	101	0	3271	+163
12	8	COLLIN RAYE - Couldn't Last A Moment (Epic)	101	0	3006	+209
13	9	BRAD PAISLEY - Me Neither (Arista)	101	0	2835	+132
<p>g The 'rejection song' finds widespread acceptance and earns Brad his third top 10 hit in as many tries! Big spins at KOUL 77X, WUSZ 50X, KIXB 45X, KYKX 43X, KEAN 42X, and KSUX 40X!</p>						
10	10	TRISHA YEARWOOD - Real Live Woman (MCA)	100	1	2812	-90
15	11	TRACE ADKINS - More (Capitol Nashville)	101	0	2786	+144
16	12	YANKEE GREY - Another Nine Minutes (Monument)	101	0	2710	+113
17	13	DIXIE CHICKS - Goodbye Earl (Monument)	96	1	2670	+88
18	14	CHAD BROCK - Yes! (Warner Bros.)	101	0	2648	+259
19	15	CLAY DAVIDSON - Unconditional (Virgin)	101	0	2531	+224
11	16	VINCE GILL - Let's Make Sure We Kiss Goodbye (MCA)	87	0	2330	-475
21	17	REBA McENTIRE - I'll Be (MCA)	99	1	2236	+188
8	18	CHELY WRIGHT - It Was (MCA)	81	0	2187	-868
20	19	TY HERNDON - No Mercy (Epic)	97	1	2175	+111
22	20	ERIC HEATHERLY - Flowers On The Wall (Mercury)	98	1	2172	+197
23	21	RASCAL FLATTS - Prayin' For Daylight (Lyric Street)	99	2	2049	+227
27	22	LEE ANN WOMACK - I Hope You Dance (MCA)	97	4	1952	+341
25	23	THE JUDDS - Stuck In Love (Mercury/Curb)	96	4	1926	+227
29	24	TIM MCGRAW - Some Things Never Change (Curb)	97	12	1900	+528
24	25	KEITH URBAN - Your Everything (Capitol Nashville)	96	2	1869	+143
26	26	JOE DIFFIE - It's Always Somethin' (Epic)	96	2	1727	+103
28	27	BROOKS & DUNN - You'll Always Be Loved By Me (Arista)	95	0	1669	+108
33	28	STEVE WARINER - Faith In You (Capitol Nashville)	71	8	1074	+167
35	29	GARY ALLAN - Lovin' You Against My Will (MCA)	72	15	1049	+298
32	30	SONS OF THE DESERT - Change (MCA)	65	3	1015	+100

G2BreakTHROUGH ARTISTS WITH NO MORE THAN 3 TOP 10 SINGLES

TW		Stns.	ADDS	SPINS
1	ANDY GRIGGS - She's More (RCA)	100	0	3692
2	PHIL VASSAR - Carlene (Arista)	100	0	3655
3	BRAD PAISLEY - Me Neither (Arista)	101	0	2835
4	YANKEE GREY - Another Nine Minutes (Monument)	101	0	2710
5	CHAD BROCK - Yes! (Warner Bros.)	101	0	2648
6	CLAY DAVIDSON - Unconditional (Virgin)	101	0	2531
7	CHELY WRIGHT - It Was (MCA)	81	0	2187
8	ERIC HEATHERLY - Flowers On The Wall (Mercury)	98	1	2172
9	RASCAL FLATTS - Prayin' For Daylight (Lyric Street)	99	2	2049
10	KEITH URBAN - Your Everything (Capitol Nashville)	96	2	1869
11	SONS OF THE DESERT - Change (MCA)	65	3	1015
<p>The Sons' newest offering is a welcome sound at Country radio. They break into the Top 30 with new adds at KIXQ 14X, WBBN 10X, and WTRS 10X.</p>				
12	DARRYL WORLEY - When You Need My Love (DreamWorks)	65	13	932

country top tip

Tammy Cochran
"If You Can" (Epic)
 Prepare to get goosebumps! This powerful and emotional vocal performance brings to mind past legends of country, and also a glimpse of country's future! Five new adds at KEAN 14X, KRRV 12X, WGLR 10X, WPAP 10X, and WWJO 10X!

NORTHEAST

MOST SPINS:

George Strait (1126)
Toby Keith (1018)
Martina McBride (970)

SPINCREASE:

Tim McGraw +190
Clay Walker +134
Lee Ann Womack +118

"Rascal Flatts' 'Prayin' For Daylight' is mixing up our sound! They are providing something that is Country yet different from anything else on the radio!"

—Jay McCarthy, PD/MD, WWYZ-Hartford

Table with columns: Artist, Song, Spins, and a 2x2 grid of TW, LW, 2W values.

WMJC Long Island PD: Jim Asker MD: Amanda Clark 631-423-6740 Barnstable Broadcasting

Table with columns: Artist, Song, Spins, and a 2x2 grid of TW, LW, 2W values.

SOUTHEAST

MOST SPINS:

George Strait (1507)
Martina McBride (1489)
Toby Keith (1448)

SPINCREASE:

Tim McGraw +216
Lee Ann Womack +191
Faith Hill +144

"Lee Ann Womack's 'I Hope You Dance' is striking a nerve with everyone! We are receiving great phones across the board!"

—Rick McCracken, MD, WSOC-Charlotte

Table with columns: Artist, Song, Spins, and a 2x2 grid of TW, LW, 2W values.

WHSI Greensboro PD: Chris Huff MD: Jayme Austin 336-885-2100 AMFM, Inc.

Table with columns: Artist, Song, Spins, and a 2x2 grid of TW, LW, 2W values.

MIDWEST

MOST SPINS:

Toby Keith (718)
George Strait (716)
Phil Vassar (714)

SPINCREASE:

Tim McGraw +134
Chad Brock +69
Eric Heatherly +68

"We are really excited about The Warren Brothers' 'That's The Beat Of A Heart'! If radio gives this song a chance, it could be a monster!"

—Mark Allen, MD, WQHK-Fort Wayne

Table with columns: Artist, Song, Spins, and a 2x2 grid of TW, LW, 2W values.

WMIL Milwaukee PD: Kerry Wolfe MD: Mitch Morgan 414-545-8900 Clear Channel

Table with columns: Artist, Song, Spins, and a 2x2 grid of TW, LW, 2W values.

SOUTHWEST

MOST SPINS:

George Strait (816)
Kenny Rogers (748)
Faith Hill (738)

SPINCREASE:

Tim McGraw +163
Kenny Rogers +71
Rascal Flatts +60

"Lee Ann Womack's 'I Hope You Dance' is as big as 'Amazed' was last year! We are getting major phones and emails for this 'Song Of The Year!'"

—Cody Alan, MD, KPLX-Dallas

Table with columns: Artist, Song, Spins, and a 2x2 grid of TW, LW, 2W values.

WXCT Baton Rouge PD/MD: Ted Kelly 225-368-9898 Guaranty

Table with columns: Artist, Song, Spins, and a 2x2 grid of TW, LW, 2W values.

WEST

MOST SPINS:

George Strait (1073)
Toby Keith (1073)
Kenny Rogers (1031)

SPINCREASE:

Tim McGraw +161
Faith Hill +104
Keith Urban +89

"Lee Ann Womack's 'I Hope You Dance' is definitely the song of the year! It delivers great advice for life! It is applicable on all levels!"

—Jon Allen, MD, KMLE-Phoenix

Table with columns: Artist, Song, Spins, and a 2x2 grid of TW, LW, 2W values.

KYGO Denver PD: John St. John MD: Tad Svendsen 303-321-0950 Jefferson Pilot

Table with columns: Artist, Song, Spins, and a 2x2 grid of TW, LW, 2W values.

Americana: The State of the Art, and Industry

BY
AMERICANA
EDITOR
JESSIE SCOTT
jessie@gavln.com



It's been my experience over the years that if you get to ply your craft every day—even though you don't see the motion—you wake up one day to a different landscape.

This is a problematic time in the music business, as the sand shifts. Heck, it's a difficult time in general,

“Americana... reminds us of the '60s and '70s when independent labels actually had a chance... next year is going to be phenomenal.”

as the industrial age continues its segue to the information age.

But just for those very reasons, Americana is positioned for success. The music represents a new style in country (which of late has been lagging, both in sales and radio listenership). As corporate America plays musical chairs with our jobs, Americana touches people and helps them deal with the times at hand: the endless mergers and what they represent in our lives, the loss of the one-to-one, the powerlessness we often feel.

In this Americana special issue, (starting on p. 42) we talk with observers and insiders about the format. There's a re-print of a *New York Times* article by Peter Applebome, and we uncover some of the country's best venues for Americana. In the process of researching these stories, we heard good news from every front. In talking with KCMU PD Don Yates about Seattle's live music mecca, The Tractor, we learned that his sta-

tion's crime is the highest it's ever been: 67,800. Not bad for a 400-watt station.

Bobby Roberts of Ewing Roberts booking agency summed up his enthusiasm this way: “What excites me about this format is that it's open and there's a lot of entrepreneurship going on with independent labels that are astute. (Producer) Allen Reynolds and I met this morning and talked about how excited we are about Americana. It reminds us of the '60s and '70s when independent labels actually had a chance. People who

are willing to take a little risk, sign great talent, and work it on a grass roots level. We think this next year is going to be phenomenal.”

Beyond the growing infrastructure, of course, is the art. Country music is the music of the common



man and the everyday challenges and issues we face. Americana gives us a forum for the frustrations, the entanglements, as well as the loves and the fun. As we cycle through, we are nearing the next wave that will excite the imagination and get people rallying 'round. Get ready for Americana. There's a new era dawning. Enjoy the special issue! ■

IN MEMORIAM

“It is sad to report that Fred Jerdan, host of the *Roots Cellar* on Ithaca's WICB passed away on Tuesday, April 11. Fred's devotion to Americana and alt country was sterling and unwavering, and he approached his show with unmatched diligence and enthusiasm—constructing elaborate, thematic programs that illuminated not only the music that is so special to us all, but the artists, businesses, and people who make this music happen. We will all miss him.”

—BRAD SAN MARTIN, ROUNDER RECORDS



Mattson Rainer, PD, KNBT-New Braunfels, Tex. and Asylum recording artist Monte Warden at The Crossroads 4th Anniversary.



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- Billy Block, *Western Beat Radio, Nashville, TN*

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“In an era when country music comes in flavors ranging from sagebrush to tumbleweed to cow manure, it's nice to see a few bands still offering country music with a rich soulful flavor.”
-Chattanooga Outlook

STATION NEWS

- **Joel Mann** takes over for **Sara Willis** as the new Americana contact at **WERU**-E. Orland, Maine. He is PD/MD and does an Americana morning show Mon-Fri.
- **WFPK** has a new address: 619 S. Fourth St., Louisville, KY 40202-2403. Phone: (502) 814-6500, fax: (502) 814-6599 and email: **Dan Reed**, dreed@wfpk.org or **Stacy Owen** at stacy@wfpk.org.
- Under consideration for reporting status is **WELY**-Ely, Minn. The station is 100K and presently does over 40 hours of Americana programming per week. MD is **Chad Yost** and the address is 904 South Central Ave, Ely, MN 55731. Phone: (218) 365-4444, and fax: (218) 365-3657. Email: wely@spacestar.net.
- Morning Diva, **Dana Marshall** adds AMD duties, and new mid-day host **Blake Smith** takes over as PD. **Dan Ewald** remains as MD, and **Diane Ewald** as APD at **WEBK**-Killington, Vt.
- **Rod Seagram** exits at **WVHL**-Farmville, Va. Contact is now **Bid Wall** at (804) 392-9393.
- Congratulations to **Paul Hitchcock** at **WMKY**-Morehead, Ky. for picking up a Golden Reel Award for Best Local Music/Entertainment Broadcast at the National Federation of Community Broadcasters for his Americana show, *US 23*.

MUSIC NOTES

- **Tiffany Suiters** of **GTO Promotion** is now working under the auspices of **Jerry Lembo Entertainment**. Reach her at (201) 287-9600.
- Promo guy **Steve Anderko** of **Burnside Records** has left the building. He'll be freelancing for local artists in the Portland area, while seeking employment late this summer in Las Vegas or Southern California. Contact him at sanderko@compuserve.com.
- **Asylum** has a new address: 20 Music Square East, Nashville, TN 37203, phone and fax remain the same for now. Promo ace **Nancy Tunick** has departed.
- The **Nickel Creek** video "Reasons Why" was a Sneak Peek in the **CMT Delivery Room**, scoring 35 spins the first week!
- The Second Annual "Big Bone-i-fit Concert" took place in Helotes, Texas March 25, and was a huge success! **Kinkajou Records** and **Kinky Friedman's Utopia Animal Rescue Ranch** thank **Dwight Yoakam** and the special guest performers for entertaining over 2500 folks with a fabulous five-hour show. It was all caught on video and aired March 31 on *Imus in the Morning* on **MSNBC**.
- At the **Appalachian Journey** show in New York, both **James Taylor** and **Alison Krauss** performed. In addition to singing "Slumber My Darling," Alison joined the boys for some fiddle tunes. The show was taped for a PBS special. *Appalachian Journey* SoundScanned 8,431 copies the first week, and debuted on the Pop Album Chart at number 170!



Backstage at the **KHYI**-Piano/Dallas Texas Music Revolution: (L-R) **KHYI PD Bruce Kidder**, **Lucky Dog** artists **Jack Ingram** and **Charlie Robison**, Promo man **Al** (where's my clipboard) **Moss**, **GAVIN's** **Jessie Scott**, and **Blind Nello** artists **Max Stalling**, and **Mark David Manders**, & **Matt Hillyer** from the band **Eleven Hundred Springs**.

ImpactDATES

(subject to change)

APRIL 24

Stacey Earle *Dancin' With Them That Brung Me* (Gearle)

Steve Earle *Transcendental Blues* (E-Squared/Artemis)

Kenny Butterill *No One You Know* (No Bull Songs)

Mark Wehner *All Those Friends Of Mine* (Slap Happy Music)

Kimmie Rhodes *Rich From The Journey* (Sunbird)

John Anderson "You Ain't Hurt Nothin' Yet" (Epic)

MAY 2

Joel Rafael *Band Hopper* (Inside)

Billy Bragg & Wilco "Secrets of the Sea" (Elektra)

americana



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LW	TW		SPINS	TREND	Stms	Adds
1	1	JIMMIE DALE GILMORE - One Endless Night (Rounder)	1257	+14	84	3
2	2	SLAID CLEAVES - Broke Down (Philo)	1160	-59	73	1
5	3	I-10 CHRONICLES - Various Artists (Back Porch/Virgin)	1029	+77	82	8
3	4	NEL., JEN., KRIST., SHAVER - Honky Tonk Heroes (Freefalls)	1023	-11	58	1
6	5	THE HOLLISTERS - Sweet Inspiration (HighTone)	979	+62	69	4
7	6	WYLIE & THE WILD WEST - Ridin' The Hi-Line (Rounder)	919	+36	63	2
4	7	RHONDA VINCENT - Back Home Again (Rounder)	856	-125	63	2
8	8	M. D. MANDERS & NUEVO TEJAS - Chili Pepper ... (Blind Nello)	821	+52	52	2
9	9	JACK INGRAM - Hey You (Lucky Dog)	774	+22	36	3
13	10	BR5-49 - Coast To Coast Live (Arista)	749	+90	59	2
10	11	KEVIN DEAL - Honky Tonks -N- Churches (Blind Nello)	737	+4	48	2
11	12	MICHAEL RENO HARRELL - Second Wind (Rank)	705	+18	48	1
14	13	CHIP TAYLOR - The London Sessions Bootleg+ (Train Wreck)	612	-7	46	2
12	14	LAST TRAIN HOME - True North (Adult Swim)	582	-90	44	1
24	15	CLAIRE LYNCH - Love Light (Rounder)	563	+113	60	8
15	16	BONEPONY - Traveler's Companion (SuperDuper)	561	-2	48	3
16	17	JOHNNY STAATS PROJECT - Wires & Wood (Giant)	557	+42	56	1
29	18	NICKEL CREEK - Nickel Creek (Sugar Hill)	544	+126	67	9
<p>g Fans of virtuoso acoustic performances and beautifully smooth vocals are crankin' up the Creek as they leap 11 spots with 9 new adds including KGLT, WMMT, KKDY, and WFHB!</p>						
30	19	PETER CASE - Flying Saucer Blues (Vanguard)	543	+125	55	5
17	20	BRYAN SUTTON - Ready To Go (Sugar Hill)	537	+29	54	2
22	21	WALT WILKINS BAND - Fire Honey & Angels (GrooveTone)	537	+72	47	4
25	22	D. CARTER & T. GRAMMER - Tanglewood Tree (Signature Sounds)	515	+67	51	3
26	23	BAILLIE & THE BOYS - The Road That Led Me To You (Synergy)	494	+49	32	2
20	24	D. STUCKEY & THE RHYTHM GANG - Get A Load ... (HighTone)	490	+15	46	2
36	25	TODD SNIDER - Happy To Be Here (Oh Boy)	485	+114	54	10
23	26	NEKO CASE & HER BOYFRIENDS - Furnace Room .. (Bloodshot)	480	+23	42	2
19	27	R. & L. WILLIAMS - In The Company Of Strangers (Sugar Hill)	447	-43	41	2
18	28	ALAN JACKSON - Under The Influence (Arista Nashville)	440	-60	22	1
27	29	DAVID OLNEY - Omar's Blues (Dead Reckoning)	435	+9	52	4
21	30	STEVE FORBERT - Evergreen Boy (Koch)	431	-38	42	3
28	31	DIXIE CHICKS - Fly (Monument)	408	-16	21	1
35	32	PHIL LEE - The Mighty King Of Love (Shanachie)	376	-11	35	1
37	33	MARY BLACK - Speaking With The Angel (Curb)	350	-2	45	1
40	34	CHARLIE MAJOR - 444 (Dead Reckoning)	347	+8	29	2
31	35	AMANDA HUNT-TAYLOR - Only When I Breathe (AmandaRick)	344	-74	22	1
34	36	GUY CLARK - Cold Dog Soup (Sugar Hill)	337	-54	28	1
33	37	ED BURLESON - My Perfect World (Tornado)	336	-60	21	0
38	38	THE DERAILERS - Full Western Dress (Sire)	331	-21	21	0
D	39	PAT GREEN - Carry On (Greenhorse)	319	new	28	4
<p>g This star of Texas is finally getting some long-deserved recognition, debuting on the chart this week with 4 new adds at KLOA 20X, KVLR 12X, WEIU 4X, AND WSYC 3X!</p>						
32	40	STAR ROOM BOYS - Why Do Lonely ... (Checkered Past)	317	-93	24	0

Snapshot

"Rhonda Vincent's *Back Home Again* has had an immediate impact on WMKY's playlist. Great song selection and a handful of talented musicians makes this one a winner. A defining bluegrass Americana album from a gifted artist whose time in the spotlight has finally arrived. "Lonesome Wind Blues" is energetic and features Marc Pruett and Bryan Sutton on banjo and guitar. "Passing of the Train" showcases Vincent's higher range in typical bluegrass fashion." —Paul Hitchcock WMKY-Morehead, Ky.



GAVIN AMERICANA

americana most added

TIM O'BRIEN & DARRELL SCOTT (31) Real Time (Howdy Skies)
GARCIA, GRISMAN, RICE (25) The Pizza Tapes (Acoustic Disc)
JONELL MOSSER (19) So Like Joy (Siren Songs)
GURF MORLIX (17) Toad Of Titacaca (Catamount)
TARBOX RAMBLERS (15) Tarbox Ramblers (Rounder)

HotPicks

NICKEL CREEK
PETER CASE
TODD SNIDER
CLAIRE LYNCH
BR5-49

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

ChartBOUND

STEVE YOUNG (Appleseed)
AUBREY HAYNIE (Sugar Hill)
RANDY WEEKS (HighTone)
SHELBY LYNNE (Island Def Jam)
BROOKLYN COWBOYS (Leap)
JOHN HARTFORD (Blue Plate)
T. O'BRIEN & D. SCOTT (Howdy Skies)
JIM ROLL (New West)

Americana® Tracks

LW	TW		SPINS	TREND	RPTS	ADDS
1	1	NEL., JEN., KRIST., SHAVER - Honky Tonk Heroes (Freefalls)	445	+31	18	0
3	2	JACK INGRAM - Work This Out (Lucky Dog)	387	+33	16	0
2	3	SLAID CLEAVES - Broke Down (Philo)	362	+2	17	0
5	4	WILLIE NELSON - Everybody's Talkin' (Back Porch/Virgin)	349	+61	19	2
4	5	M. D. MANDERS & NUEVO TEJAS - Black Jack Road (Blind Nello)	310	+14	13	0
6	6	JIMMIE DALE GILMORE - No Lonesome Tune (Rounder)	295	+11	14	1
9	7	KEVIN DEAL - Boomtown (Blind Nello)	286	+32	12	0
8	8	ALAN JACKSON - The Blues Man (Arista Nashville)	273	-2	14	0
10	9	WYLIE & THE WILD WEST - Jitterbug Boogie (Rounder)	235	+15	13	0
17	10	BR5-49 - Uneasy Rider (Arista)	200	+54	11	3
7	11	RHONDA VINCENT - Jolene (Rounder)	199	-81	12	0
12	12	THE HOLLISTERS - Sweet Inspiration (HighTone)	196	+14	10	0
13	13	DIXIE CHICKS - Goodbye Earl (Monument)	193	+15	11	1
11	14	LAST TRAIN HOME - All Eyes Go (Adult Swim)	191	-22	12	0
15	15	BRAD PAISLEY - Me Neither (Arista Nashville)	186	+15	8	0
19	16	BAILLIE & THE BOYS - The Road That Led Me To You (Synergy)	163	+33	9	0
20	17	CHIP TAYLOR - Unstable Man (Train Wreck)	147	+22	8	3
14	18	AMANDA HUNT-TAYLOR - Your Love Amazes Me (AmandaRick)	144	-28	7	0
18	19	THE HOLLISTERS - Holes In The Road (HighTone)	142	+3	6	1
D	20	WALT WILKINS BAND - Mechanicsville (GrooveTone)	119	new	6	3

GAVIN AMERICANA TRACKS

americana tracks most added

WALT WILKINS BAND (3) Mechanicsville (GrooveTone)
CHIP TAYLOR (3) Unstable Man (Train Wreck)
BR5-49 (3) Uneasy Rider (Arista Austin)
JOHN COWAN (3) My Heart Will Follow You (Sugar Hill)
TIM O'BRIEN & DARRELL SCOTT (3) Long Time Gone (Howdy Skies)

HotPicks

I-10 CHRONICLES
BR5-49
JACK INGRAM
BAILLIE & THE BOYS
KEVIN DEAL

AMERICANA REPORTS ACCEPTED MONDAYS 8:30 A.M. - 3 P.M. (CT) GAVIN STATION REPORTING PHONE: (615) 255-5010, FAX: (615) 255-5020

ChartBOUND

NICKEL CREEK - Reasons Why (Sugar Hill)
MICHAEL RENO HARRELL - Good News (Rank)
PETER CASE - Coulda Shoulda ... (Vanguard)
CHARLIE MAJOR - Right ... (Dead Reckoning)
E. HEATHERLY - Flowers On The Wall (Mercury)
D. STUCKEY/RHYT. GANG - Brand... (HighTone)
STEVE YOUNG - Blackland Farmer (Appleseed)
WYLIE & THE WILD WEST - Ridin' ... (Rounder)

Unplugged and Unbelievable.



(SUG-3909)

FLOOD THE RADIO.

Nickel Creek / Nickel Creek

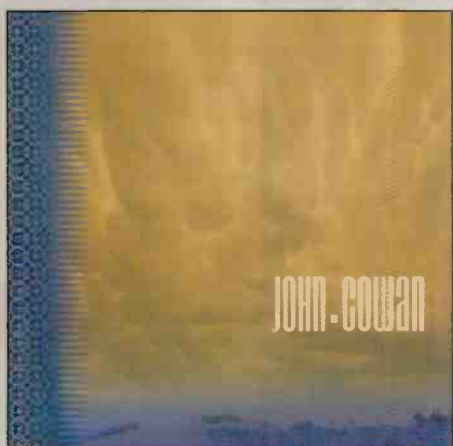
Anchored by mandolin virtuoso Chris Thile, Nickel Creek has been in demand on the bluegrass festival circuit for almost a decade now, even though the oldest member is only 22! Greatly expanding the potential of acoustic music to create a style all their own, Nickel Creek is rising rapidly. THE VIDEO FOR "REASONS WHY" IS CURRENTLY IN HEAVY ROTATION ON GMT.

MOST SINGERS DON'T SOUND THIS GOOD, EVEN IN THE SHOWER.

John Gowan / John Gowan

John Gowan added the R & B factor to the band New Grass Revival with his soaring soulful vocals and powerful rock solid bass, flirting with TOP 40 COUNTRY RADIO often in the late eighties. John's currently exploring the more rocking side of his musical personality, experimenting with electric and acoustic instrumentation and redefining Americana music along the way.

"A strong vocalist with an amazing amount of control, Gowan continues to be one of the unsung heroes of American music." - ALLMUSIC.COM



(SUG-3907)

YOU'LL WANT TO SIT DOWN WHEN YOU HEAR THIS ONE.

Bryan Sutton / Ready To Go

With his killer combination of speed, tone and grace, Bryan's sound always leaves audiences shaking their heads in disbelief. Whether barnstorming through a fiddle tune note for note on the guitar, gently backing up a beautiful Dolly Parton ballad, rocking through U2's "When Love Comes To Town" or swinging like crazy on a Django Reinhardt composition, Bryan leaves no doubt as to the degree of his mastery over his instrument.

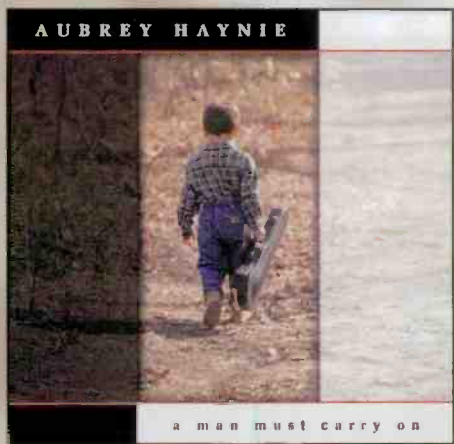


(SUG-3906)

VERY FEW PEOPLE HAVE THE TOUGH. AUBREY HAS IT AND THEN SOME.

Aubrey Haynie / A Man Must Carry On

By day he's busy playing fiddle in studios for artists like Shania Twain, Travis Tritt, Bryan White, Lonestar, Wynonna, Mark Wills, Collin Raye, Tim McGraw, Faith Hill, Randy Travis and Martina McBride. When he's not spicing up Nashville's biggest stars' music with his hot fiddle, Aubrey enjoys sawing away on music related to his first love - BLUEGRASS. Thankfully Aubrey finds time to record his passion and with A MAN MUST CARRY ON, his second release on Sugar Hill, Aubrey has released another brilliant fiddle and mandolin showcase.



(SUG-3908)

NEW SELDOM SCENE CD, SCENE IT ALL (SUG-3899), COMING IN MAY. THE NEW CD INCLUDES, AMONG OTHER GREAT SONGS, BLUEGRASS COVERS OF BRUCE SPRINGSTEEN, CHUCK BERRY, MUDDY WATERS AND BOB DYLAN.



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AMERICANA

The Fuse is Lit

COMPILED BY
JESSIE SCOTT

For comments on what's next for Americana, we reached out to some keen industry observers, some of whom are "in the thick of it," and others who have a more peripheral perch. All of them share a view which can only be categorized as promising.

ED SALAMON, PRESIDENT OF PROGRAMMING, WESTWOOD ONE:

The rise of Americana reminds me of another roots movement that occurred 25 years ago: progressive country.

At that time, a body of music that was not embraced by existing radio formats reached critical mass. Except for the odd hit, progressive country was too extreme for country stations and too country for rock stations. A few, notably Chuck



Dunaway and Bob Shannon's KAFM-Dallas, pioneered it as a format; others created specialty shows.

Country WHN-New York (which I programmed) hired a former album rock personality, Jessie Scott (now GAVIN Americana Editor), to host a progressive country shift in the evenings. Jessie played the most

country-sounding music on WHN. Poco, the Eagles, and the Charlie Daniels Band were embracing banjos and steel guitars at the time. Ironically, country artists like Dolly Parton, Kenny Rogers, and Ronnie Milsap were utilizing more sophisticated instrumentation (and having hits on Top 40 radio).

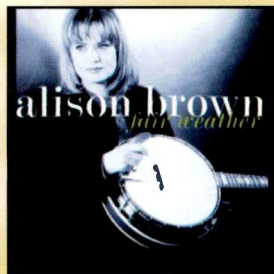
I'm sure by now you're noting some parallels with today's music scene. What happened to progressive country? Some of the artists were incorporated into Country radio. I wouldn't be surprised if, in the future, many of Americana's most talented artists and the styles of music that they innovate are likewise absorbed into mainstream Country radio.

COUNTRY CONSULTANT BILL HENNES, PRESIDENT, BILL HENNES & ASSOCIATES:

When the Americana format first appeared, many Country programmers said it was just a fad and that it would never last. Now some five years later, Americana not only survives, but it's beginning to influence some of the major Country programmers in the nation. Little by little, artists like Charlie Robison, Alison Krauss, Mandy Barnett, Trio, Jack Ingram, Steve

alison brown

fair weather



The arrival of spring... brings "Fair Weather", the title track and album, adding to Americana radio April 25.

"Alison Brown's gone back to her first love, bluegrass. And in doing so, created a masterpiece. I love it from beginning to end... no qualifications!"
-Orin Friesen, KFDI- Wichita, KS

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Jerry Douglas, Stuart Duncan,
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Garth Fundis, Vince Gill,
David Grier, Gene Libbea,
Claire Lynch, Mike Marshall,
Tim O'Brien, Todd Phillips,
Missy Raines and Tony Rice

Label contact Captain Americana... David Haley
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Earle and many others are getting noticed and played by mainstream Country stations.

I've been following Americana music for the past few years and



every time I've played a song from this format on mainstream Country the reaction has been incredible. Cuts from the *Trio* CD and Alison Krauss were welcomed with incredible audience reaction. Somebody somewhere will put this Americana format on 24/7 on a full market facility and it will capture a large segment of listeners in the marketplace. While not every Americana song is right for mainstream Country radio, I believe that Country programmers would do themselves and their listeners a favor by keeping a watchful eye on the Americana format.

As Country shares continue to decline nationally, we must be alert and aware of all great music that will keep the Country format alive and well. The smart mainstream stations will make sure that they are clued into the *big* Americana artists and hits in 2000!

**LLOYD MAINES,
AMERICANA PRODUCER
EMERITUS:**

I attended one of the first GAVIN Americana conventions, playing that show with Joe Ely and Robert Earl Keen. Everyone was excited



about the possibilities of actually having radio stations across the country playing music out of the mainstream genre. Most of the people that I record with and play with are just that. Not country, not rock, not pop, not folk. I think the term is *gray area*. There is no gray area as far as I'm concerned.

These people do good, new, fresh, original music, written from the heart. It should be heard on the airwaves, and I think radio programmers across America are finally realizing this music is in demand.

In my travels across the country and in Europe, I really sense an increased interest in Americana music. The GAVIN Americana force is here to stay. Radio listeners are becoming more vocal about what they want to hear. Great music is being made all over America, music that doesn't fit into a particular format. That's what I like to listen to. And the fan base is rapidly growing, thanks to radio stations that are brave enough and original enough to program it.

**BOB FREESE, PRESIDENT,
FREEFALLS RECORDS:**

I came from a sales and distribution background at A&M, Liberty, and Epic. I saw where the industry was going. There was a lot of consolidation on the retail front in the '90s that eventually caught up with the labels. With that, I thought there would be a great opportunity for an independent label. There are various other means of distribution through new technology, so the new frontier is where we're at, and the independent spirit is stronger than ever.



Americana is a fresh approach to playing music that has not been able to find a home at radio for years. The beauty of Americana is that you can take your country records there, and your rockabilly records, your A3-sounding records—it's another avenue and the artists love it. They are happy that there are radio stations to take their music to.

Everything is about selling records, and we're starting to make some headway. I'm prepared to go as long as it takes to support the format because, eventually, we're going to see some strong sales coming from it. I already see it in pockets, like Dallas, which is a great market for us. We're at a time when other radio formats are starting to pay attention to it, too. It's a good time.

Johnny Staats Delivers!

"His playing is dazzlingly fast but always precise and never showy. His voice is sweet and warm and lends itself to easy harmonies."

— **The New York Times**

"Whether picking traditional bluegrass themes ("Coal Tattoo") or newgrass instrumentals ("Mandolin Meltdown"), Staats' breakneck playing is nothing short of astonishing..."

— (★★★1/2★ out of 4) **USA Today**

"Johnny Staats drives a UPS truck by day, coon hunts by night, and plays the mandolin in his spare time... In his hands, the mandolin soars and glides, pops and hisses, astounds and amazes. The school of Bill, Sam and Dawg has a new honors graduate."

— **Tim O'Brien**

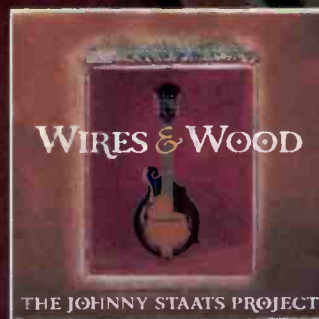
"Johnny Staats ranks as one of the most gifted instrumentalists ever to get his hands on a mandolin."

— **New York Post**

Featuring "Coal Tattoo",
"Mandolin Meltdown"
and "You Can't Take It
With You When You Go"

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**MIKE KRASKI, SENIOR VP,
SALES & MARKETING,
SONY NASHVILLE:**

We asked ourselves, how could we build an audience base for artists who are not dependent on mainstream Country airplay?

From the beginning, we believed that Lucky Dog could be more than just an Americana label, and that Americana could be more than what it currently was. The Jack Ingrams and Charlie Robisons can represent the next

Outlaw movement. They can change the face of the history of country music. They bring to country music exactly what it needs: something that is real and honest, and taps into a need among consumers.

The audience you see at their shows are the people who grew up on Willie Nelson, and college kids. These artists represent an entirely different set of demo-

**CHRIS PARR, DIRECTOR
OF PROGRAMMING, CMT:**

Whether you call it alternative country, alt. country, ya'llternative, or Americana, CMT will deliver Nashville's best to homes across the nation



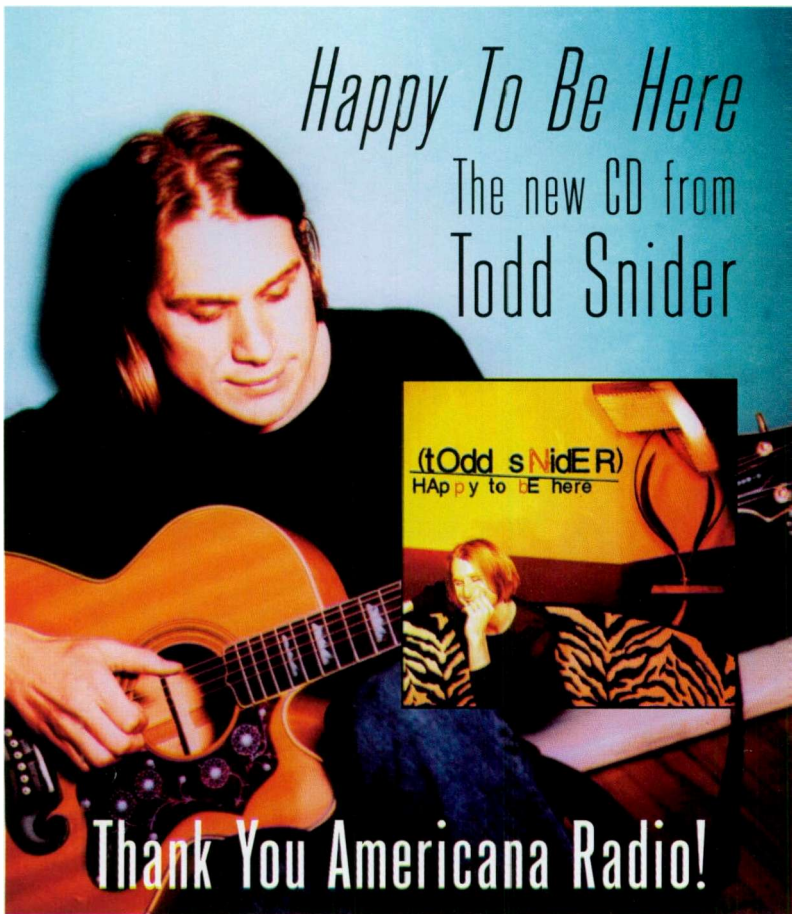
when we launch a new weekly program, *Western Beat With Billy Block*, debuting Sunday, July 2 at 11 p.m. (ET) and repeating Monday, July 3 at 10 p.m. (ET). Although the industry ironically refers to it as "alternative," there's really more of a "traditional" basis represented in this music.

Visualize a musical spectrum with mainstream country music taking up the bulk of the middle, alternative country representing a segment to the left, while traditional country completes the right hand portion. While CMT reaches the bulk of country music fans with a mainstream daily music mix, there is a considerable opportunity to capture additional audiences that do not identify with the mainstream.

Through programs like *Western Beat With Billy Block*, CMT hopes to bend the musical spectrum from a straight line into a complete circle. This is where alternative and traditional music can meet and, potentially, equal the mainstream by capturing new viewers. It is with this complete circle that CMT has the opportunity to reach the largest potential audience and not only grow our business, but that of the many talented musicians outside of the mainstream. ■



graphics than those who are listening to mainstream Country radio today. It's just a lot truer than assembly line Music Row fodder. Why did the Dixie Chicks work as well as they did? It was a breath of fresh air, and at the same time it represented a lot of artistic integrity. Country radio realizes its appeal has become very limited, and skewed way too far toward females, and they're looking for something with more balanced appeal. I really thought it was going to be a couple of years before we broke through. Now I think it's going to happen sooner than later. Lightning could strike at any moment!



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Bruce Robison • The Hollisters • Jon Randall
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For More Information Contact Ben Ewing at envoy@mciworld.com

The Ewing Roberts Agency is a Joint Venture Company
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Bowling Green, KY
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At Americana, The Nightlife Is the Good Life

COMPILED BY JESSIE SCOTT

At a time when people aren't motivated to go out as much, Americana artists (in their Dodge vans) are drawing audiences all across the country, proving that careers are being built from the grassroots up. Think how Phish or Dave Matthews Band did it. It's the same model. As Firesign Theater once said, "If you push something hard enough, it will fall over."

EWING ROBERTS: PAVING THE WAY FOR LIVE ACTS

Ben Ewing started his career in the late '70s as a booking agent, became a concert promoter, and later the owner of radio stations and Fox television affiliates, before he sold them



Bobby Roberts, Billy Joe Shaver and Ben Ewing

all and took a year off to figure out what he wanted to do next.

That became Ewing Roberts Agency, born last year with longtime friend Bobby Roberts, a booking agent and manager who has represented mainstream country and classic rock artists for years. "I took him an idea about Americana and alternative country and where I thought it was going. I began to do research on it, and we formed the company last April," says Ewing. Roberts adds: "I started paying closer attention to the Americana format. I got more intrigued with the artistry that comes with it. I was hearing exciting, fresh music that I was responding to as a consumer."

Ewing Roberts started out with one act, Billy Joe Shaver. "We set up his touring for last summer and laid our foundation down with the venues that were compatible with the artists that we wanted to represent," says Ewing. Their roster now includes Jack Ingram, Bruce Robison, Heather Myles, Jon Randall, the Hollisters, and Phil Lee.

The focus was quite deliberate. As Ewing explains, "Americana is accessible to a lot of people, and the mar-

ket is much larger than people realize. There are venues that are active. At the end of the day, if an act really wants to be on a national level, they have to go out and work, and that's where Ewing Roberts comes in.

"We book the acts in such a way that they are not chasing their tails around the country," says Ewing. "We know where the buyers are, and where the press is friendly toward Americana, and where there is radio. And we connect the dots so they can go out and establish themselves as touring artists."

To set up a power base the agency tries to get artists into markets at least two times a year so they can work a record nationally over a year's time. "It's our job to go out and create markets for those artists to make a living promoting their records," Ewing continues. "If they are SoundScanning on the road, they can build a market very quickly. It's out there. All you've got to do is go out and get it. The Americana radio format has afforded these acts the opportunity to go out and play. Those who don't believe that you sell records through Americana radio need to rethink it. It's easy to shun it, but I see it happening."

GRUENE HALL: KNBT'S LIVE CONCERT VENUE

PD Mattson Rainer of KNBT-New Braunfels, Texas knows the drill. There always seems to be an artist or two playing in town these days. Just in the last couple of weeks, he's done



a dinner at The Guadeloupe Restaurant with three acoustic acts and two bands. "It was totally packed," he says with a smile. Then there was a free fan appreciation show at legendary Gruene (pronounced "green") Hall, in celebration of winning the GAVIN Americana Commercial Station of the Year Award, and 600 people showed up for the fun. Now, that may not be a huge number, but considering New

STEVE EARLE

TRANSCENDENTAL BLUES



the new single and album
Transcendental Blues

Performing on
Late Night With David Letterman
June 6th-day of release

Early press:
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Vanity Fair
Playboy,
SPIN
Esquire
Wall Street Journal

National tour this summer

"One of our best songwriters." - SPIN



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"...the future of our industry lies in the hands of its alt. country practitioners."

Robert K. Oermann,
Music Row, March 3, 2000



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| Candace Asher | Last Train Home |
| Kenny Butterill | Ken Overcast |
| Larry Cordle | Jason Parchert |
| David Nelson Band | Todd Rash |
| Tom Dyer | Jerry Reed |
| The Floating Men | Derek Swain |
| Mary Gauthier | Dan Tyminski |
| David Holt | Trout Fishing In America |
| David Holt featuring 'Doc' Watson | Sunny Waters |
| Papa John Kolstad (with Mike Turk) | Jeanette Williams |

"It started with 'mainstream' Nashville stuff: Alan Jackson, Trisha Yearwood, Vince Gill. Then, it gravitated toward the alt. country stuff, which is what I mostly listen to today. Mainstream Nashville has always been this great big commercial locomotive that has steered as close to the center of the road as possible. In some ways, it's a little more maddening, because there is such an explosion of interesting stuff outside the lines, and the only stuff that gets played is inside. Alt. country is the most intriguing blending of all sorts of different Southern streams: country, bluegrass, roots music, rock & roll, blues. It's an amazing mix of stuff. I'm a complete fan of the format."

Peter Applebome, *New York Times*
Author, "Dixie Rising: How the South Is Shaping American Values, Politics and Culture"

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Fred Vail, Debut Artists Group

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"Especially in this time of prepackaged entertainment, it's so refreshing to have something coming down the pike that is real."

- Jessie Scott, *Gavin Americana Editor*

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Braunfels' population (27,000) that's over two out of every hundred persons in town.

Rainer estimates that the age of his audiences range from 25-50 years old.

"In the last few years all our events were high caliber: the music, the organization, the presentation, the venue. After three years we have a nice reputation. If KNBT puts it on, you're going to have a good time," he says.

KNBT's events have become a focal point for New Braunfels. "Last year at the Jam in May, we did 1200 paid plus 200 guest list and friends," Rainer continues. "We have a great relationship with all the venues. The reason we do so much at Gruene Hall is because it's Gruene Hall, and because they're a mile from the station, so we get a great Marti shot."

Texas dancehalls are a multi-generational tradition dating back to the 1800s, a place to blow off steam and socialize after a hard week's work. Gruene Hall is the one where George Strait cut his chops from 1975 until the '80s, when success kicked in. In 1975 Pat Molak became co-owner.

"Redneck rock was taking place in Austin with Willie Nelson and Jerry Jeff Walker," Molak says. "We were looking for a venue to get on the bandwagon. A friend had heard that Gruene, Texas, was in the process of getting restored. We came up and there was a dancehall for sale. The front part was being run as a bar, the back part had been there since the 1870s. It still had the old signage, and it was being used as storage. We started to have local music. We got a few of the Austin guys to come down.

"I have known radio guys ever since I've been doing this," Molak continues. "I had heard there was this new guy over at KNBT who was playing good music—some from guys who played the hall, and some we hadn't heard of. After a year, we finally got to meet. He loved the dancehall, and we, of course, loved him. He brought Willie Nelson to town, and raised a whole bunch of money for the town after the flood a couple of years ago. Mattson and General Manager Fred Stockwell are just great guys for the community. It's amazing the fit we have. We couldn't ask for a better neighbor and basic partner than KNBT. We've had a lot of good fortune."

And growth. Gruene Hall's database now includes the names of 20,000 people who come from far and wide.

LYNAGH'S LURES ALT COUNTRY LOVERS

In Lexington, Kentucky Bobby Ray wears two hats: Americana PD at WRFL, and booker/promoter for

Lynagh's Music Club. He started coming to Lynagh's in the early '90s when it was mostly local and regional bands. Ray started booking the club in 1995, luring national talent. "The very first show I did was Robert Earl Keen. It was scary because I'd never done this before."

How is it to wear both hats? Ray answers, "The potential conflict is something I'm continuously aware of. I've always tried to keep them separate. Anything that would compromise the radio won't be promoted there."

Yet, Ray finds that the vantage point from his radio perch keeps his finger on the pulse of the community. "A few years ago, there seemed

LYNAGH'S

Music Club

to be people talking about

the alt country thing. There was a lot of interest in the genre. Now I feel that the label doesn't matter anymore, that people are just into the music. It's less of a cult thing. The first time I brought Buddy and Julie Miller in, we had not quite 70 people. We just had them again, and they sold the place out."

THE TRACTOR SOWS AMERICANA IN SEATTLE

The Tractor in Seattle is seeing similar growth. Dan Cowan, who co-owns and books the club says, "The Tractor is a multi-genre venue leaning toward the roots side of things. We hold three hundred plus. About six years ago, we started 'Hank Williams Wednesdays,' and it took off. There was a great swell of interest in alt. country." The audience that frequents the club is similar to the demos that visit Gruene Hall in Texas, primarily 28-40, educated and independent, says Cowan.

KCMU-Seattle PD Don Yates appreciates the relationship. "The Tractor and KCMU share a lot of common goals, so it's really easy to work with them," he says. "Seattle's music scene seems pretty healthy right now, as far as the clubs are con-



cerned. It's a pretty odd night when there's not a whole lot of people attending the Tractor for an Americana show." For the Tractor's Cowan, the respect is mutual: "KCMU-Seattle plays a real wide variety of music that tends to be what we do here. When they do a welcome it guarantees people will come. The Gourds can sell out two nights here. We know there's an avenue for these bands to be heard." ■

His signature song is a hillbilly howl with barbed wire honky-tonk lyrics. Hers is a spooky, Christ-haunted vision of life after death. His music is alternately raw as cedar bark and mordantly aware—like a character in a Cormac McCarthy novel who reads Cormac McCarthy novels. She's anguished and ethereal at the same time, more folk or rock than anything recognizably country.

Buddy and Julie Miller, a husband and wife team of prodigious talent, certainly aren't the flavor *du jour* of country music. Only those who traverse the dusty corners of off-brand country even know who they are. But in their own way, they have become both a minor phenomenon and a resonant window onto one of the richest veins in American music these days. As Nashville, the music machine, has become bigger and blander, Nashville the city—along with its kindred planet in Austin, Texas—has become the center of an increasingly diverse and intriguing array of American music rooted in country with strains of folk, rock, bluegrass, rockabilly and blues.

At various times called Americana, alternative country, No Depression or insurgent country, it's really too loose and untidy a mongrel, or pack of vaguely allied mongrels, to fit into any real niche—certainly not the niche played on country radio. It's so amorphous that *No Depression* magazine, the most clued-in publication following the music, describes itself as "the alternative country (whatever that is) bimonthly." The Millers, who record separately under their own names but write, play, and sing on each others' records, are a perfect example of the various strands that make up the

music. Whether it adds up to something likely to break out of its own obscure corner of the music world is something a lot of people are trying to figure out.

It's hard to call anyone a real standard bearer for Americana or alt country. The Byrds, Emmylou Harris, and Gram Parsons, with tentacles in both rock and country, are its pioneers, and Steve Earle perhaps its most evolved model. The short-lived band Uncle Tupelo created one ragged rock-oriented variation of the beast in offspring like Wilco, the Jayhawks, and Son Volt. Artists ranging from Lucinda Williams to Jimmie Dale Gilmore to Joe Ely fit somewhere under the umbrella, as do country legends deemed too country for country like George Jones or Johnny Cash. Its best artists, Jim Lauderdale, Mike Henderson, Robbie Fulks, Wayne Hancock, Kim Richey, Kimmie Rhodes, are all semi-unknowns.

There's a huge Texas branch (Robert Earl Keen, Charlie Robison, Bruce Robison, Jack Ingram, Kelly Willis, the Derailers), a Chicago branch (Mr. Fulks), an Appalachian folkie subset (Iris DeMent, Gillian Welch) and assorted stray dogs (Junior Brown, the Mavericks, Kevin Welch, Kieran Kane),

stray dinosaurs (Don Walser) and stray threads (Appalachian Gothic! Conjunto! Western Swing! Country Punk!) of various shapes and sizes. If it had a keyword, it would be "twang." It's an elusive enough category that if, say, Bob Dylan or Tom Petty, or Hank Williams, Bob Wills or Buck Owens, for that matter, popped up for the first time today, they'd probably be seen as more or less alt country. After all, where else would they fit?

Still, if no one defines the form, the Millers manage to touch almost all its most compelling elements. He has a rich, expressive voice that's one part pre-Garth Nashville and one part Stax/Volt Memphis, and his newest album, *Cruel Moon* (HighTone), ranges from the country soul of "Sometimes I Cry" to the primal swamp rock of "Somewhere Trouble Don't Go." But his quintessential song is a mournful backwoods howl, "Does My Ring Burn Your Finger," with lyrics the Millers wrote together that stand right up in hillbilly heaven. "When I gave you my heart it was not what you wanted / Now the walls say your name and the pictures are haunted / Does my ring burn your finger? Did my love weigh you down? / Was a promise too much to keep around?"

If Buddy Miller's music is country to the core, Julie Miller's newest album, *Broken Things* (HighTone), is half fragile folk, half jangly rock characterized by her wispy, girlish voice and wounded minor key sensibilities. But it has the same intensely personal footprints and the same moments of jagged magic, like her "All My Tears," a mix of old-time religion and sophisticated rock that's been recorded already by Ms. Harris and the jazz singer Jimmy Scott but is given a definitive reading by the Millers on *Broken Things*.

Both Millers, now in their mid-40s, have been playing professionally since the mid-1970s and they complement each other perfectly. She's the main writer and gives their music its spiritual tinge. He's one of the most distinctive guitarists and singers in Nashville and an increasingly sure-footed producer, working out of the studio he built in their house.

She began with the Texas progressive country of Jerry Jeff Walker and Ray Wylie Hubbard and detoured through Christian music. He came out of bluegrass and hard country like Merle Haggard and Porter Wagoner. He's on the ground. She's in the air. The two have careered around from Austin to New York to Los Angeles to Nashville over the years, playing at the fringes of the music business, and Mr. Miller in particular has gained a reputation as a stellar guitarist and band leader through his stints with Ms. Harris and Mr. Earle.

The Millers are still at the fringe in Nashville. "There's a big area of Nashville that's big business, medical technology, that sort of thing," she said recently before a show at the Bottom Line in New York. "It's there, but I don't know anything about it; it's not part of my life. And it's pretty much the same way with the big Nashville music machine. It's there. If people want to do that, it's fine, but it doesn't have anything to do with me."

Champions of an Off-Brand Country

BY PETER APPLEBOME

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But they've become critics' darlings and their recent tour, their first, went so well that even they were surprised by the turnout. "We'd look at all these people and think, 'Is someone else coming on after us?'" she said.

The Millers' modest visibility doesn't exactly put them at the sales level of the Dixie Chicks or Garth Brooks. But like Lucinda Williams, who had huge success with her 1998 album *Car Wheels on a Gravel Road*, the Millers are a reminder that alt country acts can occasionally find recognition outside the Nashville machine.

But the Millers' story is also a reminder of just how hard it is to be heard. Alt country acts don't get played on country radio or have videos on country music television. Their labels tend to be small, scrappy independents like HighTone, where the Millers record, Sugar Hill, Vanguard, E-Squared, Compass, Rounder, Bloodshot, Philo, Lucky Dog, Oh Boy or the Nashville artists' collective Dead Reckoning.

Still, there's enough talent and critical mass in the alt country world that a lot of people are trying to figure out how to make it work. There's the alternative country press, online and off. There are Internet lists, like one called Postcard2 (topsoil.net/postcard2.htm),

where the faithful debate fine points of alt country minutiae like obsessive honky-tonk Trotskyites. There's an Americana record chart, kept by GAVIN, the trade magazine of the radio industry. The chart is based on reports from 93 stations, most of them small, which usually mix some of the alternative country artists with Mainstream country and a format known as album adult alternative or Triple A. Shows on the Public Broadcasting System like *Austin City Limits* and National Public Radio take the music much more seriously than country radio does, and an Americana live showcase and radio show, the *Western Beat Roots Revival*, graduates to Country Music Television this summer. There's even a fledgling trade group, the Americana Music Association (www.americanamusic.org) formed in March to promote the music. "There's so much talent there, it deserves a hearing," said Jessie Scott of GAVIN, which has had an Americana chart for five years. "This could be the next big thing."

Next big thing might be a bit much to ask for. The alt country cast of characters is considerably short on the glitz and sex appeal that dominates the music business from country to pop to soul. "A lot of the alt country folks are a little straggly," said Mr. Miller, whose

Circle of Dust baseball cap and Neil Young couture give him all the glamour of a guy who should be fixing the transmissions on old Chevys. "I'm an old hippy. I'm too old to try to put on a suit and play the game."

And if much of the music is terrific, some comes across as good-natured amateurism or roots rock weirdos in funny outfits trying to sound like music a half century out of date. "It's like any other alternative music," he said. "A lot under that umbrella is just an excuse for playing mediocre songs out of tune."

Yet country has always veered between the mainstream and the backwoods, usually swinging back toward its roots when it got too bland and homogenized. It's pretty darn bland right now, and country radio is seeing its audience melt away, shrinking by 25 percent since 1994. The most talked-about song on country radio is "Murder on Music Row" by George Strait and Alan Jackson, which rails against Nashville's long day's journey into pop.

And, if it's not likely to attract the hot young mass audience Nashville is lusting after, the Millers' music—smart, evocative, technically proficient, lyrically inventive—at least has the potential to reach a sophisticated audience, from college students to the NPR/PBS

constituency, that's a quiet, but sizable hunk of the populace. Figuring out how to link the music with the audience is the hard part. "I don't care too much about what label they put on it," Mr. Miller said. "Americana's fine. I'm just glad there's a place for us. I'm so out of it; when I made my first record, I thought I was making a country record. Then I found out it was alternative country or whatever it is. Like Julie says, 'I like to think what we do is country and what they play on the radio is the alternative.' But that's the way it's always been. Radio is basically like McDonald's—you know, a billion customers served."

Still, after a lifetime of scuffling around the edge of solvency, he's not complaining. Their next project is their first record together, a series of country duets à la Dolly Parton and Porter Wagoner, and Mr. Miller is booked with projects for the rest of the year. "You know I never could have foreseen this," he said. "When I lived in L.A. I spent the end of every month trying to figure out which guitar I had to sell to pay the rent."

PETER APPLEBOME, A DEPUTY METROPOLITAN EDITOR OF THE NEW YORK TIMES, IS THE AUTHOR OF *DIXIE RISING: HOW THE SOUTH IS SHAPING AMERICAN VALUES, POLITICS AND CULTURE*.

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Thanks!

EINSTEIN'S THEORY, E = A ³

Duke of Americana Steve Earle Knocks at Triple A

BY
TRIPLE A
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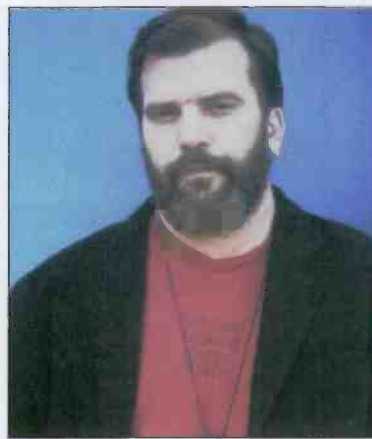


The liner notes on the single and title track of Steve Earle's new album, *Transcendental Blues*, reads: "I have spent most of my life (like most people) avoiding transcendence at all costs, mainly because the shit hurts. Merely defining transcendence can sometimes be painful. I find that for me, for now, transcendence is about being still

enough long enough to know when it's time to move on."

Earle's journey in the music business began as a staff songwriter for Sunbury Dunbar, a publishing division of RCA, in 1975. His first recording came out on Epic in '82 as *Pink and Black* and was re-issued later by Koch as *Early Tracks*. *Exit 0* was his first for MCA in '87 and then *Copperhead Road* followed in '88 and represented more of a rock edge in his music. The final MCA album was a live one called *Shut up and Die Like An Aviator* in '91. Earle took a hiatus from the music business, coming back in '95 with *Train A Comin'*.

He started his own label, E2 (squared) with his longtime friend Jack Emerson, and put out a new



album in '96 called *I Feel Alright*. The next year *El Corazon*, his last for E-Squared/Warner Bros., came out to critical acclaim and won him his sixth Grammy nomination. He followed that up in '98 with *The Mountain*, simply on E-Squared. It was a bluegrass album dedicated to Bill Monroe featuring the Del McCoury Band.

The new single, "Transcendental Blues," hits radio this week, and marks the beginning of a new relationship with Artemis Records. The song has a recurring motif of

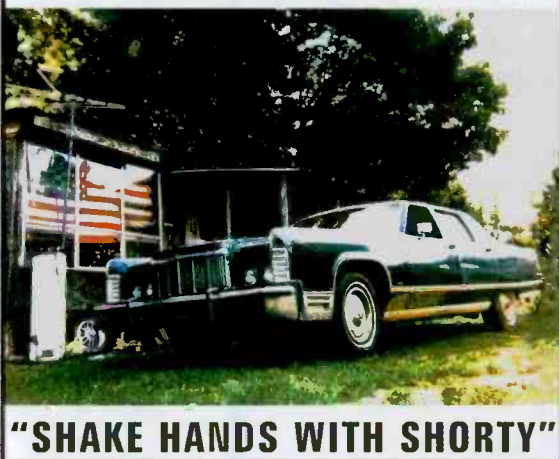
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MATCHBOX 20 (30) Bent (Lava/Atlantic)
ROBERT BRADLEY (17) Time To Discover (RCA)
STEELY DAN (9) Two Against Nature (Giant)
V/A (9) Where The Heart Is Sotrk (RCA)
PEARL JAM (9) Binaural (Epic)
ACOUSTIC JUNCTION (7) Strange Days (Ormacl)
INDIGENOUS (7) Little Time (Pachyderm)

AAA Total Sample

LW	TW	Artist - Title (Label)
1	1	T. CHAPMAN - Telling Stories (Elektra/EEG)
3	2	COUNT. CROWS - This Desert ... (DGC/Interscope)
2	3	STING - Brand New Day (A&M/Interscope)
6	4	B. DYLAN - Things ... (Columbia/Sony S'dtrax)
5	5	U2 - The Million Dollar ... (Interscope/IDJMG)
4	6	BEN HARPER - Burn To Shine (Virgin)
7	7	STEELY DAN - Two Against Nature (Giant)
14	8	NEIL YOUNG - Razor Love (Reprise)
8	9	MELISSA ETHERIDGE - Breakdown (IDJMG)
17	10	JAYHAWKS - I'm Gonna ... (Columbia/CRG)
12	11	DON HENLEY - Inside Job (Warner Bros.)
16	12	PATTI SMITH - "Glitter In Their Eyes" (Arista)
13	13	SHELBY LYNNE - I Am (Island Def Jam)
10	14	THIRD EYE BLIND - Never Let ... (Elektra/EEG)
9	15	SANTANA - Supernatural (Arista)
21	16	MARAH - Kids In Philly (Artemis)
18	17	WARREN ZEVON - Life'll Kill You (Artemis)
19	18	SHANNON CURFMAN - True Friends (Arista)
11	19	VERTICAL HORIZON - We Are (RCA)
22	20	EUPHORIA - Euphoria (Six Degrees)
24	21	TRAIN - Train (Aware/Columbia)
29	22	DAVID GRAY - White Ladder (ATO)
15	23	F. APPLE - When The Pawn... (Epic/Clean Slate)
26	24	R. H. C. PEPPERS - Californication (W. Bros.)
25	25	FOLK IMPLOSION - One Part ... (Interscope)
23	26	LEONA NAESS - Charm Attack (Outpost/MCA)
31	27	MOBY - Play (V2)
27	28	GOMEZ - Liquid Skin (Hut/Virgin)
20	29	THE CURE - Blood Flowers (Fiction/Elektra)
D	30	PHISH - Heavy Things (Elektra/EEG)
37	31	SHIVAREE - I Oughtta Give ... (Capitol)
34	32	JOSH ROUSE - Home (Slow River/Ryko)
28	33	K. W. SHEPHERD - Live On (Giant/Reprise)
32	34	COCO MONTOYA - Suspicion (Alligator)
D	35	WHERE T. HEART IS SDTCK - Where ... (RCA)
39	36	JANIS IAN - God And The FBI (Windham Hill)
33	37	R. SHINDELL - Somewhere ... (Sign. Sounds)
D	38	JILL SOBULE - Pink Pearl (BMG Int'l)
30	39	AIMEE MANN - Magnolia (Reprise)
38	40	J. D. GILMORE - One Endless Night (Rounder)
50	41	PETER CASE - Flying Saucer Blues (Vanguard)
36	42	BECK - Midnite Vultures (DGC/Interscope)
D	43	PAT MCGEE - Shine (Giant)
D	44	R. BRADLEY'S BLACKW. SURPRISE - Time ... (RCA)
D	45	LOU REED - Ecstasy (Reprise)
45	46	CARY PIERCE - The Best Thing (Aware/C2/CRG)
44	47	CHUCK PROPHET - The Hurting ... (HighTone)
D	48	NINE DAYS - The Maddening ... (Epic/550 Music)
48	49	T. CALLIER - Lifetime (Blue Thumb/Verve M. G.)
D	50	GUSTER - Lost And Gone Forever (Sire)

AAA Non-Com

LW	TW	Artist - Title (Label)
3	1	PATTI SMITH - "Glitter In Their Eyes" (Arista)
1	2	TRACY CHAPMAN - Telling Stories (Elektra/EEG)
2	3	STEELY DAN - Two Against Nature (Giant)
9	4	JANIS IAN - God And The FBI (Windham Hill)
4	5	SHELBY LYNNE - I Am (Island Def Jam)
8	6	DAVID GRAY - White Ladder (ATO)
7	7	J. D. GILMORE - One Endless Nigh: (Rounder)
5	8	WARREN ZEVON - Life'll Kill You (Artemis)
12	9	JOSH ROUSE - Home (Slow River/Ryko)
18	10	MARAH - Kids In Philly (Artemis)
10	11	R. SHINDELL - Somewhere ... (Sign. Sounds)
6	12	DR. JOHN - Duke Elegant (Blue Note)
11	13	JONI MITCHELL - Both Sides Now (Reprise)
15	14	T. CALLIER - Lifetime (Blue Thumb/Verve M. G.)
13	15	C. PROPHET - The Hurting Business (HighTone)
20	16	PETER CASE - Flying Saucer Blues (Vanguard)
24	17	I-10 CHRONICLES - V/A (Back Porch/Virgin)
35	18	D. CARTER & T. GRAMMER - Tang ew. ... (Sign. Sods)
34	19	LOU REED - Ecstasy (Reprise)
D	20	ELLIOTT SMITH - Figure 8 (DreamWorks)
33	21	U2 - The Million Dollar ... (Interscope/IDJMG)
21	22	COCO MONTOYA - Suspicion (Alligator)
27	23	M. BLACK - Speaking With The Ange' (Curb)
25	24	B. DYLAN - Things ... (Columbia/Sony S'dtrax)
14	25	COUNT. CROWS - This Desert ... (DGC/Interscope)
19	26	MORPHINE - The Night (DreamWorks/Ryko)
16	27	STING - Brand New Day (A&M/Interscope)
17	28	A. J. CROCE - Transit (Higher Octave)
36	29	NEIL YOUNG - Razor Love (Reprise)
23	30	STEVE FORBERT - Evergreen Boy (Koch)
43	31	JAYHAWKS - I'm Gonna ... (Columbia/CRG)
D	32	JULES SHEAR - Allow Me (Rounder)
42	33	V. MORRISON - The Skiffle ... (Point Blank/Virgin)
D	34	JILL SOBULE - Pink Pearl (BMG Int'l)
31	35	LEONA NAESS - Charm Attack (Outpost/MCA)
28	36	COWBOY JUNKIES - Rarities, ... (Vallley)
D	37	R. BRADLEY'S BLACKW. SUR. - Time ... (RCA)
26	38	S. HICKMAN - Spiritual Appliances (Shanachie)
D	39	WHERE T. HEART IS SOUNDTRACK - Where ... (RCA)
29	40	AIR - The Virgin Suicides (Astralwerks)
22	41	F. APPLE - When The Pawn... (Epic/Clean Slate)
46	42	AIMEE MANN - Magnolia (Reprise)
38	43	YO LA TENGO - And Then ... (Matador)
40	44	TARA MacLEAN - If I Fall (Capitol)
30	45	INDIGO GIRLS - Come On Now Social (Epic)
D	46	JOHN SCOFIELD - Bump (Verve Music Group)
D	47	WILLIAM ORBIT - Pieces In A ... (Maverick)
50	48	D. OLNEY - Omar's Blues (Dead Reckoning)
44	49	SHANNON CURFMAN - True Friends (Arista)
D	50	JOSEPH ARTHUR - Come To ... (Virgin)

Triple A				SPINS			
LW	TW	Artist - Title (Label)	TW	LW	Trend	Spns.	
1	1	BEN HARPER - Steal My Kisses (Virgin)	340	357	-17	17	
2	2	STING - Desert Rose (A&M/Interscope)	329	338	-9	15	
3	3	VERTICAL HORIZON - Everything You Want (RCA)	316	314	+2	15	
4	4	TRACY CHAPMAN - Telling Stories (Elektra/EEG)	286	309	-23	14	
6	5	THIRD EYE BLIND - Never Let You Go (Elektra/EEG)	271	266	+5	14	
5	6	U2 - Ground Beneath Her Feet (Interscope/IDJMG)	257	282	-25	14	
8	7	COUNTING CROWS - Mrs. Potter's ... (DGC/Interscope)	252	262	-10	15	
7	8	BOB DYLAN - Things ... (Columbia/Sony S'dtrax)	246	262	-16	13	
10	9	DON HENLEY - Working It (W. Bros.)	222	205	+17	14	
9	10	MELISSA ETHERIDGE - Enough Of Me (IDJMG)	216	232	-16	13	
11	11	RED HOT CHILI PEPPERS - Otherside (Warner Bros.)	187	185	+2	11	
D	12	matchbox twenty - Bent (Lava/Atlantic)	185	—	new	13	
14	13	JAYHAWKS - I'm Gonna Make ... (Columbia/CRG)	169	142	+27	13	
12	14	TRAIN - I Am (Aware/Columbia)	168	167	+1	11	
13	15	NEIL YOUNG - Razor Love (Reprise)	155	158	-3	12	
26	16	PHISH - Heavy Things (Elektra)	153	80	+73	12	
 Heavy spincrease for Phish as they continue to head upstream. <i>This is the tune that will land them their first big time radio hit.</i>							
15	17	FOLK IMPLOSION - Free To Go (Interscope)	146	140	+6	11	
17	18	SHANNON CURFMAN - I Don't Make Promises (Arista)	137	127	+10	12	
18	19	K. WAYNE SHEPHERD - Last Goodbye (Giant/Reprise)	131	122	+9	10	
16	20	EUPHORIA - Delirium (Six Degrees)	127	133	-6	10	
19	21	ANGIE APARO - Spaceship (Melisma/Arista)	111	107	+4	4	
25	22	STONE TEMPLE PILOTS - Sour Girl (Atlantic)	91	81	+10	5	
21	23	NO DOUBT - Ex-Girlfriend (Interscope)	85	97	-12	5	
32	24	SHELBY LYNNE - Life Is Bad (IDJMG)	82	71	+11	8	
20	25	GOMEZ - We Haven't Turned Around (Hut/Virgin)	82	98	-16	10	
28	26	NINE DAYS - Absolutely (The Story ...) (Epic/550 Music)	75	77	-2	4	
23	27	FOO FIGHTERS - Learn To Fly (RCA)	74	89	-15	8	
31	28	GUSTER - Fa Fa (Hybrid/Sire)	73	72	+1	8	
36	29	STEELY DAN - Jack Of Speed (Giant/Reprise)	71	62	+9	5	
D	30	R. BRADLEY'S BLACKWATER SURPRISE - Baby (RCA)	69	—	new	7	
 "Baby" has come out feet first and running with a solid debut. <i>Here is another talent that has paid his dues.</i>							
30	31	CREED - Higher (Wind-Up)	68	73	-5	3	
22	32	LEONA NAESS - Charm Attack (Outpost/MCA)	68	93	-25	6	
D	33	PEARL JAM - Nothing As It Seems (Epic)	64	—	new	7	
41	34	SANTANA - Wishing It Was (Arista)	61	52	+9	6	
35	35	STEELY DAN - What A Shame About Me (Giant/Reprise)	59	63	-4	5	
37	36	PATTI SMITH - Glitter In Their Eyes (Arista)	56	62	-6	5	
43	37	WARREN ZEVON - Porcelain Monkey (Artemis)	55	46	+9	5	
34	38	SANTANA - Love Of My Life (Arista)	54	63	-9	6	
40	39	KENNY WAYNE SHEPHERD - Was (Giant/Reprise)	53	53	+0	3	
33	40	FIONA APPLE - Paper Bag (Clean/Slate 550)	52	69	-17	5	
24	41	AIMEE MANN - Save Me (Reprise)	49	88	-39	6	
45	42	LIT - Miserable (RCA)	47	44	+3	2	
48	43	STIR - New Beginning (Arista)	46	43	+3	3	
D	44	PAT MCGEE - Runaway (Giant)	43	—	new	5	
D	45	COCO MONTOYA - Casting My Spell (Alligator)	43	—	new	4	
46	46	TONIC - Mean To Me (Universal)	43	44	-1	3	
D	47	SONIA DADA - You Don't Treat Me No... (Live) (Calliope)	42	—	new	3	
38	48	MOBY - Porcelain (V2)	42	59	-17	6	
44	49	SHIVAREE - Goodnight Moon (Capitol)	41	44	-3	6	
D	50	DAVID GRAY - Babylon (ATO)	40	—	new	3	

Triple A Boomer Grid

Editor: Dave Einstein

Spins in **BLUE** are ADDS

TW	Title (Label)	Spins	Trend	CHOR	KAGO	KAEP	KRAC	KBGO	KCBW	KEPC	KFAN	KEFG	KFLJ	KGSP	KWK	KMUR	KLCC	KLQD	KMMS	KMTT	KNBA	KOTR	KPIG	KRCL	KROK	KRSH	KRIW	KSMF	KSPN	KSJT	KTAO
1	TRACY CHAPMAN (Elektra/EEG)	868	-65	23	23		16	25			13	15	23	23	20	7			21	10	6		9	2	36	31	20	7	11	11	32
2	COUNTING CROWS (DGC/Interscope)	781	-1	23	32		26	9			13		24	16	13	15	4	8	25	21		6	14		36	31	20		15		
3	STING (A&M/Interscope)	776	-52	24	31		27	17	35			11		22	23	3	38	5		21		8			34	20	5		8	12	
4	WONDER BOYS SOTRACK FEAT. BOB DYLAN (Columbia/CRG)	654	-13	23	13		14	15			4	10	7	23	24	11			19	21	9	9	14		34	34	5		11	9	
5	U2 (Interscope/IDJMG)	650	-46	17	15		28	14			10	10	12	12	17	23			25	12	10	4			33			8	9	7	
6	BEN HARPER (Virgin)	640	-88	24	25		19	10	28				23	17	12	9	21		9		14		12		36		20	9	9	9	
7	STEELY DAN (Giant)	632	+7	23			21				7	5	5		22	27		7		24	20		16		20	1	20	6	16	8	33
8	NEIL YOUNG (Reprise)	524	+89	9			15	8			4	5	8	15	24	7	4		25	18	8	7	7		23	23		10	4	8	
9	MELISSA ETHERIDGE (IDJMG)	503	-80	22	13		8	5					21	24		18		7		11			2		31	33	20	9	9	8	
10	JAYHAWKS (Columbia/CRG)	484	+87	5			9	15			4	5		13	24	10			5	24	4	10	9	12		9		8	8	9	
11	DON HENLEY (Warner Bros.)	473	+22	20	13			15					22	23	12			8		14					21	20		10		7	
12	PATTI SMITH (Arista)	466	+37				9				6	13	5		15	12			16	13	9	14		3		8	15	4	9	6	
13	SHELBY LYNNE (Island/Def Jam)	459	+11	11			6	8				5		15	32					11	9	8		4	35	11	15	7	4	21	
14	THIRD EYE BLIND (Elektra/EEG)	450	-53	19	12		14		14				11			37		17		12								10			
15	SANTANA (Arista)	445	-60		16			14	11				21	23	9	33				4				15				16	8		
16	MARAH (Artemis)	421	+39									10	10		11	11		5	5	17			5	2	3	17	7		8	7	6
17	WARREN ZEVON (Artemis)	413	+17		13			7				12		13				7			12			14	14	14		5	8	9	13
18	SHANNON CURFMAN (Arista)	393	-2	9	13			8	15		12	10	11	12		9		8		4	10	9	6		19	21	15		6		
19	VERTICAL HORIZON (RCA)	393	-89	17	23			12	7	25			23			46					21				34						
20	EUPHORIA (Six Degrees)	369	-8		13			7	26				15		17						4				24	23			6		
21	TRAIN (Aware/Columbia)	342	-20	12	30				14				9		14	12		9			32					27					
22	DAVID GRAY (ATO)	340	+28								5		0	24			7				2	10		2	7	5	5	8	6		
23	FIONA APPLE (Epic/Clean Slate)	334	-97		12			3	15		9	5										10	9		19		20	5	5		
24	RED HOT CHILI PEPPERS (Warner Bros.)	316	-35	12	3		25	9								37		9		12					24	5	6				
25	FOLK IMPLOSION (Interscope)	313	-49	15	12				16				14		9		5								24	21					
26	LEONA NAESS (Outpost/MCA)	312	-65	13	12			13			6	11					7	9							26		2	6	4	10	
27	MOBY (V2)	287	-9		14			15	17				15		8						12				25	20	5				
28	GOMEZ (Hu!/Virgin)	286	-61	12	7			7	10				24	5							10		12			9	5	8			
29	THE CURE (Fiction/Elektra)	280	-104				13	7			12					22		24							18					11	
30	PHISH (Elektra/EEG)	271	NEW	7	4			7	10				6	0			5		16	4		4				1	5	10	8		
31	SHIVAREE (Capitol)	271	+30				9				5		0	5	6				16		9	4			11	7	4	8	4	8	
32	JOSH ROUSE (Slow River/Rykko)	266	+2				7				5						5		25		10		2		7	5		7	7		
33	KENNY WAYNE SHEPHERD (Giant/Reprise)	263	-84		8			24				12									14				19	15					
34	COCO MONTOYA (Alligator)	262	-19					16			15			13			7	9				10		3	2		2	5	8	6	
35	WHERE THE HEART IS SOUNDTRACK (RCA)	260	NEW				8				10		0	11			4					4	16	3		1	5	2	12	8	19
36	JANIS IAN (Windham Hill)	247	+23							13							7				11			4	7	9	9	7	8		
37	RICHARD SHINDELL (Signature Sounds)	242	-23							12	15						5						5	2		4		4	9		
38	JILL SOBULE (BMG Int'l)	239	NEW				6						16				7				11			4	11	7		6	7		
39	AIMEE MANN (Reprise)	232	-74		14										6							7				23	15	4		8	
40	JIMMIE DALE GILMORE (Rounder)	224	-1							15				23							11			4		5	3		9	17	
41	PETER CASE (Vanguard)	221	+23				4										4					11	10		11	5		7	8	5	
42	BECK (DGC/Interscope)	214	-31						6	10				5			5	16				16					15				
43	PAT MCGEE (Giant)	206	NEW					10				10													11	7		1	7	5	8
44	ROBERT BRADLEY'S BLACKWATER SURPRISE (RCA)	202	NEW	9				14					10				4				4		5			1	5	10	4	9	
45	LOU REED (Reprise)	202	NEW						10		10								16							7	10	1	4	7	7
46	CARY PIERCE (Aware)	197	-10				9				10						4	9				10		2	18	7	20	7			
47	CHUCK PROPHET (HighTone)	196	-12				8				11	5					7					11		2	12				6	5	
48	NINE DAYS (Epic/550 Music)	194	NEW				26										8								14	7		7			
49	TERRY CALLIER (Blue Thumb/Verve Music Group)	194	-6							10	9						5											5			
50	GUSTER (Sire)	193	NEW		6		7															9				11	8		5		6

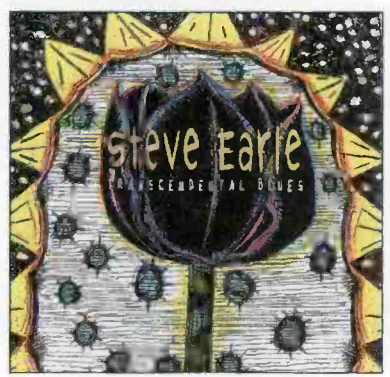
continued from page 49

change and movement. The new album itself is eclectic, including many musical forms from rock to Celtic to folk.

"Transcendental Blues" opens with a tabla and a guitar in an open tuning to mimic the sound of a sitar, giving the song a psychedelic quality. There were songs in the late-'60s like "Sunshine Superman" by Donovan and the Beatles' "He Said She Said" to which this song tips its hat. Parts of the album could have just as easily been on *Revolver*.

The word "transcendental" represents change to Earle, and "change" means movement. Most of the songs relate to that movement with self-explanatory titles like "Another

Town," "Steve's Last Ramble," and "Wherever I Go." "Boy Who Never Cried" is a very touching child's story set in a land "long ago and far



away." The hefty album has 15 new songs, and each tells a story about Earle's view of things...about living, loving, dying, and this time especially, moving on. ■

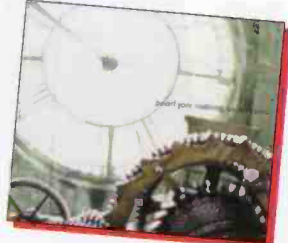
Reviews

Pearl Jam

"Nothing As It Seems" (Epic)

Pearl Jam steps back into the limelight once again with their new single "Nothing As It Seems."

The song not only marks a clear departure from the band's most recent hit,



"Last Kiss," but also demonstrates that their determination and conviction for their music is stronger than ever. One noticeable difference is Mike McCready's guitar which returns with a renewed sense of vigor, adding

urgency and fullness to the track. There is also something instantly nostalgic about his highly reverberated guitar layered with a strumming acoustic, and Eddie's always-haunting vocals.

—Kathleen Richards

matchbox twenty
"bent" (Lava/Atlantic)

matchbox twenty's "bent" is the first single from the new album *mad sea-*



Triple A Boomer Grid

Editor: Dave Einstein

Spins in BLUE are ADDS

Artist - Title (Label)	KTZZ	KTRK	KSTZ	WAFS	WISD	WVCB	WDET	WOOD	WZLX	WZLW	WFTB	WFPK	WFLV	WQXC	WQZZ	WMMI	WMPY	WMPV	WUCS	WVCW	WVKU	WVRN	WVLT	WVRN	WVTV	WVTS	WVOD	WVPM	WVRT	WVRY	WVYP		
TRACY CHAPMAN (Elektra/EEG)	15	9	34	10	31		10			6	12	5	30	12		20	17	16	16	15	16	6			24	13	18	20	6	20	9		
COUNTING CROWS (DGC/Interscope)	27	19	36	12	23			22				5	33		13	8	15	15			20	25			18	32	16	18	10	14	10		
STING (A&M/Interscope)	17	16	31		12							5	29	16	23	20	20	11			24	25			22	32	8	16	15	21	8		
WONDER BOYS SDTRACK FEAT. BOB DYLAN (Columbia/CRG)	31	19	31	5			12	5		8	7	15		25	19	17	12		14		7				18	15	30	25	7	5	23	5	
U2 (Interscope/DJMG)			30	9	32			45		8	12			25	19	17	12					10	25			15	15	24	14	7	16	5	
BEN HARPER (Virgin)	20	19	22	4	12			19					5	32		25	19	17					25			22	26	10	7	18	18		
STEELY DAN (Giant)	17	18	37	5		6	13		10	3		12	5		6	16	12		13	16	15		2		5	17		32	4		5		
NEIL YOUNG (Reprise)	19	18	21	8			11		10			4	5	9	6	13	16		10	4	7		6		12	17			7	21	6		
MELISSA ETHERIDGE (DJMG)	9	20	13	11	12									18	24	15							11		22	29			11	18			
JAYHAWKS (Columbia/CRG)	29	10	20	12					21			8	7	10		14	8	17	11			5	16		14	13	9	14	13	13	4		
DON HENLEY (Warner Bros.)			18	31					17						13	8	15					4			15	29	8	7	13	16			
PATTI SMITH (Arista)		10	10	9		9	13		17	9	12	12			8	8	12	18	16	15	18	4					8	6	19	11			
SHELBY LYNNE (Island Def Jam)	11	14	11	6			13		15	15	14	12	17				8	5			16	15		16				19	10	8			
THIRD EYE BLIND (Elektra/EEG)	20		35	5	43			42						28									9		16	13	18						
SANTANA (Arista)	45		30	2	23									43	13								9		10	20			16				
MARAH (Artemis)		9		9		6	6		19	4		12	5		12	8	4	28			16	7		10		22	18	16		8	11		
WARREN ZEVON (Artemis)	9	6	6	7		9	6		11			12	5		6	8	5	5	14	16	15	24	18		9		13		2	8			
SHANNON CURFMAN (Arista)	9	8	10	13	14									20	15	7	9						21		21	15			8				
VERTICAL HORIZON (RCA)			18	3	32			46						29								6			23	1			12	8			
EUPHORIA (Six Degrees)	17	20	15	3					8				2	16	8	7	15					18	16		25		8	5	12	5			
TRAIN (Aware/Columbia)	26		22		32									41	14										17	14			2	8			
DAVID GRAY (ATO)		6		7		9	11		16		5	12	5		16	9		12	16	15						9	13		14	10			
FIONA APPLE (Epic/Clean Slate)			13	10		9								16	7	8	15	14				20	15		15		7	13	10	5			
RED HOT CHILI PEPPERS (Warner Bros.)	15							46						29									24			14	9		12	11			
FOLK IMPLOSION (Interscope)	9		22			3	9					4	4	21	14	7		11		15	28	12			6	21	9	9	8				
LEONA NAESS (Outpost/MCA)				3									2	16	7	8	17	10				15				9	7	6	14				
MOBY (V2)		6							20						16	7	8	17	10				15				9	7	6	14			
GOMEZ (Hut/Virgin)	8	9	11	4					4				5	10	8	8	10					20	16		8			9	6	5			
THE CURE (Fiction/Elektra)		6		9					4			12			7	5	9	11				28	25			7	16	9	8	5			
PHISH (Elektra/EEG)	9	10	5						18					17	7	5	9	11							14	10	10	8	16	14			
SHIVAREE (Capitol)	10	6				6		13		4	7			15			15					18				10	8		13				
JOSH ROUSE (Slow River/Rykko)				9		3	10			7	12	5						10	16	7		12				16	4		7			4	
KENNY WAYNE SHEPHERD (Giant/Reprise)	24		12		28			46																			34		7				
COCO MONTOYA (Alligator)		7				9	7				4				7	8	15		16	7		12		14				8			4		
WHERE THE HEART IS SOUNDTRACK (RCA)	9	4							14					20	6	8	1	9	8	4	15							7		2	4		
JAMIS IAN (Windham Hill)	5					9	14		13	14	8	5		6						4	15										22		
RICHARD SHINDELL (Signature Sounds)		12		6			8			5	12	8		16			28	7	16	15											4		
JILL SOBULE (BMG Int'l)	6	10				6	7		14	9			5	8			8		6		3	12	16				8		10	4			
AIMEE MANN (Reprise)	8	4	9										8	6	8	3	10		16	7		28	10		8		11	6	7	9			
JIMMIE DALE GILMORE (Rounder)						9	15			6	4	7						17	16	7							7			9			
PETER CASE (Vanguard)		4		6		9	10		13	14	8			12			12		16	3						3					4		
BECK (DGC/Interscope)		5				6				4			5	20	7	8		8					18	16					11	6			
PAT MCGEE (Giant)	11	8							14					10		4		11				5	12		10		24	6					
ROBERT BRADLEY'S BLACKWATER SURPRISE (RCA)	11					9			22	4	12																4	7		9		2	7
LOU REED (Reprise)		6				9	11			10		8	0			7	7	5	11	4	3								5		5		
CARY PIERCE (Aware)				8		3			8									5						13			25						
CHUCK PROPHET (HighTone)				11		3	9			3		12	5	12																		5	
NINE DAYS (Epic/550 Music)				12				22	13															15		6	9	24			13		
TERRY CALLIER (Blue Thumb/Verve Music Group)						6	7					12	8																			6	
GUSTER (Sire)		6	19					11								16								16				9	9	14			

Reviews

son, due in stores May 23. Their last studio album *Yourself or Someone Like You* was hugely successful and since, lead singer Rob Thomas has nailed three Grammys for his work on *Smooth*. This new single is hooky enough for two songs. "bent" is bound to blow up at multiple formats.

—Dave Einstein

Indigenous "Little Time" (Pachyderm)

Indigenous uses the production talents of Doyle Bramhall, best known for his work with Stevie Ray Vaughn. The single "Little Time" from the album *Circle* is about as close as you come to Stevie's sound without actually being him. The rest of the songs are what set this

project apart. *Circle* acknowledges many of rock guitar's heroes, including Hendrix and Santana. It will be in stores

May 9. Pachyderm goes for radio airplay on April 17 and 18.

—Dave Einstein

Air
The Virgin Suicides (Astralwerks)
Air is the French duo of Nicolas Godin and



Jean-Benoit Dunkel. Their latest offering is the soundtrack to the new Sofia Coppola film. The album is trippy, dreamy, and largely instrumental. Exceptions include the single, "Playground Love," which features Gordon Tracks on vocals & drums and Hugo Ferran on saxophone. The result evokes a sound somewhere between Robbie Robertson's "Somewhere Down the Crazy River" and The Dark Side of the Moon.

—Jimmy Leslie



Impact DATES

(subject to change)

APRIL 24 & 25

Steve Earle "Transcendental Blues" (Artemis)

Indigenous "Little Time" (Pachyderm)

Miriam Makeba "Pata Pata 2000" (Putumayo)

MAY 2 & 3

Joseph Arthur "Chemical" (Virgin)

North Mississippi All Stars "Shake 'Em On Down" (Tone Cool)

NOTE: JAZZ AND SMOOTH JAZZ STATIONS THAT SUBMIT THEIR WEEKLY PLAYLISTS TO GAVIN VIA EMAIL SHOULD ADDRESS THOSE LISTS TO JIMMY@GAVIN.COM, EFFECTIVE MONDAY, APRIL 24.

Funky Sounds in 'da House of Jazz Radio

BY JIMMY LESLIE

The range of attitudes toward funk music by Jazz radio today runs the gamut from "We only play straight-ahead jazz," to "The funkier the better." The fact of the matter is that, while funk music is wildly popular at the clubs, it has no real place to call home on the radio. Funk crashes on the couch wherever it can. There are a few places out there on the Triple A, Urban, and College formats, but not many. Therefore, the red-headed stepchild with the funky attitude winds up either on the streets or in the house of Jazz. For every house there are different rules, and there are as many different breeds of funk as there are couches to crash on.

When it comes to knocking on the door at the house of Jazz radio today, it helps if you are not too funky for the décor, or if your face has been seen before. Several

records on today's chart are jazz records with sprinkles of funk. Dave Holland's hit *Prime Directive* and Lonnie Plaxico's diverse *Emergence* are good examples. Others are true funk records coming from the likes of legends Benny Golson and Maceo

in the morning every night taking in new sounds at the clubs. New records by Liquid Soul and Galactic incorporate hip-hop and rock to the jazz-funk aesthetic. Only edgier stations like WTJU-Charlottesville have added both.

embraced the record across the board. Check out the insightful liner notes by WCPN's Bobby Jackson. A new version of the Nat Adderley classic, "Work Song," placed third at the GAVIN Seminar Jukebox Jury in February. *That's Funky* has been



Parker. Of course, no matter how experimental or funky an artist may be, it helps tremendously if that artist used to hang with the Lord of the Manor, Miles Davis, which helps to explain Jazz radio's acceptance of John Scofield's *Bump*. While extremely funky, electric, and experimental, Sco has his own set of keys and comes and goes as he pleases. Finally, there are always those kids who have a bedroom in the house but are hardly ever seen by the neighbors since they're out until four

The past several weeks have yielded releases which represent the entire gradient of funky jazz, from straight-ahead to heavy hybrids, from legends to upstarts.

Golson started out with the Dizzy Gillespie Orchestra before he became one of the founding fathers of funk. The work he did with Horace Silver set the stage for future funkateer Maceo Parker, and others. Golson's latest on Arkadia Jazz, *That's Funky*, finds him mostly reworking the past. Jazz radio has

experiencing strong Spinincreases and at press time had jumped to #13 on the chart.

Parker's story is similar except he began as a funk player, had huge success on the Jazz charts in the early '90s with his Verve and Novus recordings, and has returned to the funkier stuff since signing up with W.A.R two years ago. With four more adds on April 13, things are starting to happen for *Dial Maceo* at

Continued on page 54



The long awaited U.S. Debut from the heiress of Bossa Nova...sure to be a summer sensation!

Bebel Gilberto

"August Day Song"
the first single from Tanto Tempo

Going For Adds
May 1st



On Your Desk Now!!



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www.sixdegreesrecords.com

Jazz						
LW	TW		Stations	Adds	SPINS	TREND
2	1	ERIC ALEXANDER - Alexander The Great (HighNote)	75	3	765	-4
5	2	PAT METHENY - Trio 99 -> 00 (Warner Bros.)	79	0	729	+40
1	3	DEE DEE BRIDGEWATER - Live At Yoshi's (GRP)	74	0	726	-50
4	4	ELIANE ELIAS - Everything I Love (Blue Note)	77	0	725	+32
3	5	KENNY BARRON - Spirit Song (Verve Music Group)	75	0	674	-83
6	6	MARK TURNER - Ballad Session (Warner Bros.)	68	0	669	+1
9	7	MARK ELF - Over the Airwaves (Jen Bay)	74	0	652	+78
7	8	TERENCE BLANCHARD - Wandering Moon (Sony Classical)	75	0	649	+1
10	9	JAMES SPAULDING - Escapade (HighNote)	68	0	552	-22
14	10	JOHN SCOFIELD - Bump (Verve Music Group)	66	1	508	+59
19	11	FLIP PHILLIPS - Swing Is The Thing (Verve Music Group)	70	1	499	+109
20	12	JOSHUA REDMAN - Beyond (Warner Bros.)	74	4	493	+108
21	13	BENNY GOLSON - That's Funky (Arkadia Jazz)	67	1	490	+106
<p>g <i>An original funkateer, Benny knows his way around the groove. Also one of the final recordings from the great Nat Adderley. That's Funky is headed for the Top Ten.</i></p>						
8	14	JACKIE McLEAN - Nature Boy (Blue Note)	57	0	460	-165
11	15	McCOY TYNER - with Stanley Clarke & Al Foster (Telarc Jazz)	60	1	457	-86
15	16	LEON LEE DORSEY - Song Of Songs (Umoja)	61	1	431	-11
26	17	NAT SIMPKINS - Cape Anne Escape (Blue Jay)	62	4	429	+84
22	18	EUGENE MASLOV - The Face of Love (Mack Avenue)	55	1	417	+43
30	19	JON JARVIS TRIO - Hear No Evil (TVT)	65	1	413	+87
18	20	MIKE LONGO - Explosion (Cap)	51	0	412	+9
29	21	DAVE HOLLAND QUINTET - Prime Directive (ECM)	61	3	410	+76
16	22	CINDY BLACKMAN - Works On Canvas (HighNote)	49	0	390	-52
24	23	DAVE DOUGLAS - Soul on Soul (RCA)	60	0	387	+38
12	24	ANN HAMPTON CALLAWAY - Easy Living (Sin-Drome)	47	0	372	-112
41	25	JONI MITCHELL - Both Sides Now (Reprise)	61	3	366	+104
27	26	ANTON SCHWARTZ - The Slow Lane (Anton Jazz)	53	0	357	+15
13	27	NICHOLAS PAYTON - Nick At Night (Verve Music Group)	48	0	354	-101
38	28	GREG OSBY - The Invisible Hand (Blue Note)	51	0	346	+51
17	29	BARBARA DENNERLEIN - Outthipped (Verve Music Group)	46	0	334	-105
33	30	JOHN PIZZARELLI - Kisses In The Rain (Telarc Jazz)	44	0	331	+23
31	31	JOHN PATITUCCI - Imprint (Concord Jazz)	45	0	327	+3
42	32	CHARLIE BYRD - For Louis (Concord Jazz)	55	2	316	+73
32	33	PETE CHRISTLIEB - For Heavens Sake (Cars)	36	0	280	-36
34	34	CARIBBEAN JAZZ PROJECT - New Horizons (Concord Jazz)	38	0	279	-21
43	35	JOHNNY HARTMAN - Songs from the Heart (Avenue/Bethlehem)	37	1	272	+41
28	36	DR. JOHN - Duke Elegant (Blue Note)	37	0	262	-73
45	37	GREGORY TARDY - The Hidden Light (J Curve)	52	1	256	+59
25	38	JIMMY GREENE - Brand New World (RCA Victor)	34	0	249	-97
D	39	GROVER WASHINGTON, JR. - Aria (Sony Classical)	40	2	240	NEW
D	40	BEATLEJAZZ - A Bite of the Apple (Zebra)	49	10	234	NEW
<p>g <i>Beatlemania hits the jazz charts! Still being added, this worthy tribute from Zebra has taken a while to get going, but should do well in the coming weeks.</i></p>						
35	41	JOHN COLTRANE - The Bethlehem Years (Avenue/Bethlehem)	33	0	227	-73
D	42	LOUIS HAYES - Quintessential Lou (TCB)	44	1	225	NEW
23	43	KURT ELLING - Live In Chicago (Blue Note)	35	0	215	-148
39	44	NEW DIRECTIONS SEXTET - New Direction (Blue Note)	32	0	207	-81
D	45	D.D. JACKSON - Anthem (RCA Victor)	42	3	205	NEW
D	46	MARC CARY - Trillium (Jazzateria)	43	2	203	NEW
D	47	MARK SHIM - Turbulent Flow (Blue Note)	43	5	189	NEW
D	48	TIERNEY SUTTON - Unsung Heroes (Telarc Jazz)	39	4	187	NEW
D	49	CLAUDIA ACUNA - Wind From the South (Verve Music Group)	54	18	179	NEW
36	50	RAY BARRETTO - Portraits In Jazz & Clave (RCA)	28	0	179	-121

GAVIN JAZZ

jazz
most
added

ROY HAYNES TRIO (39) w/ Perez & Patitucci (Verve)
CHUCHO VALDEZ (27) Live at the Village Vanguard (Blue Note)
JESSE DAVIS (27) Second Nature (Concord Jazz)
BOB DOROUGH (25) Too Much Coffee Man (Blue Note)
JIMMY BRUNO & JOE BECK (20) Polarity (Concord Jazz)

SpinCREASE

CLAUDIA ACUNA (+164)
HARRY ALLEN (+122)
GROVER WASHINGTON JR. (+114)
RICK MARGITZA (+113)
FLIP PHILLIPS (+109)

JAZZ REPORTS ACCEPTED

THURSDAYS

9 A.M.-2 P.M.

GAVIN STATION REPORTING

FAX: (415) 495-2580

EMAIL: JIMMY@GAVIN.COM

ChartBOUND

HARRY ALLEN (RCA Victor)
RICK MARGITZA (Palmetto)
M.O.F. ERIC VON ESSEN (Cryptogramophone)
EITHER ORCHESTRA (Accurate)
OSCAR PETTIFORD (Avenue Jazz)
LARRY CARLTON (W. Bros)

Funky Sounds *continued from page 53*

Jazz radio. Large Market Station of the Year KPLU is spinning it, as is WCPN. This record finds Maceo stretching out with appearances by guest artists Ani DiFranco, Prince, and James Taylor (that's right, James Taylor!). *Dial Maceo* is an immaculate recording with some terrific ballads that will play well at the house of Smooth Jazz (just down the road, it's the bungalow on the beach with the patio overlooking the ocean).

Meanwhile, Scofield's latest funk-and-rock-edged work continues to embrace the progression of what he started with 1998's *Medeski, Martin & Wood* collaboration, *A Go Go*. Still enthralled with the jam-band vibe, Sco once again enlisted the help of bassist Wood along with drummer Eric Kalb and percussionist Johnny Durkin from Deep Banana Blackout, a.k.a. "the Funk Mob." *Bump* is a smash at Jazz radio and entered the Top Ten last week.

Chicago's Liquid Soul has been declared "The funkier outfit in America" by the *San Francisco Chronicle* and "The future of funk" by the *Austin American Statesman*. Led by saxophonist Mars Williams, the band recently released its debut for Shanachie titled *Here's The Deal*. The record showcases Liquid Soul's ability to fuse funk, hip-hop, rock, R&B, and Latin seamlessly. It also continues the band's tradition of tipping their hat to legendary jazz innovators. Check out "The Diz," their tribute to Dizzy Gillespie and the live "All Blues," a unique take on the Miles classic. R&B vocalist Simone,

daughter of jazz great Nina Simone, lends a hand on "Stop by Monie's." Forget trying to label this band. Liquid Soul is the real deal and puts jazz back on the dance floor.

We first heard from New Orleans-based Galactic on the Ubiquity compilation, *Is That Jazz*. Three records later there is no definitive answer to that question, but the funk is certainly undeniable. *Late For The Future* is the band's second release on Capricorn. Like Maceo, Scofield, and Liquid Soul, Galactic garnered a huge following for their live show and have been embraced by the jam-band crowd. *Late For The Future* was recorded at Kingsway Studios, a converted 19th century mansion in the French Quarter, and the Crescent City influence can be felt throughout. Dig the second-line rhythms and baritone sax work (provided by Roger Lewis of the Dirty Dozen) on "Baker's Dozen." Galactic appears ready to take the torch from the Meters, just as soon as they're ready to hand it off. Jazz radio handed them four adds on April 13.

No matter what attitude your station holds toward funk music, you will find something that fits with one of the many fantastic releases of the past several weeks. Maybe we'll see the dawn of stations playing funk at the core of their programming. If not, funkateers new and old will continue to crash on the sofa in the house of Jazz radio. After a long night of booty shakin' in the clubs, they'll be too exhausted to care. Wynton may complain about the racket, but Miles would have given his blessing. ■

Smooth Jazz & Vocals		Stations	Adds	SPINS	TREND	
1	1	LARRY CARLTON - Fingerprints (Warner Bros.)	45	0	793	+5
2	2	DAVE KOZ - The Dance (Capitol)	43	0	782	+7
3	3	NORMAN BROWN - Celebration (Warner Bros.)	40	0	697	-37
4	4	CHRIS BOTTI - Slowing Down the World (GRP)	36	0	654	-13
7	5	BOB JAMES - Joyride (Warner Bros.)	44	0	648	+86
5	6	URBAN KNIGHTS - Urban Knights III (Narada)	42	0	643	+44
8	7	MARC ANTOINE - Universal Language (GRP)	42	0	578	+19
6	8	AL JARREAU - Tomorrow Today (GRP)	44	1	577	-19
10	9	WALTER BEASLEY - For Your Pleasure (Shanachie)	26	0	510	-23
<p>g Props to Walter and the folks at Shanachie for the amazing staying power of this record. Still in the Top Ten after 150 weeks—it's a tribute to the man and the music.</p>						
13	10	BRIAN CULBERTSON - Somethin' Bout Love (Atlantic)	39	1	499	+71
9	11	BONEY JAMES - Body Language (Warner Bros.)	29	0	463	-83
16	12	RONNY JORDAN - A Brighter Day (Blue Note)	37	0	457	+47
14	13	JOYCE COOLING - Keeping Cool (Heads Up)	39	1	451	+29
11	14	PAUL TAYLOR - Undercover (N-Coded Music)	38	0	433	0
12	15	STEELY DAN - Two Against Nature (Giant)	35	6	405	-24
19	16	MAYSA - All My Life (N-Coded Music)	33	1	390	+55
15	17	RICHARD ELLIOT - Chill Factor (Blue Note)	30	0	389	-25
18	18	KENNY G - Classics In the Key of G (Arista)	24	0	350	+10
21	19	TOM GRANT - Tune It In (Windham Hill Jazz)	29	1	310	+14
17	20	KENNY GARRETT - Simply Said (Warner Bros.)	24	0	305	-36
20	21	GERALD VEASLEY - Love Letters (Heads Up)	26	1	284	-16
22	22	KIM WATERS - One Special Moment (Shanachie)	25	0	265	-24
25	23	SAMANTHA SIVA - Identity (Genie Entertainment)	25	2	264	+7
23	24	ALEX BUGNON - As Promised (Narada)	23	0	259	-12
27	25	KIRK WHALUM - For You (Warner Bros.)	20	0	253	+2
31	26	CLUB 1600 - "Stay" (N-Coded Music)	30	2	245	+54
26	27	STEVE COLE - Stay Awhile (Bluemoon/Atlantic)	22	0	229	-26
24	28	DAVID BENOIT - Professional Dreamer (GRP)	27	9	224	-34
37	29	DOWN TO THE BONE - Urban Grooves: Album II (Internal Bass)	25	3	215	+66
<p>g Down To The Bone keeps heading up. Urban Grooves: Album II makes an eight-point jump with strong Spincrease this week.</p>						
29	30	BRIAN TARQUIN - Soft Touch (Instinct)	18	0	208	-13
40	31	JAY BECKENSTEIN - Eye Contact (Windham Hill Jazz)	26	4	206	+74
28	32	THE JAZZMASTERS f/ P. HARDCASTLE - Jazzmasters III (Hardcastle Records)	19	0	196	-52
50	33	CHRIS STANDRING - Hipsway (Instinct)	22	1	195	+100
32	34	FATBURGER - Fattburger.com (Shanachie)	20	0	193	+13
30	35	CHUCK LOEB - Listen (Shanachie)	21	5	182	-24
34	36	STEVE OLIVER - First View (Native Language)	18	0	181	+8
33	37	DWIGHT SILLS - Easy (Monarch/City Lights)	15	0	166	-9
35	38	SANTANA - Supernatural (Arista)	15	0	156	-3
36	39	PETER WHITE - Perfect Moment (Columbia/CRG)	12	0	152	+2
43	40	TOM SAVIANO - Crossings (Miramar)	15	0	150	+30
39	41	NORMAN CONNORS - Eternity (Right Stuff)	15	1	147	+14
38	42	BRIAN HUGHES - Shakin' Not Stirred (Higher Octave)	13	0	139	-5
D	43	CHIELI MINUCCI - Sweet on You (Shanachie)	16	0	121	new
D	44	EUGE GROOVE - Euge Groove (Warner Bros.)	17	4	114	new
45	45	EARL KLUGH - Peculiar Situation (Windham Hill Jazz)	11	0	111	-6
41	46	DENNY JIOSA - Among Friends (1201 Music)	11	0	109	-18
42	47	KOMBO - The Big Blast (Verve Music Group)	14	0	108	-19
D	48	GOTA - Let's Get Started (Instinct)	15	2	106	new
44	49	CRAIG CHAQUICO - Four Corners (Higher Octave)	12	0	106	-14
D	50	3RD FORCE - Force Field (Higher Octave)	13	0	104	new

GAVIN SMOOTH JAZZ & VOCALS

smooth jazz most added

- DAVID BENOIT (9) Professional Dreamer (GRP)
- STEELY DAN (6) Two Against Nature (Giant)
- CHUCK LOEB (5) Listen (Shanachie)
- JAY BECKENSTEIN (4) Eye Contact (Windham Hill)
- EUGE GROOVE (4) Euge Groove (W. Bros)

SpinCREASE

- CHRIS STANDRING (+100)
- BOB JAMES (+86)
- JAY BECKENSTEIN (+74)
- BRIAN CULBERTSON (+71)
- DOWN TO THE BONE (+66)

ChartBOUND

- 'NSYNC & GLORIA ESTEFAN (Epic)
- MARIA CAREY (Columbia/CRG)
- CORNELIUS BUMPUS (Palmetto)
- BONA FIDE (N-Coded Music)
- ALFONZO BLACKWELL (Streetlife)
- KEN NAVARRO (Positive Music)

SMOOTH JAZZ REPORTS
ACCEPTED MONDAYS
9 A.M.-2 P.M.
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Review

Chris Standring "Hip Sway" (Instinct Jazz)



Guitarist Chris Standring makes quite an impression with the release of his second full-length. The first single and title track, "Hip Sway," has deservedly received early recognition for its unique mix of contemporary jazz style with a '60s retro-soul feel. Influenced by the likes of Cannonball Adderly, Wes Montgomery, Jimmy Smith, and early-Hancock, Standring integrates himself among the musically elite and develops a style all his own. The mid-tempo track weaves a melodic flow of guitar hooks with the smooth sounds of guest Richard Elliot's tenor sax, giving listeners lots to appreciate from the first listen. —Tina Salazar

ARTIST PROFILE Euge Groove

Euge Groove is having euge success, and it's not thanks to luck.

Born in Hagerstown, Md., Steven Eugene Grove, a.k.a. Euge Groove, started playing the sax at the tender age of nine. His musical influences included his mother, who was his 2nd grade choir instructor, his music teacher who trained him strictly in classical, and various pop, urban, and country music of the time. It wasn't until he attended the University of Miami's School of Music, that he noticed his peers' deep appreciation for jazz—and that's when he discovered his own interest.

After graduation, Groove stuck close to campus to play with various bands in Miami. One in particular, Expose, helped him land a Number One A/C hit, "Seasons Change." From there he transplanted to Los Angeles where co-writing a song with Richard Elliot of Tower Of Power led to his next gig. He soon replaced Elliot, and played with the R&B ensemble for four years during which helped record *Monster On A Leash*.

Since then, Groove has lent his sound to myriad well-known musicians including Elton John, Bonnie Raitt, Joe Cocker, and Aaron Neville. He landed another Number

One A/C hit on Richard Marx's duet with Luther Vandross' "Keep Coming Back."

When Groove began work on his debut solo album, he decided to put his home mixes on MP3. The response was overwhelming: 2000 hits a day. Again, he found



himself at Number One, reigning over their jazz site for six weeks. Groove has since signed with Warner Bros., and is currently on a world tour with Tina Turner to support the eponymous album.

—Kathleen Richards

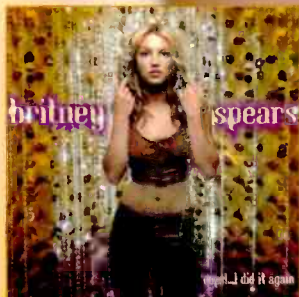
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