

THE MEDIABASE MAGAZINE

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THE MOST TRUSTED NAME IN RADIO



SPECIAL INSIDE

CSN&Y Past,
Present & Future

MUSIC

TOP 40

Garden Grows Savagely

RHYTHM CROSSOVER

Puffy, R. K. Hit Top 3

URBAN

Guy Dances Onto Chart

ALTERNATIVE

Korn Really Pops

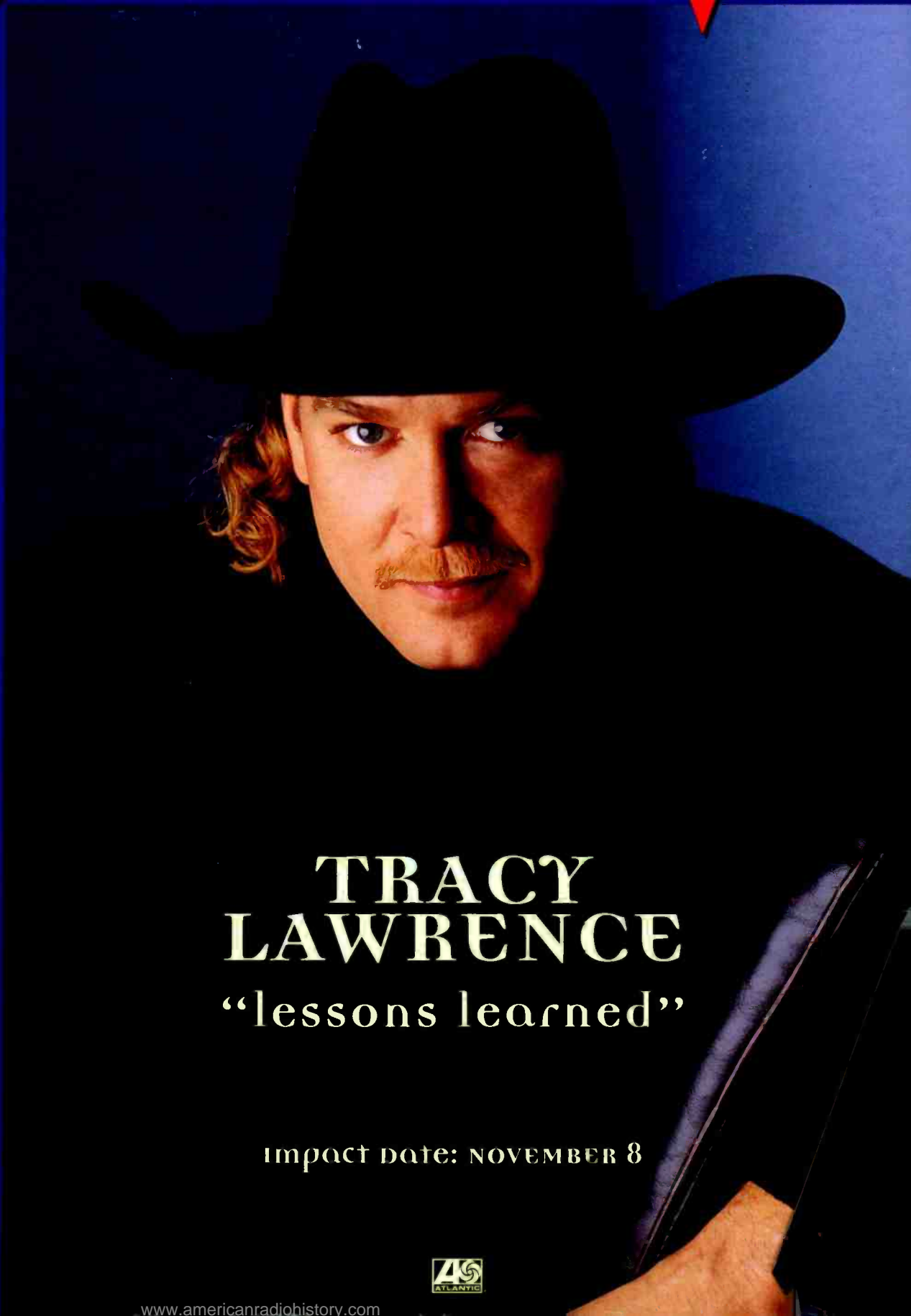
COUNTRY

Alan Jackson
Pops Into Top 20

NEWS

Radio Music Award Winners
Justice Broadens Payola Probe

Home of the **#1** Seminar in Radio
G2K in SFO—Feb. 16-19, 2000



TRACY LAWRENCE

“lessons learned”

impact date: NOVEMBER 8

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





TRACY LAWRENCE

“lessons learned”


Impact Date: NOVEMBER 8

From the forthcoming Atlantic album
LESSONS LEARNED



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AMFM Networks Promotes 4

AMFM Radio Networks President David Kantor promoted four of his key executives to the position of Sr. VP/Advertising Sales, and Martin Raab, Sr. VP/Marketing and Promotions. Pictured at a promotion cham-



Vice President. Included in the promotions are Marla Bane, Sr. VP/Operations; Karen Childress, Sr. VP/Affiliate Marketing; Rhonda Munk, Sr. VP/Advertising Sales, and Martin Raab, Sr. VP/Marketing and Promotions. Pictured at a promotion champagne celebration (l-r): David Kantor, Karen Childress, Marty Raab, Marla Bane, Rhonda Munk, and AMFM COO Ken O'Keefe.

Justice Dept. Broadens Payola Probe

The Justice Department is broadening its investigation into alleged payola practices at Fonovisa and other Latin-oriented record labels, extending its probe to urban divisions of several other major music companies.

According to a report in the *L.A. Times*, Justice attorneys are planning on prosecuting radio programmers who they say took bribes to play records on more than 80 sta-

tions. They also are looking into label practices of supplying stations with free radio concerts in exchange for airplay, as well as paying millions of dollars annually to promoters who exchange goods and services for radio exposure.

Federal law prohibits radio stations from taking anything of value in exchange for playing records without disclosing the payment to listeners.

Rapper

"I'm bitter. There was nothing I wouldn't do for my teammates. I felt that we bonded as brothers. But in the end, nobody stepped up and told the truth."

—RAPPER MASTER P (PERCY MILLER)

VENTING AFTER BEING CUT FROM THE NBA'S TORONTO RAPTORS



Raptor

"That's life...who cares? We weren't the ones who cut him. He's going to continue making records and we're going to continue playing basketball."

—RAPTORS VETERAN CHARLES OAKLEY, COMMENTING ON MASTER P'S DEPARTURE

Rapport

"I think he's hurt. The truth is, he's like 60 percent of NBA players who think they're better than they are."

—RAPTORS COACH BUTCH CARTER, SPARED OF MASTER P'S POINTED BARBS

Goo Goo Dolls Take Top Prize At WB Radio Music Awards

In the end a good time was had by all. The WB Radio Music Awards live telecast was a stellar show, packed with over two dozen top performers and presenters, cutting across all formats. The only low point of the evening was offered up by WKQX-Chicago's Mancow who, with his profane remarks (unbleeped on both coasts), reportedly earned himself a lifetime ban from the WB.



For the record, here are the winners of the WB Radio Music Awards:

- **SONG OF THE YEAR: Top 40 & A/C**—Goo Goo Dolls, "Iris"
- **ARTIST OF THE YEAR: Urban**—Lauryn Hill
- **ARTIST OF THE YEAR: Alternative**—Smash Mouth
- **ARTIST OF THE YEAR: Country**—Dixie Chicks
- **PARENTS JUST DON'T UNDERSTAND**—Limp Bizkit
- **FAVORITE HOOK-UP SONG**—Edwin McCain, "I'll Be"
- **FAVORITE CAR JAM**—Jay-Z, "Can I Get A"
- **AIR PERSONALITY OF THE YEAR**—Kidd Kraddick, KHKS-Dallas

Additionally, rock & roll legend David Bowie was presented with...what else...the Rock & Roll Legend Award.

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RealNetworks to Stop Spying on Jukebox Users



Were jukebox users shagged?

Seattle-based RealNetworks has apologized for using the audio software of its RealJukebox system to collect personal data about the music preferences of its 12 million users.

A security expert in Massachusetts reportedly discovered that RealNetworks used the software program to collect information about which CDs its users listened to, how many songs they copied, and computer serial numbers that could identify them to marketing companies. RealNetworks maintains that it never stored such information or made it

available to outside firms.

RealNetwork chief executive Rob Glaser did concede, however, that the company "made a mistake" and "was not clear enough" to its customers about what kind of data the software could generate and transmit. He also announced that RealNetworks would provide a "patch" that users could install to block the tracking technology.

Kathie Lee Extends Olive Branch to Stern

Kathie Lee Gifford, often a victim of Howard Stern's on-air barbs, reportedly sent the shock jock a note commiserating with him about his marital woes.

"It's a really nice note," Stern told his audience last week. "It's very religious, with references to the Lord. It's like I'm her Pontius Pilate, her Mary Magdalene, her whore, her test in life."

The note reportedly was delivered by Gifford's TV co-host, Regis Philbin, who lives in Stern's building.

FRIENDS OF RADIO

BY ANNETTE M. LAI

Pete Scaturro

Composer/Producer

Recent credits: Composer of the theme for the ABC's Emmy Award-winning series *The Practice*. Also produced tracks for the new Buckethead album, *Monsters & Robots* on Cyber Octave.

Hometown: Huntington, N.Y.

What radio stations did you grow up listening to? Mostly pop radio like KFRC.

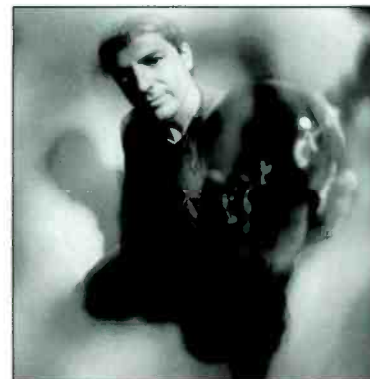
What radio stations do you listen to now? KIIS and STAR.

What's the biggest challenge you face when writing a TV theme song? Writing something that captures the mood of the show in a unique way.

Who is your favorite character on *The Practice*? George, the killer nun; he reminds me of high school.

What was the last record you went out of your way to listen to and why? The Chemical Brothers' *Surrender* because I heard that the album had more of a pop influence.

What's a song you wish you'd written



and why? "Happy Birthday" because it's hard to write something that everyone can like.

Any projects currently in the works that you can tell us about? I've been working with a pop band called Sci-Fi Lullaby who just finished playing on the Alanis Morissette & Tori Amos tour. I produced their first album and have been working on some new songs with them.

Who is an artist you'd really like to work with someday?

I'd like to make an experimental/psychedelic pop album with Madonna.

Proudest career achievement so far: Surviving.

Future ambitions: To write hip television music and continue to produce records.

#293

You've seen them on Leno, Donny & Marie, & The View

Now See
THE BACON BROTHERS
IN MACY'S THANKSGIVING
PARADE! (11/25/99 on NBC)



Rosie 1/12/99

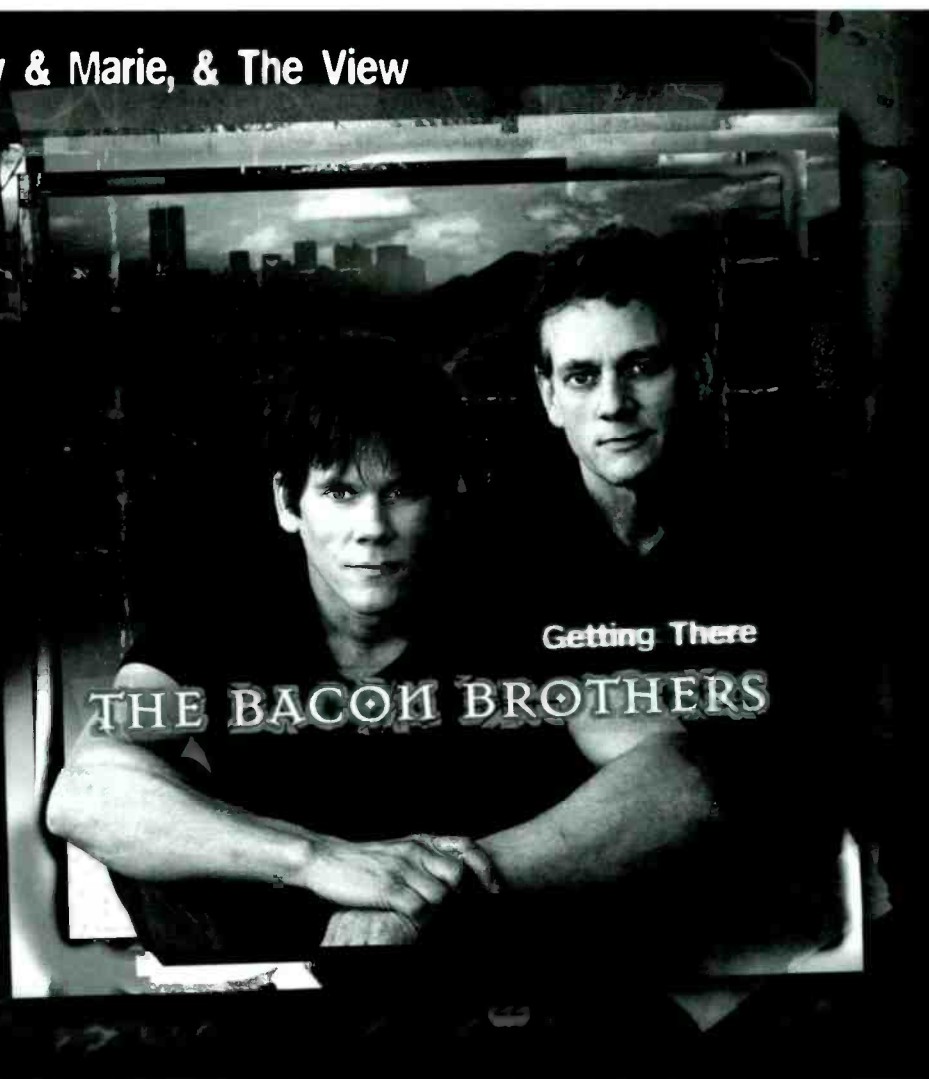
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SIX TOP MORNING PERSONALITIES AGREE ON JUST ONE THING... The Shipper Report

"Mark has been our #1 writer at PLJ for the past nine years, and there's only one reason for that; he's the best there is."



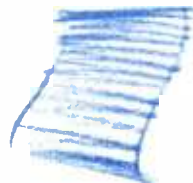
Scott Shannon
& Todd Pettengill
WPLJ-FM/New York

"It's the first thing I read in the morning. I won't start my show without it. We love the way it's written."



Rick Dees
KISS-FM/Los Angeles

"Finally, a service that writes the way disc jockeys would like to talk. With hilarious punchlines and concise material - The Shipper Report is just plain great!"



Gary Bryan
KJR/Seattle

"I first heard about Monica Lewinsky and a dress and the President of the United States from Mark Shipper... I was able to talk about it before anybody else. It's the only show prep that I use. I love it."



Dave Rickards
of Dave, Shelly and Chainsaw
KGB/San Diego

"The Shipper Report information is so fresh and new that no one's heard yet... it's a must-have for our morning show."



Bob McLaughlin
WDVE/Pittsburgh



Tina Malave
Y100/Miami

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R E P O R T

"On Location"

BY PAIGE NIENABER

To be an effective communicator you need to be tapped into the vibe. Plugged in to what's happening. That can be a difficult challenge when you're locked in a near-hermetically sealed room—often with no windows—your only line of communication a request line.

This is one of the reasons I've always enjoyed taking the station out into the community to let the jocks do their shifts. I'm not talking about remotes, which are nothing more than sold breaks, but letting the mid-day announcer go out and broadcast from a park the first nice day of spring. Or having the morning show live from a mall the day after Thanksgiving. No walls or barriers. Just free-flowing communication.

In the '80s, entities such as theme parks, TV programs, and awards shows discovered that for the cost of a couple hotel rooms and some off-peak airfares, they could get four-hour commercials on radio stations by flying in the morning team to do an on-location show. And after being cooped up in a studio for months on end, who could blame the announcers for embracing the concept and throwing their regular program aside, turning the content over to the people who were hosting the broadcast. What they forget is that the people at home, trying to pour coffee through squinted, sleep-deprived eyes, don't care that the park has a new Mexican restaurant opening next fall. Or even worse, having to sit through an eight-minute interview with some college student wearing a costume of that park's signature character which not one listener can see.

In 1987 the station I was at in Minneapolis sent the morning show and 25 pairs of winners to Hawaii for a week-long broadcast. Over 100,000 post cards were sent in from people trying to win their way aboard the trip. The contesting element was outstanding, but once the actual five-day broadcast began, it quickly lost steam. The audio quality was not what had been hoped for, and who in Minneapolis, in mid-February, wants to sit in their

frozen car waiting for it to heat up while listening to the lucky winners frolicking in Hawaii. As one of the staff left behind, I can attest to the bitterness factor.

So how do you pull off on-location broadcasts without blowing off the people at home? KQRS in Minneapolis just this past week did one of the better jobs I've heard, when Tom Bernard and his morning show partners did Thursday and Friday live from the Battle Bar at Treasure Island Casino in Las Vegas. It was successful for several reasons. First, it sounded good. No feedback, reverb, or static. Second, they brought a load of winners and offered the option for people to buy their way onto the junket. And third, and perhaps most importantly, they didn't throw away what has made them a monolith in this market: they did their regular show, albeit with live listener interaction and some Vegas twists. It was their regular, ratings-dominating show. Just from a different locale for a couple mornings.

Erik Powers is the program director at KUBE 93 in Seattle and was in Vegas the same week, broadcasting from the Radio Music Awards. "It's a decision you have to make. When does this stop having value to the listeners?" asks Powers. "We packaged it and promoted it so that it was KUBE-esque. You have to say 'no' sometimes and we did, turning down some no-name artists they wanted us to air so we could get the real stars that the people in Seattle were hungry to hear. With

some of these trip broadcasts they become 24-hour infomercials and we're *real* careful about not letting that occur."

Getting as many of your listeners to wherever the broadcast is, is key. And giving away additional trips *during* the broadcast gives it even more listener value. "I don't send jocks off to do awards shows," says Russ Allen, the PD at WJHM/102 Jamz in Orlando. "When we do shows from the local attractions, I try to get listeners on the rides and give 'reviews.' That way it's a listener describing it and not somebody who is paid to say nice things."

Mike Marino is OM at Q-102 in Cincinnati and he concurs with Russ. "Most of these live broadcasts suck. We've had a 'plane full' of listeners go with the morning show so the entire audience doesn't feel left out. Having a listener act as a reporter and send back updates helps break down the wall of 'who really cares?'" says Mike.

I'm the first person in line when they hand out vacation time, but it's critical that these little junkets, which provide us with "away time" from the insanity of radio, have some benefit for the listeners. If not, then you run the risk of airing a four-hour commercial, and no one wins when you do that. ■

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WEBSITE OF THE WEEK

THE BEAST WITH TWO TAILS

Learn the legend behind the movie.

Get your 92 Free card to win!

Make sure you have a 92 Free Card Locked today right after Howard, and again at 2:30pm, 5:30pm and 7:30pm to win tickets to the SOLD OUT Notch performance with 12 Local Orchestra at Madison Square Garden on the 3rd ONLY if you have a K-Stack 92 Free Card. Need a 92 Free Card? Log On and Click the 92 Free Card.

5:15 PM: Make sure to see the Video of "Stone Temple Pilots' Down!"

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Urban Slim

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What are diarykeepers writing about stations in my market?

A mini-focus group of real diarykeepers right on your PC. See what listeners are saying in their diary about you and the competition!

When listeners leave a station, what stations do they go to?

See what stations your drive time audience listens to during midday.

How are stations trending by specific age?

Track how many diaries and quarter-hours your station has by specific age.

How’s my station trending hour by hour?

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

How often do my listeners tune in and how long do they stay?

Breaks down Time Spent Listening by occasions and TSL per occasion.

How are my 100+ Quarter-Hour diaries trending?

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

When I’m P1, who’s P2?

See whom you should be trying to pull listeners from.

When I’m P2, who’s P1?

See whom your listeners prefer over you.

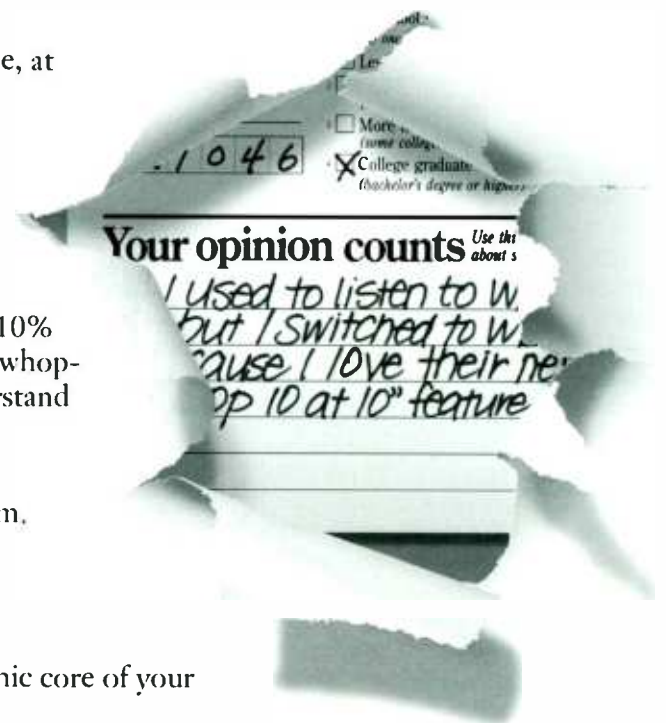
What age range accounts for most of my audience?

Find out what age range defines the true demographic core of your station.

What are the residential and workplace zips of my (Total or P1-P4+) listeners?

Find out where your listeners live for better marketing and promotion results.

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



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Top40/Rhythm

PROGRAMMING:

- **WMME** (92 Moose)-Augusta, Maine PD **Dan Mason** (yes, the son of CBS honcho **Dan Mason**), is being treated for whiplash as a result of his sudden leap from market #248 to #24. Mason the younger will now be working directly against dad's company as the new PD of Clear Channel Top 40 **WAKS** (Kiss 104.9).
- As promised, new Mediabase Top 40 **WYAP** (95.5 the Beat)-Atlanta changes call letters to the more Beat-like **WBTS**.

PEOPLE:

- **KYLD**-San Francisco's controversial *Doghouse* morning show inks its first affiliate: AMFM sister **KGGI**-Riverside. "It'll feel like an explosion to the listeners in this market," says PD **Mark Feather**, who adds, "We just installed a new bank of phones specifically dedicated to complaint calls...just kidding."
- **Jimi Jamm**, most recently MD of **WDRQ**-Detroit, resurfaces in afternoons at **WKCI** (KC101)-New Haven, replacing **Michael Maze**, now at **WIOQ**-Philly. Morning host **Glenn Beck** may also be leaving to pursue a talk radio career. Insurance tapes to PD **Kelly Nash**, 495 Benham St., Hamden, CT 06514.
- Changes in the promotions department @ **WHTZ** (Z100)-New York, as longtime director of marketing and advertising **Theresa Beyer** "will be moving out of the Z100 day-to-day and will be involved with cluster activities," says OM **Kid Kelly**. Concurrently, **Darren Pfeiffer** is upped from promotions manager to promotions director.
- Former **WDCG** (G105)-Raleigh PD **Kip Taylor** is reunited with former radio partner **Stacy Cantrell** at **mp3radio.com** in Atlanta. Cantrell will spearhead content design while Taylor will be overseeing several formats.
- **WPST**-Trenton appoints midday personality **Gabrielle Vaughn** to the newly created position of assistant music director.

GIGS:

- **Z100**-New York has a couple of primo openings: marketing director and a Webmaster or mistress. "We need someone proficient in HTML, knowledgeable in art and graphics, who totally understands pop music culture, and can enhance the Z100 brand using the Web as a platform...radio programming experience a plus," says OM **Kid Kelly**. "If you like to sleep in, don't apply...if you like a nice, normal, 40-hour week, don't apply." Packages to Kelly, c/o Z100, 101 Hudson St., 36th Floor, Jersey City, NJ 07302.

AVAILABLE:

- Former **KGGI**-Riverside co-host **Shannon** is available for her next gig. **KGGI** PD **Mark Feather**: "Anyone looking for a solid, multi-format female talent should call **Shannon** @ (909) 394-7708. And just so you know: her husband works for the L.A.P.D., so please, no prank calls."
- Veteran programmer **Bill Cahill** (Star 94-Atlanta, G105-Raleigh, WAPE-Jacksonville, B94-Pittsburgh, etc.) exits **WFOX**-Atlanta after six years "and the station's highest Book in two years," he adds. Cahill is available now @ (770) 977-0708 or by email at **cahillbill@aol.com**.

Head 2 Head in SF: Always Too Close For Comfort



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

glaring example of what *not* to do. Both stations, programmed by two extremely independent PDs and manned by fiercely loyal staffs—neither of whom will give an inch to the other—have continued uncomfortably to overlap, often to the point of pain. These two stations may share an elevator, a parking structure, an owner, and more than a few song titles, but that's about it. Philosophically, they're worlds apart.

TOP 10 MOST-PLAYED SONGS OCTOBER 23-30

KMEL
PD: JOEY ARBAGEY
MD: GLENN AURE
OWNER: AMFM

SUMMER (12+): 3.5

ARTIST	TITLE	TW	LW
Q-TIP	Vivrant Thing	66	68
SNOOP DOGG/XZIBIT	B-Please	64	67
OL' DIRTY BASTARD	Got Your Money	62	67
B.G.	Bling Bling	60	71
DONELL JONES	U Know What's Up	60	61
BLAQUE	Bring It All to Me	57	60
ICE CUBE	You Can Do It	55	49
BEATNUTS	Watch Out Now	54	53
SANTANA	Maria Maria	53	44
PUFF DADDY/R. KELLY	Satisfy You	49	62

KYLD
PD: MICHAEL MARTIN
MD: JAZZY JIM ARCHER
OWNER: AMFM

SUMMER (12+): 3.9

ARTIST	TITLE	TW	LW
SNOOP DOGG/XZIBIT	B-Please	68	68
SANTANA	Maria Maria	60	58
JUVENILE	Back That Azz Up	59	54
Q-TIP	Vivrant Thing	56	49
B.G.	Bling Bling	56	48
OL' DIRTY BASTARD	Got Your Money	53	29
BLAQUE	Bring It All to Me	48	56
INNERLUDE	Your Smile	43	41
LIL' TROY	Wanna Be a Baller	41	57
JAY Z	Girls Best Friend	41	42

TOP 10 SONGS BY PLAY INCREASE OCTOBER 23-30

KMEL

Artist	Title	TW	LW	Move
D'ANGELO/REDMAN/METH	Left & Right	31	10	+21
MONTELL JORDAN	Get It On Tonight	35	16	+19
MISSY ELLIOTT	Hot Boyz	16	2	+14
L. HILL/B. MARLEY	Turn Your Lights...	27	15	+12
AFKAP	The Greatest Romance Ever Sold	20	9	+11
E-40	Bailin' With My Homies	38	28	+10
SANTANA	Maria Maria	53	44	+9
DR. DRE	Still D-R-E	49	40	+9
TASH	Rap Life	26	17	+9
SOLE	4, 5, 6	43	36	+7

KYLD

Artist	Title	TW	LW	Move
OL' DIRTY BASTARD	Got Your Money	69	34	+35
DR. DRE	Still D-R-E	52	18	+34
B.G.	Bling Bling	63	39	+24
ANGELINA	Tears Are Falling	31	9	+22
DESTINY'S CHILD	Bug a Boo	39	20	+19
Q-TIP	Vivrant Thing 64	48	16	+17
MOBY	Body Rock	19	8	+11
IMX	Stay the Night	24	14	+10
L. HILL/B. MARLEY	Turn Your Lights...	11	2	+9
112	Anywhere	9	0	+9

AVERAGE SONGS PER HOUR BY DAYPART MONITORED THURSDAY, OCTOBER 28

KMEL

DAYPART	TOTAL SONGS PLAYED	AVERAGE SONGS PER HOUR
Overnight	83	14
Mornings	24	6
Middays	62	12
Afternoons	50	13
Nights	20	10
Overall	239	11

KYLD

DAYPART	TOTAL SONGS PLAYED	AVERAGE SONGS PER HOUR
Overnights	74	12
Mornings	8	2
Middays	69	14
Afternoons	52	13
Nights	63	13
Overall	266	11

ALL QUANTITATIVE INFORMATION LISTED IS COURTESY OF MEDIABASE 24/7

GavinTOP40		SPINS				
LW	TW		TW	LW	Trend	SPINS
2	1	SANTANA - Smooth (Arista)	6606	6617	-11	107
1	2	LOU BEGA - Mambo #5 (RCA)	6530	6746	-216	106
3	3	TLC - Unpretty (LaFace/Arista)	4909	5060	-151	98
4	4	BRITNEY SPEARS - (You Drive Me) Crazy (Jive)	4860	4927	-67	102
5	5	BACKSTREET BOYS - Larger Than Life (Jive)	4250	4274	-24	102
8	6	JENNIFER LOPEZ - Waiting For Tonight (Epic/WORK)	3858	3619	+239	97
6	7	CHRISTINA AGUILERA - Genie In A Bottle (RCA)	3830	4208	-378	101
13	8	BRIAN MCKNIGHT - Back At One (Motown)	3590	3004	+586	
<p>G Simply put: a monster. 124 big-ass spins @ WTCF-Saginaw; 101 @ WBTS-Atlanta; researching and requesting through the roof everywhere.</p>						
9	9	702 - Where My Girls At (Motown)	3364	3396	-32	77
16	10	SAVAGE GARDEN - I Knew I Loved You (Columbia/CRG)	3280	2587	+693	98
12	11	MARC ANTHONY - I Need To Know (Columbia/CRG)	3268	3051	+217	89
11	12	RED HOT CHILI PEPPERS - Scar Tissue (Warner Bros.)	3072	3201	-129	81
10	13	98° - I Do (Cherish You) (Universal)	2991	3335	-344	87
23	14	WILL SMITH - Will 2K (TrackMasters/Columbia/CRG)	2651	1996	+655	88
15	15	TAL BACHMAN - She's So High (Columbia/CRG)	2630	2751	-121	86
19	16	SMASH MOUTH - Then The Morning Comes (Interscope)	2473	2263	+210	91
20	17	TRAIN - Meet Virginia (Aware/Columbia)	2460	2215	+245	76
14	18	SIXPENCE NONE THE RICHER - There She Goes (Squint/EEG)	2457	2905	-448	79
17	19	GOO GOO DOLLS - Black Balloon (Warner Bros.)	2276	2538	-262	64
18	20	SHANIA TWAIN - Man! I Feel Like A Woman! (IDJMG)	2233	2495	-262	74
22	21	MARIAH CAREY - Heartbreaker (Columbia/CRG)	2137	2009	+128	63
24	22	JESSICA SIMPSON - I Wanna Love You Forever (Columbia/CRG)	1737	1549	+188	74
26	23	BLINK 182 - What's My Age Again (Cargo/MCA)	1397	1455	-58	58
30	24	WHITNEY HOUSTON - My Love Is Your Love (Arista)	1357	848	+509	67
27	25	ROBBIE WILLIAMS - Angels (Capitol)	1354	1348	+6	66
25	26	MANDY MOORE - Candy (Epic/550 Music)	1312	1470	-158	67
21	27	RICKY MARTIN - She's All I Ever Had (C2/CRG)	1305	2022	-717	55
D	28	RICKY MARTIN - Shake Your Bon-Bon (C2/CRG)	1123	—	new	56
<p>G Think this Martin kid has a future? Bon-Bons shaking to the tune of 40 spins @ KZZU-Spokane, WSNX-Grand Rapids; 39 @ WKIE-Chicago and KBFM-McAllen.</p>						
34	29	COUNTING CROWS - Hanginaround (DGC/Interscope)	1041	683	+358	52
29	30	BLAQUE - Bring It All To Me feat. 'N SYNC (TrackMasters/Columbia/CRG)	1024	855	+169	37
36	31	CELINE DION - That's The Way It Is (Epic/550 Music)	1022	603	+419	55
31	32	LFO - Girl On TV (Arista)	1002	826	+176	52
28	33	MELISSA ETHERIDGE - Angels Would Fall (IDJMG)	960	1223	-263	50
33	34	KID ROCK - Cowboy (Lava/Atlantic)	856	776	+80	51
D	35	ENRIQUE IGLESIAS - The Rhythm Divine (Interscope)	744	—	new	45
32	36	'N SYNC - Music Of My Heart feat. GLORIA ESTEFAN (Epic)	557	783	-226	27
38	37	JUVENILE - Back that Azz Up (Cash Money/Universal)	492	444	+48	24
D	38	BLESSID UNION - Standing At The Edge Of The.. (Push/V2)	490	—	new	31
D	39	CHRISTINA AGUILERA - What A Girl Wants (RCA)	477	—	new	23
37	40	SHAGGY - Hope (MCA)	465	592	-127	30

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

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

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

HyperACTIVE	SPINS	TREND
RICKY MARTIN - Shake Your Bon-Bon (C2/CRG)	1123	+781
SAVAGE GARDEN - I Knew I Loved You (Columbia/CRG)	3280	+693
WILL SMITH - Will 2K (TrackMasters/Columbia/CRG)	2651	+655
BRIAN MCKNIGHT - Back At One (Motown)	3590	+586
ENRIQUE IGLESIAS - The Rhythm Divine (Interscope)	744	+548
WHITNEY HOUSTON - My Love Is Your Love (Arista)	1357	+509
CELINE DION - That's The Way It Is (Epic/550 Music)	1022	+419
COUNTING CROWS - Hanginaround (DGC/Interscope)	1041	+358
TRAIN - Meet Virginia (Aware/Columbia)	2460	+245
JENNIFER LOPEZ - Waiting For Tonight (Epic/WORK)	3858	+239
CHRISTINA AGUILERA - What A Girl Wants (RCA)	477	+232
'N SYNC - Somewhere, Someday (BLANK LABEL)	230	+230
MARC ANTHONY - I Need To Know (Columbia/CRG)	3268	+217
SMASH MOUTH - Then The Morning Comes (Interscope)	2473	+210
JESSICA SIMPSON - I Wanna Love You Forever (Columbia/CRG)	1737	+188
LFO - Girl On TV (Arista)	1002	+176
BLAQUE feat. 'N SYNC - Bring It All To Me (TrackMasters/Columbia/CRG)	1024	+169
MARIAH CAREY - Heartbreaker (Columbia/CRG)	2137	+128
BLESSID UNION - Standing At The Edge Of The.. (Push/V2)	490	+127
VITAMIN C - Me, Myself And I (Elektra/EEG)	311	+121

Top40 CHARTBOUND	SPINS
CHRIS PEREZ BAND - Best I Can (Hollywood)	442
STROKE 9 - Little Black Backpack (Universal)	441
DJ RAP - Good To Be Alive (Higher Ground/C2/CRG)	407
PUFF DADDY - Satisfy You feat. R. KELLY (Bad Boy/Arista)	396
BETH HART BAND - L.A. Song (143/Lava/Atlantic)	371
THISWAY - Crawl (Reprise)	329
AMBER - Sexual (Tommy Boy)	320
VITAMIN C - Me, Myself And I (Elektra/EEG)	311
M2M - Don't Say You Love Me (Atlantic)	306
RENO - I Think I Know (Curb)	297
TONIC - You Wanted More (Universal)	269
JIMMIE'S CHICKEN SHACK - Do Right (IDJMG)	263
NU FLAVOR - Sprung (Reprise)	257
YOUNGSTOWN - I'll Be Your Everything (Hollywood)	240
'N SYNC - Somewhere, Someday (RCA)	230
BELLE PEREZ - Hello World (Priority)	216
LIL' TROY - Wanna Be A Baller (Republic/Universal)	193
BLINK 182 - All The Small Things (MCA)	183
AFKAP - The Greatest Romance Ever Sold (Arista)	180
DESTINY'S CHILD - Bug A Boo (Columbia/CRG)	176

Top40 RECURRENTS	SPINS
LEN - Steal My Sunshine (Epic/WORK)	5075
SUGAR RAY - Someday (Lava/Atlantic)	3682
SMASH MOUTH - All Star (Interscope)	2820
LENNY KRAVITZ - A merican Woman (Virgin/Maverick)	2324
JENNIFER LOPEZ - f You Had My Love (Epic/WORK)	1533
PEARL JAM - Last K'ss (Epic)	1500
BLESSID UNION OF SOULS - Hey Leonardo (She Likes Me...) (Push/V2)	1431
CITIZEN KING - Better Days (& The Bottom...) (Warner Bros.)	1425
ENRIQUE IGLESIAS - Bailamos (Overbrook Music/Interscope)	1416
FASTBALL - Out Of My Head (Hollywood)	1357

RhythmCROSSOVER		SPINS				
LW	TW		TW	LW	Trend	SPINS
1	1	BRIAN MCKNIGHT - Back At One (Motown)	2322	2386	-64	43
2	2	JUVENILE - Back that Azz Up (Cash Money/Universal)	2308	2351	-43	46
5	3	PUFF DADDY - Satisfy You feat. R. KELLY (Bad Boy/Arista)	2125	1991	+134	45
3	4	BLAQUE - Bring It All To Me feat. 'N SYNC (TrackMasters/Columbia/CRG)	2077	2068	+9	41
6	5	EVE - Gotta Man (Interscope)	1871	1799	+72	47
4	6	MARIAH CAREY - Heartbreaker (Columbia/CRG)	1850	2027	-177	37
8	7	DESTINY'S CHILD - Bug A Boo (Columbia/CRG)	1821	1747	+74	44
10	8	B.G. - Bling Bling (Cash Money/Universal)	1734	1616	+118	42
7	9	LOU BEGA - Mambo #5 (RCA)	1633	1779	-146	31
9	10	CHRISTINA AGUILERA - Genie In A Bottle (RCA)	1515	1725	-210	37
12	11	Q-TIP - Vivrant Thing (Violator/IDJMG)	1393	1533	-140	41
11	12	702 - Where My Girls At (Motown)	1387	1540	-153	43
15	13	IMX - Stay The Night (Silas/MCA)	1163	1057	+106	32
13	14	LIL' TROY - Wanna Be A Baller (Republic/Universal)	1154	1213	-59	35
17	15	OL' DIRTY BASTARD - Got Your Money (Elektra/EEG)	1092	978	+114	35
<p>g As much fun to say it as it is to play it...An increase of 43-69 spins @ KYLD-San Francisco; up 8-36 spins @ KSFM-Sacramento, and 70 @ Power 106-LA.</p>						
14	16	BRITNEY SPEARS - (You Drive Me) Crazy (Jive)	1029	1168	-139	24
19	17	JENNIFER LOPEZ - Waiting For Tonight (Epic/WORK)	1028	935	+93	28
16	18	WILL SMITH - Will 2K (TrackMasters/Columbia/CRG)	1024	1038	-14	33
21	19	SANTANA - Maria Maria (Arista)	969	900	+69	26
20	20	WARREN G. - I Want It All (Restless)	938	927	+11	31
23	21	SNOOP DOGG - B PLEASE (No Limit/Priority)	925	851	+74	26
18	22	JAY-Z - Girls' Best Friend (Epic)	849	966	-117	30
22	23	TLC - Unpretty (LaFace/Arista)	828	882	-54	28
25	24	MONTELL JORDAN - Tonight (IDJMG)	765	746	+19	34
24	25	98° - I Do (Cherish You) (Universal)	667	812	-145	21
33	26	L. HILL/B. MARLEY - Turn Your Lights Down Low (Columbia/Sony)	655	526	+129	18
26	27	RUFF RYDERS - What Ya Want (Interscope)	623	683	-60	31
31	28	DONELL JONES - U Know What's Up (LaFace/Arista)	619	545	+74	24
36	29	LIMP BIZKIT - N 2 Gether Now (Flip/Interscope)	617	445	+172	25
27	30	WHITNEY HOUSTON - My Love Is Your Love (Arista)	616	628	-12	25
32	31	ERIC BENET - Spend My Life With You (Warner Bros.)	567	530	+37	25
34	32	IDEAL - Get The Hell On(Get Gone) (Virgin)	556	486	+70	18
30	33	DR. DRE - Still D.R.E (Interscope)	549	565	-16	26
28	34	BACKSTREET BOYS - Larger Than Life (Jive)	501	592	-91	17
29	35	BEATNUTS - Watch Out Now (Loud)	496	583	-87	20
35	36	MARC ANTHONY - I Need To Know (Columbia/CRG)	491	450	+41	14
38	37	SOLE' - 4, 5, 6 (DreamWorks)	480	374	+106	15
D	38	KELIS - Caught Out There (Virgin)	426	—	new	22
40	39	ICE CUBE - You Can Do It (Priority)	417	331	+86	20
D	40	SISQO - Gotta Get It (IDJMG)	409	—	new	20
<p>g #1 most HyperActive status puts Sisqo right on the chart...Honolulu loves it: KIKI has 52 spins, KQMQ checks in with 45 this week. Hot 97-New York is in for 36.</p>						


HyperACTIVE	SPINS	TREND
SISQO - Gotta Get It (IDJMG)	409	+186
LIMP BIZKIT - N 2 Gether Now (Flip/Interscope)	617	+172
ENRIQUE IGLESIAS - The Rhythm Divine (Interscope)	236	+143
PUFF DADDY - Satisfy You feat. R. KELLY (Bad Boy/Arista)	2125	+134
L. HILL/B. MARLEY - Turn Your Lights Down Low (Columbia/Sony)	655	+129
B.G. - Bling Bling (Cash Money/Universal)	1734	+118
K-CI & JOJO - Girl (MCA)	397	+117
OL' DIRTY BASTARD - Got Your Money (Elektra/EEG)	1092	+114
SOLE' - 4, 5, 6 (DreamWorks)	480	+106

R/C CHARTBOUND	SPINS
K-CI & JOJO - Girl (MCA)	397
THE NOTORIOUS B.I.G - Dead Wrong (Bad Boy/Arista)	327
RICKY MARTIN - Shake Your Bon-Bon (C2/CRG)	283
KEVIN EDMONDS - 24/7 (RCA)	282
SANTANA - Smooth (Arista)	282
JESSICA SIMPSON - I Wanna Love You Forever (Columbia/CRG)	277
HOT BOYS - We On Fire (Cash Money/Universal)	237
ENRIQUE IGLESIAS - The Rhythm Divine (Interscope)	236
MARC NELSON - 15 Minutes (Columbia/CRG)	231
SAVAGE GARDEN - I Knew I Loved You (Columbia/CRG)	226
NAUGHTY BY NATURE - Holiday (Arista)	221
KRAZIE BONE - Paper (Relativity)	221
LIL' WAYNE - Tha Block Is Hot (Cash Money/Universal)	212
MARY J. BLIGE - Deep Inside (MCA)	201
AFKAP - The Greatest Romance Ever Sold (Arista)	200
TRACIE SPENCER - Still In My Heart (Capitol)	182
BOOMTANG BOYS - Squeeze Toy (Virgin)	179
ONE VOICE - When You Think About Us (Kamakazie)	176
AMBER - Sexual (Tommy Boy)	137
E-40 - Ballin' With My Homies (Sic Wid It/Jive)	131

SnapSHOTS

Stuff We Like:
 "We love the new **Christina Aguilera**, and all I have to say about **Lou Bega's** 'Tricky Tricky' is, 'Shake your booty booty.'" —**Kid Kelly**, OM, **Z100**-New York
 "The **Bosson** record is unbelievable...it's so good, it's frightening."
 —**Mark Feather**, PD, **KGGI**-Riverside
 "We picked up 'Blue' by **Eiffel 65** as import from London—it's now #1 phones by a landslide." —**Jon McDaniel**, PD, **KNHC** (C89.5)-Seattle

Notable Quotage:
 "If it *were* a book promotion, it would be a Spring Book promotion."
 —Arbitron's **Bob Michaels** to those skeptics who believe **Howard Stern's** recent separation announcement is a hoax.
 "We just installed a new bank of phones specifically dedicated to complaint calls."
 —**KGGI**-Riverside PD **Mark Feather** on his controversial new syndicated morning show, **KYLD**-San Francisco's *Doghouse*.
 "We're #2 behind the Country station because we refuse to play 'hick-hop.'"
 —**Scooter B. Stevens**, PD, **KQBT** (the Beat)-Austin.
 "I kissed **Leif Garrett**...on the lips...when I was 12." —True confession from **KUBE**-Seattle OM **Shellie Hart**.

Mediabase Update:

 • G2 reporter **KCHQ** (Channel 105.1)-Albuquerque is now up and monitored on the Mediabase Mainstream Hit panel.
 • Effective with next week's issue, **WKQI** (Q95.5)-Detroit segues from Mediabase Hot AC to Mainstream Hit.

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

gavin

Rap

HOT NIX: Word on the Street

BY MICHAEL NIXON

The Toronto Raptors cut **Master P** a.k.a. Percy Miller last week, ending his second attempt to play b-ball in the NBA. Last season he was cut by the Charlotte Hornets in the pre-season. The day before the Raptors gave P the axe, he released his latest album, *Only God Can Judge Me* (No Limit). It seems Master P will try to make good his lost NBA salary with the release of his greatest hits album this week.

Speaking of greatest hits, the **Beastie Boys** release a 2-CD anthology on November 23 featuring their greatest hits, rare finds, and b-side material. It's titled *Sound of Science*.

A much more highly anticipated album on the streets is **Raekwon's** second solo project, *Immobilarity*. The first single from the album is called "Live from New York." It's already hit radio and is all over mixtapes. Raekwon's 1995 debut, *Only Built 4 Cuban Linx*, was released in 1995 and is considered by many heads-as the most blazin' of all the **Wu-Tang Clan's** solo efforts. *Immobilarity* is due in stores November 19 and features tracks produced by some unknown kids from the streets of New York such as **Trauma, Six July, Triflynn, Vo, and Pop**. The album also features appearances by **Pete Rock, Method Man, and Masta Killa**.

YO MIXSHOW:

Mike Heat (Interscope) is lettin'

heads know to be on the lookout for his super-heaters. **Eve** is already platinum and her second single, "Let's Talk About" featuring **Drag-on**, is going for adds November 10 & 11. Interscope just signed **The Lox** and the streets should be feelin' their first single "Wild Out" next month. If you need product don't sleep, call Mike for the Heat @ (310) 209-7929 or MikeHeat50@aol.com.

If you don't got the new **Common** (MCA) vinyl then you're not "Doing It." If you need service call **Ty Campbell** @ (818) 777-8665 or **Tony Curtis** @ (818) 777-8664.

Casino Entertainment, the kids that debuted **Fat Cat Kareem** last year, got some new hot joints for your collins from the vines and gravel in the concrete jungle of Brooklyn. The **Red Guerrillaz** emerge from the **Flipmode Squad** camp with their first single "King Kong Niggaz" on the a-side and "Rosewood" on the b-side, both produced by **Steamrolla**. Call **Ralph White** (London Records) to get put on @ (212) 603-7984.

By the way, congratulations to **Shadow** who moves over from London to Virgin (N.Y.) to share the national street and mixshow responsibilities with **Ballin' Brandoe** (Virgin-L.A.). Also big-ups to **Marlo Martin** and **Byze-One** on their power move over to Arista.

If you need to get at me, call the GAVIN Hotline @ (310) 798-0024 or N5mktg@aol.com.

RadioSAYS



D.I.T.C.

"Thick" (Tommy Boy)

"Thick' has got the perfect hip-hop sound that I'm looking for: dope beats and hot lyrics. A definite show stopper."

—Karam, CKRK-Etobicoke, Ontario



ICE-T

"Always Wanted to Be a Ho" (Atomic Pop)

"The Pimp, the Playa, the Woman-Layer returns with non-stop narcotics for ya ear in his 7th album. The cut is for strong ears and strong minds cuz he tells it like it is." —Maximus Clean, CFRO-Vancouver



J-LIVE

"Them That's Not" (London)

"The way this record comes in puts all the other records that start up to shame. J-Live is dope! Hopefully his album will drop soon."

—Alok Sharma, CIUT-Toronto

Reviews

METHOD MAN AND REDMAN

Blackout! (Island/Def Jam)

The fresh release of *Blackout!* from two of rap's leading emcees, Wu-Tang Clan member Method Man and the Def Squad's Redman, is a true combination of talent, sheer cool, and business savvy. With its infectious beats and lyrical rhymes, the album is accessible to a variety of audiences from rap to Alternative and college to commercial. It will undoubtedly appeal to the loyal rap audience, as well as to first-time Method Man and Redman listeners. Their equal exchange of



powerful lyrics and metaphors highlights the duo's distinctive vocal stylings as witnessed on their first single, "Tear It Off," which is currently impacting on college and commercial radio across the country, as well as MTV. As individual artists, both Method Man and Redman have carved out their own distinct paths through the hip-hop universe, elevating it; pushing it forward, and with *Blackout!*, they make sitting on top of the rap game look easy.

—Karen Bard

THE NOTORIOUS B.I.G.

"Dead Wrong" (Bad Boy/Arista)

And you thought that Biggie was down and out for the count? What?!?! Just because a rap icon dies, that doesn't mean that he didn't have heat waiting in

the trunk for y'all! Well kids, the waiting is over, this is it! Biggie, as always, comes tight and correct. He will never let you down, always coming with that extra hard verse to knock you on your ass. He has that type of incredible Brooklyn flow that makes the average MC huddle



in the corner like a kid on Freshman's Day. Although it is a tragedy that we lost such a talented MC, it is wonderful that he left this earth with more tracks to bless us. With the beat provided by Chucky Thompson, and Biggie holding down the verses, this track should be rocking your audiences right now!

—Justin Torres



Livin' La Vida Loca...wha-what? Chillin' in the place to be is Ballin' Brandoe from Virgin, DJ Solo from KDHX, and the man that started all this wildin', Brian Samson also of Virgn.

EMAIL COMMENTS TO

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GAVIN IS ONLINE

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G2Rap		SPINS	TREND	Stms	Adds
LW	TW				
D	1	SUPERNATURAL - Another Love Song (Landspeed)	221	new	86 2
D	2	INSPECTAH DECK - Show & Prove (Loud)	210	new	78 1
D	3	AKROBATIK - Say Yes, Say Word/Militant... (Detonator Records)	196	new	79 0
D	4	TASH - Rap Life (Loud)	181	new	76 0
D	5	THOR-EL - Patiently (Reprise)	181	new	71 2
<p>g <i>Down with the Temple of Hip-Hop, this kid is making fast moves up the chart with two brand new adds and a SPENcrease of 181.</i></p>					
D	6	AFU RA - Defeat (D&D Rec./Gee Street/V2)	174	new	65 0
D	7	CHOCLAIR - Let's Ride (Priority)	173	new	76 1
D	8	KRUMBSNATCHA - Take The Pain Away/Thug In Your ... (MIA)	160	new	74 2
D	9	THE ROOTS - What You Want (Columbia/CRG)	160	new	77 4
<p>g <i>Straight off the Best Man soundtrack, this Philly crew is killing college and mixshow. Debut at #9 is real nice!</i></p>					
D	10	GHOSTFACE KILLAH - Apollo Kids feat. RAEKW... (Razor Sharp/Epic Str.)	156	new	65 0
D	11	D.I.T.C. - Thick (Tommy Boy)	149	new	79 1
D	12	PEANUT BUTTER WOLF - Definition Of Ill (Stones Throw Records)	146	new	70 3
D	13	J LIVE - Them That's Not (Full Frequency/London)	143	new	84 4
D	14	MOS DEF - Ms. Fat Booty/Mathematics (Rawkus Entertainment)	141	new	78 3
D	15	MOUNTAIN BROTHERS - Galaxies (Pimpstrut)	135	new	57 0
D	16	JURASSIC 5 - Improvise/Concrete Schoolyard (Interscope)	130	new	53 0
D	17	ARSONISTS - Backdraft/Halloween (Matador)	129	new	70 0
D	18	PHAROAE MONCH - Simon Says/Behind ... (Rawkus Entertainment)	125	new	50 0
D	19	GROUP HOME - The Legacy (Replay)	121	new	70 1
D	20	THE GENIUS - Beneath The Surface (MCA)	113	new	49 0
D	21	MEMPHIS BLEEK - My Hood To Your ... (Roc-A-Fella/DJMG)	112	new	46 0
D	22	PLANET ASIA - Place Of Birth (ABB)	111	new	54 1
D	23	LIL' WAYNE - The Block Is Hot (Cash Money/Universal)	104	new	57 3
D	24	GANG STARR - All 4 The Cash (Noo Trybe/Virgin)	103	new	49 1
D	25	SKITZOFRENKIS - On My Own ShitV... (Brick/Landspeed)	103	new	61 2
D	26	THE ALCHEMIST - E=MC2 (Eastern Conference)	99	new	42 0
D	27	ED O.G. - Just Because/Don't Talk About It/Understand (MIA)	99	new	64 1
D	28	CASSIDY - Decisions (B-Side Records/DLM)	97	new	43 0
D	29	DR. DRE - Still D.R.E. (Interscope)	93	new	47 0
D	30	AG - Rude Awakening/Mudslide (Silva Dom Records)	87	new	61 3
D	31	RASCALZ - Gunfinger feat. KARDINAL OFFISHAL (Figure IV)	82	new	38 1
D	32	STYLES OF BEYOND - Spies Like Us Remix (Ideal Records)	78	new	56 4
D	33	REPRESENTATIVZ - Spaz Out (Duck Down/Priority)	71	new	46 1
D	34	ICE CUBE - You Can Do It (Priority)	71	new	39 1
D	35	RAEKWON - Live From NY (Loud)	70	new	66 62
D	36	RUN DMC - Crown Royal (Arista)	65	new	64 64
D	37	STRENGTH MAG. - Aceyalone/Dilated Peoples (Full Frequency/London)	64	new	50 1
D	38	T-DOUBLE - Lost Scriptures (Goodvibe)	59	new	22 0
D	39	D&D CREW - Ghetto Like D&D (D&D Rec./Gee Street/V2)	59	new	37 0
D	40	CASUAL - VIP/I Gotta/Turf Dirt (Stimulated/Loud)	56	new	29 0

RadioSAYS



JURASSIC 5
"Improvise" (Interscope)

"They out-did themselves again. In the midst of touring heavily, J5 has managed to put out a tight single with very dope production."

—Mike Merriman, KVCU-Boulder

GAVIN RAP

rap
most
added

- RUN DMC (64)** - "Crown Royal" (Arista)
- RAEKWON (62)** - "Live from NY" (Loud)
- BUCKSHOT (46)** - "Rock With Me" (Duck Down/Priority)
- NOTORIOUS B.I.G. (44)** - "Dead Wrong" (Bad Boy/Arista)
- RED GUERILLAZ (38)** - "King Kong Niggaz" (Casino Ent.)

SpinCREASE

SUPERNATURAL	+221
INSPECTAH DECK	+210
AKROBATIK	+196
TASH	+181
THOR-EL	+181

ChartBOUND

- DRAG-ON** (Ruff Ryders/Interscope)
- AKINYELE** (Jive)
- NOTORIOUS B.I.G.** (Bad Boy/Arista)
- US** (House Of Power)
- BUCKSHOT** (Duck Down/Priority)
- TRUCK** (Jive)
- THE NONCE** (Wild West)
- TERROR SQUAD** (Atlantic)
- RED GUERILLAZ** (Casino Ent.)
- KURUPT** (Private I)

RAP REPORTS ACCEPTED
THURSDAYS 9 A.M.-4 P.M. (PST)
GAVIN STATION REPORTING
PHONE: (415) 495-1990,
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Review

BLAXUEDE

"Bring Da Pain" feat. **TURK & LIL' WAYNE** (Avatar)

They copped Meth's title, but made it their own. Bring on the South son! Blaxuede is a real nice MC with an East Coast flow flippin' Southern lyrics. Very reminiscent of an early Tupac. This is the first time that I've heard this kid and I'm very impressed. Hope to hear more good tracks when the album drops. Half of the Cash Money Records crew, The Hot Boys, is here to represent. With a bumpy, crowd-pleasing track to back dat azz up to, you should be spinning this at your local club.



—Justin Torres

ARTIST PROFILE

D. Auguste

Current Single: "Not 2 Far"
Label: Ill Tunes/Hi-Rise
Stats: This NYC emcee now residing in Boston drops one of the best singles of the year in "Not 2 Far," featuring Souls of Mischief members the Last Emperor and Tajai, who also make appearances in the video that's just been released.
On Being an Artist: "Being a musician, you have to be a diplomat as well. Whatever I'm doing is never really for myself. Somebody, somehow, is going to benefit from it."
On the Success of the Song: "It's really worked out well for me. Since it came out we've even received some commercial air-play and I appeared live on Stretch Armstrong's radio

show on Hot 97 as well as DJ Eclipse & DJ Riz's show. The song has really taken off."
On the Future: "Right now, I'm just working on the new single which is scheduled for a November release, and maybe an album to follow up. First we're going to see what's up with a major, then decide what we're going to do."

—Matt Slywka



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Produced by Spida & MD for Record Boy Entertainment
Management: Damn Good Management.

A Hell of a Girl



Established eight years ago to honor outstanding achievement in the Urban radio and music landscape, the Annual Salute to Excellence Award dinner was the brainchild of Cynthia Badie, an event specialist and former record professional who still organizes this excellent evening every year.

In the past eight years honorees have included AMFM Senior VP of Urban Regional Operations Charles Warfield, Chairman and CEO of Radio One, Inc. Cathy Hughes, and legendary WDAS-Philadelphia programmer and personality Joe "Butterball" Tamburro—all veterans with over twenty years experience in the business.

This year the award went to someone who hasn't been in the business for twenty years, which makes her meteoric rise to prominence nothing less than stunning.

It was just 17 years ago that Helen Little decided that she wanted to be on the radio. Shortly after getting in she realized that she wanted to be a program director. Today, Helen Little may be the most important programmer in the Urban world.

Little is AMFM's Urban format director and OM of WUSL-FM in Philadelphia. Her corporate responsibilities include offering assistance and advice to KKBT-Los Angeles, WGCI and WVAZ-Chicago, WJLB-Detroit, and KMEL-San Francisco—some of the country's leading Urban outlets.

This is amazing for two reasons. First, it was just two years ago that Little won her first programming position. Second, the fact that she is a woman is a breakthrough that has positive repercussions in the industry. Why? Because she takes her mentoring status very seriously.

Little may not be considered a veteran or part of the "old school," but her sensibility about giving back and lighting the way for others is right out of a playbook from back-in-the-day.

I was privileged to co-chair this year's salute along with Vinny Brown, PD of WBLS-New York; and Richard Nash, senior VP of Promotion, Elektra Records. We were asked to say a few words that might answer the question, "How did Helen Little become Helen



Helen Little

Little?" The following is what I said last week at the Salute dinner:

"We are gathered here tonight to salute the accomplishments of Helen Little. I call her 'Hell,' for short and for good reason. She has come a *Hell* of a distance in a very short time. She has accomplished things that many women and men wouldn't even think about attempting let alone attacking. She has no fear of barriers, ceilings, or the word *no*. She is actually one of those people who embrace the challenge that the word *no* represents, and works it into a positive. She can take a "hell no" and turn it into a "hell yeah," quicker than anybody I know.

"Her parents named her wisely. It's a strong name. And the *Hell* part is significant because it has

ARTIST PROFILE ANGIE STONE

Single: "No More Rain in This Cloud"

Album: *Black Diamond*

Label: Arista

It's about time Arista shared a diamond named Angie Stone with the rest of the world. She started off with a group called Sequence, then the funky R&B trio, Vertical Hold. She has produced, written, vocalized, and played backup for some of the biggest names in R&B and pop, including D'Angelo, Lenny Kravitz, and Mary J. Blige. Angie got her break by going to the U.K. where a record deal followed after Clive Davis heard her. And now, raising two kids, Diamond and Michael (whose father is singer D'Angelo), Stone is set to raise the bar for R&B divas. "No More Rain in This Cloud," the album's first single showcases the soul and power of her lyrics. The production is seamless with Gladys Knight's "Neither One Of Us" woven in, which is fitting since Angie has that same rich vocal presence. Other tracks are just as real, just as tight. Highlights include



"Everyday" and "Coulda Been You" featuring D'Angelo. Stone's music is a concrete mixer of soul, funk, hip-hop, R&B, and gospel. A perfect album to rejuvenate to, which could make *Black Diamond* Arista's best friend.

—Theresa Murphy

supplied protective armor that reflects remarks like: 'Where the *hell* did she come from?!' and 'How in the *hell* did she get that job?!' And the every popular 'Who the *hell* does she think she is?!

I'll tell you how she got here tonight. She worked hard as *hell*! At a tiny station, a small station, overnight, overtime, late nights, late at night, asking, grinning, moving, palmerhousing, bullshit-talking, reading, learning, faking, dancing, prepping, practicing, moving, compromising, standing-her-ground, politicking, critiquing, teaching, learning, mentoring. Working hard as *hell*.

"The one aspect of her personality—her character—that friends like you and me don't like to mention in public, in fear that we would offend her, but *hell*, you can't offend *Hell*—is that she got to be who and where she is by being 'a pain in the ass!' Trust me, she takes no offense in this, because this is actually a vital part of her mentoring philosophy.

"A couple of years ago at the GAVIN Seminar she told a room full of young enterprising radio and record women to be 'a pain in the ass' to the person you're trying to learn from. Be persistent and relentless in your pursuit of knowledge and they will respect you for it!

"She told them a story about how he got a job in a major market. How she sent in her tape and résumé then later called the PD to inquire if it was acceptable. I'm sure this story will be familiar to a few programmers in this room.

"The PD was impressed with her aircheck, but was reluctant about when he would make his decision.

She decided to take action and flew to the city to visit the PD. After hanging out at the station and having lunch with the PD, but still not getting the green light, she stayed in town and showed up at an "invitation only" New Year's Eve party the station was throwing. Needless to say, surprising the *hell* out of the PD.

"Then she called him everyday, until finally one night she called the PD at home. He couldn't believe it! 'How the *hell* did you get my number?! What the *hell* do you want?' he stupidly asked her. And when she calmly said, 'I want your job. I want to do what you do.' He could only reply, 'Well, *hell*, I guess you should come work for me first so I can teach you everything I know.'

"And that's how we met!
"But what she doesn't know is that I learned a lot more things from her than she did from me. By her example, I watched and borrowed from her natural ability to lead in a team setting. She has a selfless approach to coaching. A rare quality in leaders today.

"She is fiercely loyal. If she had been born a man, they would have named her after Abraham—because his name represents 'those who are of faith.' Or they could have named her Michael—as in Corelene—because of the way she protects those who support her. Again rare qualities in today's corporate radio environment, where one is encouraged to relinquish human interests in favor of bottom line expansion.

"But rare she is, indeed. Brains, beauty, a pain-in-the-ass when necessary, Helen Little is one *Helluva* woman." ■

Urban		SPINS				
LW	TW		TW	LW	Trend	Stns.
1	1	DONELL JONES - U Know What's Up (LaFace/Arista)	1746	1523	+223	54
7	2	BRIAN McKNIGHT - Back At One (Motown)	1495	1347	+148	54
4	3	IDEAL - Get The Hell On(Get Gone) (Virgin)	1460	1436	+24	52
3	4	DESTINY'S CHILD - Bug A Boo (Columbia/CRG)	1442	1437	+5	53
5	5	EVE - Gotta Man (Interscope)	1375	1374	+1	52
6	6	Q-TIP - Vivrant Thing (Violator/IDJMG)	1373	1361	+12	50
2	7	DEBORAH COX - We Can't Be Friends (Arista)	1338	1441	-103	50
8	8	JUVENILE - Back that Azz Up (Cash Money/Universal)	1278	1179	+99	50
11	9	PUFF DADDY - Satisfy You feat. R. KELLY (Bad Boy/Arista)	1261	1133	+128	49
10	10	KEVON EDMONDS - 24/7 (RCA)	1221	1135	+86	48
14	11	MONTELL JORDAN - Tonight (IDJMG)	1150	970	+180	52
9	12	ERIC BENET - Spend My Life With You (Warner Bros.)	1089	1160	-71	43
12	13	B.G. - Bling Bling (Cash Money/Universal)	1088	1089	-1	50
19	14	MARC NELSON - 15 Minutes (Columbia/CRG)	992	843	+149	45
24	15	MARY J. BLIGE - Deep Inside (MCA)	930	739	+191	47
15	16	MINT CONDITION - If You Love Me (Elektra/EEG)	888	890	-2	44
16	17	DRU HILL - Beauty (IDJMG)	875	871	+4	32
22	18	BRANDY - You Dont Know Me (Atlantic)	857	781	+76	44
25	19	AFKAP - The Greatest Romance Ever Sold (Arista)	854	703	+151	45
27	20	CHICO DEBARGE - Give You What You Want (Motown)	835	670	+165	45
18	21	TLC - Unpretty (LaFace/Arista)	794	863	-69	38
13	22	MARIAH CAREY - Heartbreaker (Columbia/CRG)	788	991	-203	43
23	23	ANGIE STONE AND DEVOX - No More Rain (In This Cloud) (Arista)	777	744	+33	37
29	24	OL' DIRTY BASTARD - Got Your Money (Elektra/EEG)	750	600	+150	39
21	25	SILK - Meeting In My Bedroom (Elektra/EEG)	750	793	-43	36
26	26	IMX - Stay The Night (Sitas/MCA)	741	697	+44	38
17	27	WHITNEY HOUSTON - My Love Is Your Love (Arista)	721	870	-149	41
20	28	112 - Love You Like I Did (Bad Boy/Arista)	709	800	-91	29
28	29	JAGGED EDGE - He Can't Love U (So So Def/Columbia/CRG)	702	624	+78	38
33	30	CASE - Think Of You (IDJMG)	651	549	+102	43
38	31	PHAROAE MONCH - Simon Says (Rawkus Entertainment)	627	482	+145	43
34	32	MOBB DEEP - Quiet Storm (Loud)	599	525	+74	33
47	33	GINUWINE - (Epic/550 Music)	586	376	+210	36
31	34	DR. DRE - Still D.R.E (Interscope)	577	578	-1	36
39	35	WARREN G. - I Want It All (Restless)	563	469	+94	37
42	36	D'ANGELO/REDMAN/METH - Left & Right (Virgin)	554	445	+109	37
32	37	FAITH EVANS - Never Gonna Let You Go (Arista)	546	566	-20	26
D	38	MISSY ELLIOTT - Hot Boyz (The Gold Mind/EastWest/EEG)	523	—	new	36
D	39	LIL' WAYNE - Tha Block Is Hot (Cash Money/Universal)	514	—	new	31
G		KKDA-Dallas (51), WQUE-New Orleans (41), WEMX-Baton Rouge (38), WJHM-Orlando (25).				
35	40	SOLE - 4, 5, 6 (DreamWorks)	500	520	-20	30
41	41	L.HILL/B.MARLEY - Turn Your Lights Down Low (BLANK LABEL)	498	448	+50	26
36	42	GERALD LEVERT - Nothin' To Somethin' (EastWest/EEG)	483	495	-12	31
D	43	GUY - Dancin' (MCA)	471	—	new	34
G		WBLX-Mobile (26), WGCI-Chicago (25), KMJM-St. Louis (25), KPRS-Kansas City (23).				
37	44	HOT BOYS - We On Fire (Cash Money/Universal)	432	484	-52	27
D	45	J-SHIN - One Night Stand (Slip N' Slide/Warlock)	430	—	new	30
40	46	MARY J. BLIGE - All That I Can Say (MCA)	421	456	-35	30
46	47	CASE - Happily Ever After (IDJMG)	420	387	+33	33
D	48	THE NOTORIOUS B.I.G. - Dead Wrong (Bad Boy/Arista)	412	—	new	32
30	49	SNOOP DOGG - B PLEASE (No Limit/Priority)	408	580	-172	26
44	50	RUFF RYDERS - What Ya Want (Interscope)	407	437	-30	32

HyperACTIVE	SPINS	TREND
GUY - Dancin' (MCA)	471	+290
DONELL JONES - U Know What's Up (LaFace/Arista)	1746	+223
GINUWINE - (Epic/550 Music)	586	+210
MARY J. BLIGE - Deep Inside (MCA)	930	+191
MONTELL JORDAN - Tonight (IDJMG)	1150	+180
LIL' WAYNE - Tha Block Is Hot (Cash Money/Universal)	514	+174
MISSY ELLIOTT - Hot Boyz (The Gold Mind/EastWest/EEG)	523	168
CHICO DEBARGE - Give You What You Want (Motown)	835	+165
AFKAP - The Greatest Romance Ever Sold (Arista)	854	+151
OL' DIRTY BASTARD - Got Your Money (Elektra/EEG)	750	+150
MARC NELSON - 15 Minutes (Columbia/CRG)	992	+149
THE NOTORIOUS B.I.G. - Dead Wrong (Bad Boy/Arista)	412	+149
BRIAN McKNIGHT - Back At One (Motown)	1495	+148
PHAROAE MONCH - Simon Says (Rawkus Entertainment)	627	+145
PUFF DADDY - Satisfy You feat. R. KELLY (Bad Boy/Arista)	1261	+128
BLAQUE - Bring It All To Me feat. 'N SYNC (TrackMasters/Columbia/CRG)	+244	127
J-SHIN - One Night Stand (Slip N' Slide/Warlock)	430	+126
D'ANGELO/REDMAN/METH - Left & Right (Virgin)	554	+109
JA RULE - How Many Wanna (Elektra/EEG)	237	+106
CASE - Think Of You (IDJMG)	651	+102

UrbanCHARTBOUND	SPINS
WILL SMITH - Will 2K (TrackMasters/Columbia/CRG)	356
DAVE HOLLISTER - Can't Stay (Dreamworks)	283
MARY J. BLIGE - Your Child (MCA)	259
BLAQUE feat. N'SYNC - Bring It All To Me (TrackMasters/Columbia)	244
JA RULE - How Many Wanna (Elektra/EEG)	237
JOE - I Wanna Know (Jive)	236
FAITH EVANS - Lately I (Bad Boy/Arista)	229
PHAJJA - Checkin' For Me (Warner Bros.)	206
TRU - Light It Up (No Limit/Priority)	199
SISQO - Gotta Get It (IDJMG)	181
MASTER P - Step To This (No Limit/Priority)	174
KRAZIE BONE - Paper (Relativity)	157
VARIOUS ARTISTS - The Best Man I Can Be (Columbia/Sony Music/Soundtrax)	151
METHOD MAN & REDMAN - Da Rockwilder (IDJMG)	141
COKO - Triflin' (RCA)	129

UrbanRECURRENTS	SPINS
GINUWINE - So Anxious (Epic/550 Music)	636
MAXWELL - Fortunate (Columbia/CRG)	549
702 - Where My Girls At (Motown)	388
DESTINY'S CHILD - Bills, Bills, Bills (Columbia)	321
K-CI & JOJO - Tell Me It's Real (MCA)	291
112 - Anywhere (Bad Boy/Arista)	263
TLC - No Scrubs (LaFace/Arista)	246
R. KELLY - If I Could Turn Back The... (Jive)	203
COKO - Sunshine (RCA)	198
LAURYN HILL - Everything Is Everything (Columbia/CRG)	190

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

UrbanAC		SPINS				
LW	TW	TW	LW	Trend	Spns.	
1	1	BRIAN MCKNIGHT - Back At One (Motown)	475	437	+38	24
3	2	KEVON EDMONDS - 24/7 (RCA)	436	387	+49	24
5	3	ANGIE STONE AND DEVOX - No More Rain (In This Cloud) (Arista)	415	334	+81	23
<p>g KMJQ-Houston (38), WDLT-Memphis (33), WRKS-New York (32), KJLH-Los Angeles (29).</p>						
2	4	ERIC BENET - Spend My Life With You (Warner Bros.)	391	398	-7	22
4	5	WHITNEY HOUSTON - My Love Is Your Love (Arista)	359	342	+17	23
6	6	DEBORAH COX - We Can't Be Friends (Arista)	333	312	+21	24
7	7	SMOKEY ROBINSON - Easy To Love (A&M/Perspective)	281	256	+25	24
11	8	MINT CONDITION - If You Love Me (Elektra/EEG)	247	219	+28	19
10	9	CASE - Happily Ever After (IDJMG)	243	227	+16	23
8	10	TYRESE - Lately (RCA)	222	245	-23	20
14	11	RAHSAAN PATTERSON - Treat You Like A Queen (MCA)	217	185	+32	15
12	12	JESSE POWELL - You (Silas/MCA)	213	210	+3	24
18	13	DONELL JONES - U Know What's Up (LaFace/Arista)	203	150	+53	14
19	14	MARY J. BLIGE - Deep Inside (MCA)	171	146	+25	18
9	15	BARRY WHITE - Staying Power (Private Music/Windham Hill)	171	230	-59	16
13	16	GERALD LEVERT - Nothin' To Somethin' (EastWest/EEG)	167	188	-21	17
21	17	GLENN JONES - Secrets (Sar Records)	141	125	+16	15
D	18	MARY J. BLIGE - Don't Waste Your Time (MCA)	140	—	—	18
23	19	AFKAP - The Greatest Romance Ever Sold (Arista)	135	117	+18	13
25	20	TEMPTATIONS - This Is My Promise (Motown)	131	116	+15	18
16	21	BRANDY - Almost Doesn't Count (Atlantic)	126	159	-33	19
17	22	FAITH EVANS - Never Gonna Let You Go (Arista)	124	154	-30	12
24	23	FAITH EVANS - Lately I (Bad Boy/Arista)	119	116	+3	12
26	24	BRIAN CULBERTSON - Gettin' Over You (Atlantic)	114	106	+8	11
D	25	TRACIE SPENCER - Still In My Heart (Capitol)	101	—	—	NEW 8
20	26	KIRK WHALUM - All I Do (Warner Bros.)	94	133	-39	7
D	27	GUY - Dancin' (MCA)	93	—	—	NEW 6
D	28	QUINCY JONES - Something I Cannot Have (Qwest)	90	—	—	10
29	29	IDEAL - Get The Hell On (Get Gone) (Virgin)	90	87	+3	9
22	30	SILK - Meeting In My Bedroom (Elektra/EEG)	85	125	-40	8

UrbanAC CHARTBOUND		SPINS		
GUY - Dancin' (MCA) 93				
QUINCY JONES - Something I Cannot Have (Qwest) 90				
IDEAL - Get The Hell On (Get Gone) (Virgin) 90				
DAVE HOLLISTER - Can't Stay (Dreamworks) 79				
CASE - Think Of You (IDJMG) 58				
B.WHITE feat. C.KHAN - The Longer We Make Love (Private Music/Windham Hill) 58				
EARL KLUGH - Now And Again (Windham Hill Jazz) 55				
BRANDY - You Don't Know Me (Atlantic) 52				
MAXWELL - Let's Not Play Games (Columbia/CRG) 51				
TERRY DEXTER - Straight Away (Warner Bros.) 50				

UrbanAC RECURRENTS		SPINS		
MAXWELL - Fortunate (Columbia/CRG) 406				
R. KELLY - If I Could Turn Back The... (Jive) 306				
K-CI & JOJO - Tell Me It's Real (MCA) 151				
CHANTE MOORE - Chante's Got A Man (Silas/MCA) 116				
WHITNEY HOUSTON - It's Not Right But It's Okay (Arista) 85				
DEBORAH COX - Nobody's Supposed To Be Here (Arista) 85				
TYRESE - Sweet Lady (RCA) 83				
TEMPTATIONS - Stay (DGC/Interscope) 77				
NEXT - Too Close (Arista) 66				
LAURYN HILL - Everything Is Everything (Columbia/CRG) 63				
SOUNDS OF BLACKNESS - Hold On (MCA) 62				
Whitney Houston/Faith Evans/Kelly Price - Heartbreak Hotel (Arista) 62				
R. KELLY - Home Alone (Jive) 60				
Franklin/Kelly/Bono - Lean On Me (Gospocentric) 57				
KELLY PRICE - It's Gonna Rain (IDJMG) 56				
TRIN-I-TEE 5:7 - God's Grace (Interscope) 55				
BRIAN MCKNIGHT - Anytime (Motown) 54				
GINUWINE - So Anxious (Epic/550 Music) 53				
GOD'S PROPERTY featuring KIRK FRANKLIN - Stomp (B-Rite/Interscope) 51				
K-CI & JOJO - Life (MCA) 43				

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

AMFM

TW	LW	2W
31	24	22
24	13	5
24	24	25
24	16	10
21	20	26
20	13	9
19	11	11
18	22	23
13	20	27
13	6	7
10	11	7
9	0	4
7	18	18
7	9	3
5	4	3
5	0	0
4	4	2
4	2	2
4	6	5
4	4	0
4	4	4
4	3	4
4	4	5
4	8	7
4	3	5
3	5	2
3	5	4
3	0	3
3	0	3
3	2	4
3	2	4
3	5	2
3	2	7
3	3	4
3	3	4
3	5	6
3	5	5
3	0	3
3	0	3
3	18	21
3	3	2

WRKS - New York
 PD: Toya Beasley
 212-242-9870

Kiss 98.7

TW	LW	2W
33	28	16
26	27	31
26	24	30
25	22	10
24	26	5
24	22	12
23	28	29
21	18	26
20	15	17
19	24	25
18	12	12
16	21	19
16	15	6
15	28	25
13	12	15
12	11	11
12	18	29
11	19	23
11	11	3
11	12	11
11	8	3
10	12	24
10	10	10
10	10	5
10	13	3
9	6	10
9	9	7
9	12	14
9	10	10
9	10	12
9	10	12
9	0	0
8	11	25
8	7	11
8	6	10
8	0	0
7	8	14
7	8	14

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

WHUR 96.3

TW	LW	2W
21	20	20
18	19	17
18	17	17
18	19	16
18	21	19
17	17	12
16	20	16
16	13	12
15	11	8
14	13	11
14	14	11
13	12	13
13	11	11
13	12	13
12	13	16
12	13	11
12	14	7
11	7	6
6	5	5
6	7	6
6	7	6
6	5	6
6	6	11
6	7	6
6	5	5
6	5	5
6	0	0
5	6	6
5	3	4
5	7	8
5	7	4
5	7	5
5	6	8

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

WDAS 105.3 FM

AMFM

TW	LW	2W
25	22	22
22	22	13
21	23	17
21	18	15
19	23	23
16	20	14
15	13	19
15	12	13
14	15	19
13	6	17
13	14	13
12	15	2
12	10	5
11	14	4
11	12	8
10	11	10
9	9	9
9	13	12
9	11	11
7	8	6
7	8	6
7	8	4
7	8	4
6	7	13
6	9	13
6	7	9
6	6	2
6	4	0
6	5	4
6	5	4
6	5	9
5	5	5
5	3	5
5	5	7
5	5	7
5	5	7

Holiday Event Planning: What Works...What Doesn't?



BY
AC/HOT AC EDITOR
ANNETTE M. LAI
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In last month's A/C Special (GAVIN, October 4) we spoke with programmers on both sides of the Adult Contemporary spectrum about what holidays their listeners most respond to.

Continuing with that theme, we also asked, "What works best in developing and promoting a holiday event," and likewise, "What have you learned 'never to do.'" Here's what some of them said:

Dusty Hayes, PD, WXPT-Minneapolis

Works best: "Find some way to cut through, because at that time of year so much stuff is going on and *everyone's* doing something special. So ask yourself, 'How many people am I going to impact?' 'Is it going to get us visibility?' The bottom line is if you're not going to have a huge impact, don't waste your time."



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

Works best: "We develop and promote holiday events that our KELO/FM listeners and their families want to attend or be involved in. Wherever people are gathered during the holidays, KELO/FM is right along with them."

Some don'ts: "Never minimize people's holiday memories. Always respect their feelings about the holiday season because it can turn around and bite you. We *never* make fun of the holiday season."

Steve Monz, APD, WWMX-Baltimore

Works best: "Find out what your listeners are doing in their own lives, then develop an event everyone can relate to. Here in Baltimore, the holiday season means creating a



promotion that our listeners and their children can get involved in that benefits those who are less fortunate."

Some don'ts: "We try to avoid exploiting or using the holidays for selfish profit. Our holiday events focus more on community image than anything else. That's not to say you can't make money, you just have to be careful."

Angela Perelli, PD, KYSR-Los Angeles

Some Don'ts: "One time a morning show did a bit on Christmas Eve where they called the North Pole and Santa was drunk and belligerent. Even if the station's attitude is irreverent most of the time, by Christmas Eve, even the biggest Scrooges have succumbed to the holiday spirit."



Smokey Rivers, PD, KYKY and KEZK-St. Louis

What works: "For Christmas, it's connecting on an emotional level. Warm, fuzzy, and compassionate. For most other holidays, it's building a platform for family fun. Festivals are great for producing revenue and image building. Your station gets to take a ride on the holiday's reputation, and the visibility is tremendous."

Some don'ts: "Leave irreverence for the Top 40 and Alternative guys. Our listeners are heads of families, and at holiday time, they cherish the opportunity to spend time with their family."

Jeff Silvers, Director of Programming, KSSK/FM-Honolulu

Works best: "Like any other event that KSSK gets behind and promotes, my angle is to always make the event hit home. There's always a local tie-in.

"I've learned that Hawaii is a truly magical (and beautiful) place... but there is very little connection between the people who have grown up here and people who live on the U.S. mainland. There are different work and family ethics here, and that difference is considered with every event and piece of programming we do." ■

Impact DATES

(subject to change)

NOVEMBER 8 & 9

Atlanta Rhythm Section "Fine Day (The Day You Come Back To Me)" (Platinum), Mainstream

Phil Collins "Strangers Like Me" (Walt Disney/Hollywood), Mainstream

Linda Eder "Never Dance" (Atlantic), Mainstream

Linda Eder "Christmas Song" (Atlantic), Mainstream

Joe "Arriba" (Universal), Hot

Alison Krauss "Stay" (Rounder/ADJMG/Arista), A/C

Natalie Merchant "Space Oddity (Live on Broadway)" (Elektra/EEG), Mainstream

R.E.M. "The Great Beyond" (Warner Bros.), Modern

Brian Setzer "If You Can't Rock Me" (from the *Stuart Little* soundtrack) (Universal/Motown), Hot/Modern

Texas "Tell Me the Answer" (Universal), Hot/Modern

NOVEMBER 15 & 16

Mariah Carey "Thank God I Found You" (Columbia/CRG), Hot/Modern, Mainstream

Filter "Take a Picture" (Reprise), Hot/Modern

98° "This Gift" (mainstream & Holiday versions) (Universal), Hot & Mainstream

PROMOTION PROFILE

Cheryl Khaner

Senior Director, National Promotion Adult Formats, RCA Records

Reach Her At: (310) 358-4013

Hometown & Birthdate: Woodbury, N.Y., October 25.

How Long at Present Job? Almost two years.

What Radio Stations Did You Grow Up Listening to? WNEW and WLIR.

What Radio Stations Do You Listen to Now? All of them!

First Industry Gig: I was Atlanta Regional Promotion Manager for Elektra Entertainment.

First Record You Bought: "Billy, Don't Be a Hero" by Bo Donaldson & the Heywoods.

Favorite Song or Record of All Time: *Aja* by Steely Dan.

Favorite Song Right Now: The Foo Fighters' "Learn to Fly" and Vertical Horizon's "Everything You Want"—the song *and* the album.

Song Title that Best Describes You: "Popsicle Toes" by Michael Franks.

Song or Act You've Been Proudest to Break: Since I've been at RCA, I have been fortunate to have been involved with breaking Natalie Imbruglia, Eve 6, 'NSync, Christina Aguilera, Lit,

and Lou Bega. I am proud of them all.

Artist You'd Really Like to Work With One Day: I don't think it is going to happen because my choice would have been Frank Sinatra.

Favorite Concert: Every Dave Matthews Band concert.



Favorite Vacation Spot: Any beach with no cell phone.

If You Weren't In the Music Biz You'd Be: Working as an unhappy real estate lawyer (this question was easy).

Future Ambitions: To be the general manager of a record label (it's OK, Jack Rovner knows all about it!).



Last month, Windham Hill recording star Jim Brickman brought his "Destiny" tour to Salt Lake City with TV show host/recording artist Donny Osmond as guest vocalist...and GAVIN was there! Seen here [l-r:] A/C Editor Annette M. Lai, Osmond, singer Anne Cochran, Brickman, and KSFI's morning man Dain Craig.

PHOTO CREDIT: SUSAN MORAN

Adult CONTEMPORARY		SPINS				
LW	TW	TW	LW	Trend	Stns.	
1	1	BACKSTREET BOYS - (Jive)	1825	1809	+16	94
2	2	PHIL COLLINS - You'll Be In My Heart (Walt Disney/Hollywood)	1712	1720	-8	91
3	3	'NSYNC feat. GLORIA ESTEFAN - Music Of My Heart (Epic)	1683	1630	+53	90
4	4	RICKY MARTIN - She's All I Ever Had (C2/CRG)	1546	1537	+9	89
5	5	EDWIN McCAIN - I Could Not Ask For More (Lava/Atlantic)	1378	1459	-81	88
7	6	98° - I Do (Cherish You) (Universal)	1348	1288	+60	90
6	7	ERIC CLAPTON - Blue Eyes Blue (Reprise/Columbia)	1243	1303	-60	81
9	8	98° - The Hardest Thing (Universal)	1181	1131	+50	89
8	9	SARAH McLACHLAN - I Will Remember You (Live) (Arista)	1145	1225	-80	90
16	10	SAVAGE GARDEN - I Knew I Loved You (Columbia/CRG)	1081	842	+239	89
<p>g This garden just keeps on growing! Dramatic increase in spins KBAY-San Jose (24) and at KMGA-Albuquerque (24).</p>						
12	11	CELINE DION - That's The Way It Is (Epic/550 Music)	1041	914	+127	80
<p>g Ms. Dion continues up the chart. Strong spins at KBIG in Los Angeles (34), gaining airplay at such stations as WDEF-Chattanooga (14 LW, 20 TW) and KMGA-Albuquerque (12-20).</p>						
15	12	LONESTAR - Amazed (BNA)	974	853	+121	81
13	13	'NSYNC - God Must Have Spent A Little... (RCA)	897	901	-4	88
14	14	ENRIQUE IGLESIAS - Bailamos (Overbrook Music/Interscope)	892	892	+0	77
11	15	SHANIA TWAIN - You've Got A Way (IDJMG)	874	952	-78	82
D	16	CHER - Believe (Warner Bros.)	804	—	new	88
17	17	CHRIS GAINES - Lost In You (Capitol)	723	815	-92	76
20	18	SHANIA TWAIN - Man! I Feel Like A Woman! (IDJMG)	523	478	+45	41
21	19	MARTINA McBRIDE - I Love You (Columbia/CRG)	505	463	+42	53
19	20	BRITNEY SPEARS - Sometimes (Jive)	497	513	-16	59
23	21	SANTANA feat. ROB THOMAS - Smooth (Arista)	382	342	+40	20
27	22	MARC ANTHONY - I Need To Know (Columbia/CRG)	302	264	+38	26
24	23	R. KELLY - If I Could Turn Back The... (Jive)	280	323	-43	40
29	24	LOU BEGA - Mambo #5 (RCA)	278	244	+34	19
31	25	JIM BRICKMAN w/ MICHELLE WRIGHT - Your Love (Windham Hill)	265	206	+59	37
28	26	SUGAR RAY - Someday (Lava/Atlantic)	264	247	+17	16
25	27	JIM BRICKMAN/MICHAEL W. SMITH - Love Of My Life (Windham Hill)	264	276	-12	53
30	28	KENNY G - What A Wonderful World (Arista)	221	241	-20	49
32	29	BARBRA STREISAND/VINCE GILL - If You Ever... (Columbia/CRG)	187	173	+14	24
34	30	SIXPENCE NONE THE RICHER - There She Goes (Squint/EEG)	184	172	+12	20
33	31	JESSICA SIMPSON - I Wanna Love You Forever (Columbia/CRG)	166	172	-6	28
37	32	CHICAGO - Back To You (Chicago)	134	121	+13	17
38	33	BRIAN McKNIGHT - Back At One (Motown)	129	111	+18	11
D	34	CHRISTINA AGUILERA - Genie In A Bottle (RCA)	116	—	new	6
40	35	TAL BACHMAN - She's So High (Columbia/CRG)	109	99	+10	8
35	36	AVALON - Can't Live A Day (Sparrow)	109	150	-41	21
D	37	JENNIFER LOPEZ - If You Had My Love (Epic/WORK)	104	—	new	8
D	38	FASTBALL - Out Of My Head (Hollywood)	98	—	new	8
D	39	SMASH MOUTH - All Star (Interscope)	86	—	new	7
D	40	MULBERRY LANE - Just One Breath (Refuge/MCA)	85	—	new	20

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HyperACTIVE	SPINS	TREND
CELINE DION - That's The Way It Is (Epic/550 Music)	613	+188
98° - The Hardest Thing (Universal)	181	+141
SAVAGE GARDEN - I Knew I Loved You (Columbia/CRG)	514	+139
MICHAEL BOLTON - Sexual Healing (Columbia/CRG)	137	+137
SHANIA TWAIN - Man I Feel Like A Woman (IDJMG)	282	+111
SARAH McLACHLAN - Ice Cream (Live) (Arista)	165	+76
BRUCE COCKBURN - Last Night Of The World (Rykodisc)	70	+70
OLIVER - I'll Get By (Evander Holyfield's Real Deal)	84	+69
PHIL COLLINS - Strangers Like Me (Walt Disney/Hollywood)	60	+60
LEN - Steal My Sunshine (Epic/WORK)	99	+45
98 DEGREES - I Do (Cherish You) (Universal)	269	+42
STING - Brand New Day (A&M/Interscope)	74	+40
PHIL COLLINS - You'll Be In My Heart (Walt Disney/Hollywood)	247	+36
GOO GOO DOLLS - Black Balloon (Warner Bros.)	103	+36
SANTANA - Smooth (Arista)	300	+34

A/C CHARTBOUND	SPINS
k.d. lang - Anywhere But Here (Atlantic)	82
JONATHAN BUTLER - What Would You Do For Love (N2K Encoded Music)	77
PHIL COLLINS - Strangers Like Me (Hollywood)	53
KENNY G - Stranger On The Shore (Arista)	48
RICK SPRINGFIELD - Free (Renaissance)	45
SIMPLY RED - Wave The Old World Goodbye (EastWest/EEG)	36
MICHAEL W. SMITH - This Is Your Time (BMG/Zomba/Reunion)	26
MICHAEL BOLTON - Sexual Healing (Columbia/CRG)	6
ALISON KRAUSS - Stay (Rounder/IDJMG/Arista)	3
JEWEL - What's Simple Is True (Atlantic)	1

A/C RECURRENTS	SPINS
SIXPENCE NONE THE RICHER - Kiss Me (Squint/Columbia)	943
SAVAGE GARDEN - Truly Madly Deeply (Columbia/CRG)	899
SARAH McLACHLAN - Angel (Warner Sunset/Reprise)	864
SHANIA TWAIN - From This Moment On (IDJMG)	772
FAITH HILL - This Kiss (Warner/Reprise)	740
SHANIA TWAIN - You're Still The One (IDJMG)	639
EDWIN McCAIN - I'll Be (Lava/Atlantic)	620
NATALIE IMBRUGLIA - Torn (RCA)	620
PAULA COLE BAND - I Don't Want To Wait (Imago/Warner Bros.)	584
BACKSTREET BOYS - All I Have To Give (Jive)	501

G2 Most ADDED	ADDS
Michael Bolton - "Sexual Healing" (Columbia/CRG)	14
Celine Dion - "That's The Way It Is" (Epic/550 Music)	11
Bruce Cockburn - "Last Night Of The World" (Rykodisc)	7
*Sarah McLachlan - "Ice Cream" (Arista)	6
*Phil Collins - "Strangers Like Me" (Disney/Hollywood)	6

G2 SpinCREASE	
Celine Dion - "That's The Way It Is" (Epic/550 Music)	+188
98° - "The Hardest Thing" (Universal)	+141
Savage Garden - "I Knew I Loved You" (Columbia/CRG)	+139
Michael Bolton - "Sexual Healing" (Columbia/CRG)	+137
Shania Twain - "Man! I Feel Like A Woman!" (IDJMG)	+111

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 YOU MAY CALL IN (415) 495-1990 OR FAX (415) 495-2580 YOUR REPORT. THANK YOU VERY MUCH.

HotAC		SPINS				
LW	TW		TW	LW	Trend	SPINS
1	1	SANTANA feat. ROB THOMAS - Smooth (Arista)	3558	3540	+18	82
2	2	TAL BACHMAN - She's So High (Columbia/CRG)	2943	2990	-47	85
3	3	LOU BEGA - Mambo #5 (RCA)	2902	2971	-69	76
4	4	SUGAR RAY - Someday (Lava/Atlantic)	2706	2659	+47	81
5	5	SMASH MOUTH - All Star (Interscope)	2423	2641	-218	81
7	6	FASTBALL - Out Of My Head (Hollywood)	2229	2286	-57	72
6	7	GOO GOO DOLLS - Black Balloon (Warner Bros.)	2219	2372	-153	70
9	8	LEN - Steal My Sunshine (Epic/WORK)	2204	2102	+102	68
8	9	SIXPENCE NONE THE RICHER - There She Goes (Squint/EEG)	2186	2233	-47	79
10	10	MELISSA ETHERIDGE - Angels Would Fall (IDJMG)	1798	1882	-84	74
11	11	RED HOT CHILI PEPPERS - Scar Tissue (Warner Bros.)	1668	1680	-12	52
12	12	TRAIN - Meet Virginia (Aware/Columbia)	1571	1455	+116	57
13	13	GOO GOO DOLLS - Slide (Warner Bros.)	1319	1298	+21	79
14	14	SHANIA TWAIN - Man! I Feel Like A Woman! (IDJMG)	1262	1268	-6	49
18	15	SARAH McLACHLAN - Ice Cream (Live) (Arista)	1224	1145	+79	53
17	16	SARAH McLACHLAN - I Will Remember You (Live) (Arista)	1046	1146	-100	71
20	17	EDWIN McCAIN - I Could Not Ask For More (Lava/Atlantic)	1038	1096	-58	47
27	18	SMASH MOUTH - Then The Morning Comes (Interscope)	1034	796	+238	48
<p>g This hit-making machine just doesn't stop! KZON in Phoenix spun it 73 times last week; strong activity at WLNK-Charlotte (47) and WSSR-Tampa (45).</p>						
21	19	BACKSTREET BOYS - (Jive)	982	1063	-81	46
29	20	SAVAGE GARDEN - I Knew I Loved You (Columbia/CRG)	976	767	+209	41
31	21	COUNTING CROWS - Hanginaround (DGC/Interscope)	944	748	+196	43
<p>g Counting Crows take flight with this hot new track. WTMX-Chicago increased its spins (46 LW, 54 TW), as did KAMX-Austin (25-40) and KCDU-Monterey (6-29).</p>						
26	22	STING - Brand New Day (A&M/Interscope)	910	803	+107	43
33	23	BETH HART BAND - L.A. Song (143/Lava/Atlantic)	854	688	+166	37
23	24	LENNY KRAVITZ - American Woman (Virgin/Maverick)	851	866	-15	30
22	25	RICKY MARTIN - She's All I Ever Had (C2/CRG)	778	932	-154	31
25	26	BLESSID UNION - Hey Leonardo (She Likes Me...) (Push/V2)	756	827	-71	41
32	27	ROBBIE WILLIAMS - Angels (Capitol)	744	732	+12	44
30	28	PHIL COLLINS - You'll Be In My Heart (Walt Disney/Hollywood)	680	755	-75	36
34	29	TONIC - You Wanted More (Universal)	679	617	+62	32
28	30	JEREMY TOBACK - You Make Me Feel (RCA)	654	786	-132	27
24	31	PAULA COLE BAND - I Believe In Love (Imago/Warner Bros.)	624	855	-231	43
36	32	JUDE - I'm Sorry Now (Maverick)	550	534	+16	29
38	33	SPLENDER - Yeah, Whatever (C2/CRG)	516	499	+17	26
35	34	LIT - My Own Worst Enemy (RCA)	511	556	-45	21
37	35	CHRISTINA AGUILERA - Genie In A Bottle (RCA)	471	509	-38	19
D	36	BARENAKED LADIES - Get In Line (Elektra/EEG)	467	—	NEW	24
D	37	FOO FIGHTERS - Learn To Fly (RCA)	452	—	NEW	27
D	38	CELINE DION - That's The Way It Is (Epic/550 Music)	449	—	NEW	26
40	39	BLINK 182 - What's My Age Again (Cargo/MCA)	438	413	+25	17
D	40	98° - I Do (Cherish You) (Universal)	419	—	NEW	18

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SMASH MOUTH - Then The Morning Comes (Interscope)	1034	+238
SAVAGE GARDEN - I Knew I Loved You (Columbia/CRG)	976	+209
COUNTING CROWS - Hanginaround (DGC/Interscope)	944	+196
BETH HART BAND - L.A. Song (143/Lava/Atlantic)	854	+166
FOO FIGHTERS - Learn To Fly (RCA)	452	+163
MARC ANTHONY - I Need To Know (Columbia/CRG)	371	+150
CELINE DION - That's The Way It Is (Epic/550 Music)	449	+124
TRAIN - Meet Virginia (Aware/Columbia)	1571	+116
STING - Brand New Day (A&M/Interscope)	910	+107
LEN - Steal My Sunshine (Epic/WORK)	2204	+102
BARENAKED LADIES - Get In Line (Elektra/EEG)	467	+87
SARAH McLACHLAN - Ice Cream (Live) (Arista)	1224	+79
R.E.M. - Great Beyond (Warner Bros.)	69	+63
TONIC - You Wanted More (Universal)	679	+62
JEWEL - What's Simple Is True (Atlantic)	86	+61

HotAC CHARTBOUND	SPINS
DIDO - Here With Me (Arista)	201
JANICE ROBINSON - Nothing I Would Change (Warner Bros.)	188
EVAN OLSON - So Much Better (Universal)	137
BREE SHARP - America (BMG/Trauma)	134
NATALIE MERCHANT - Space Oddity (Elektra/EEG)	132
FATBOY SLIM - The Rockafeller Skank (Astralwerks)	111
JEWEL - What's Simple Is True (Atlantic)	86
R.E.M. - Great Beyond (Warner Bros.)	69
RICKY MARTIN - Shake Your Bon-Bon (C2/CRG)	60
VERTICAL HORIZON - Everything You Want (RCA)	56

HotAC RECURRENTS	SPINS
SIXPENCE NONE THE RICHER - Kiss Me (Squint/Columbia)	1186
CITIZEN KING - Better Days (& The Bottom...) (Warner Bros.)	1124
PEARL JAM - Last Kiss (Epic)	1070
MATCHBOX 20 - Back 2 Good (Lava/Atlantic)	1008
EAGLE EYE CHERRY - Save Tonight (Epic/WORK)	941
SUGAR RAY - Every Morning (Lava/Atlantic)	941
NATALIE IMBRUGLIA - Torn (RCA)	802
SHAWN MULLINS - Lullaby (Columbia/CRG)	737
LENNY KRAVITZ - Fly Away (Virgin)	736
SHERYL CROW - My Favorite Mistake (A&M/Interscope)	662

G2 Most ADDED	ADDS
Celine Dion - "That's The Way It Is" (Epic/550 Music)	9
*Foo Fighters - "Learn To Fly" (RCA)	6
*Counting Crows - "Hanginaround" (DGC/Interscope)	6
Smashmouth - "Then The Morning Comes" (Interscope)	5
Sarah McLachlan - "Ice Cream" (Arista)	4

G2 SpinCREASE	
Backstreet Boys - "Larger Than Life" (Jive)	+155
Sixpence None The Richer - "There She Goes" (Squint/EEG)	+140
Edwin McCain - "I Could Not Ask For More" (Lava/Atlantic)	+137
*Melissa Etheridge - "Angels Would Fall" (IDJMG)	+111
*Lou Bega - "Mambo #5" (RCA)	+111
Train - "Meet Virginia" (Aware/Columbia)	+97

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Don't Get Screwed— Negotiating Your Next Contract



ARTIST PROFILE **Bush**

Label: Trauma

Current Single:

"The Chemicals Between Us"

Current Album: *The Science of Things*

Bush formed in 1992 after Gavin Rossdale and guitarist Nigel Pulsford met at a London club and realized that they each shared a love for bands like The Pixies, MC5, The Jesus Lizard, Bob Marley, Hüsker Dü, and Big Black. The band's lineup was quickly completed with the addition of the rhythm section of Robin Ashton Goodridge and Dave Parsons.

After scrounging up some cash earned from various unglamorous day jobs, the newly formed Bush recorded their first demo. Highly inspired by the American "grunge" movement, Bush crafted their sound with crunchy guitars, bashing drums, and howling vocals. While the explosive energy of their music far surpassed the wattage of their amplifiers, Bush has always prioritized melody.

By 1993, indie label Trauma Records released *Sixteen Stone*, virtually ignored in their homeland because it sounded too American. *Sixteen Stone* was well received in the States, with five hit singles and seven million copies sold. Bush was now America's band. After an exhausting two years of touring, Rossdale and Co. wanted to translate the chaos and spontaneity they had experienced on the road and capture it in the interior of a recording studio. Not just any recording stu-

dio, but Abbey Road's Studio Two.

Fully armed with producer Steve (Nirvana, Big Black, Robert Plant, Low, Jon Spencer Blues Explosion) Albini, Bush cut *Razorblade Suitcase* in a single week in 1996. The record entered the album charts at number one and sold over five million copies.



With this fall's *The Science of Things*, Bush judiciously integrates electronics, drum loops, and samples into their most sonically adventurous album to date. "It's definitely our most interesting record," says Rossdale. "But if you liked Bush before, there's no reason you're not going to still like us. It's not like we did a complete about face. We're still doing songs that rock, just in a slightly different way." —Sean Curran



The 411 on 311. Recently KNDD-Seattle hosted 311 for a private End show. Just before showtime, P-Nut and S.A. stopped by The End studios to hang with Bill Reid (middle).



Boffo Bono. Co-star of a new 99X-Atlanta TV campaign, Barnes somehow got his photo taken with U2's Bono. Actually, that's morning man Barnes with Mrs. Barnes at Wyclef Jean's party held at the Copa Cabana Club in New York City.

The worst negotiation in history? That's easy. Major League umpires vs. Major League Baseball. In that fiasco dozens of umpires lost their jobs. Second worst? Hopefully not *your* most recent negotiations.

People in radio have plenty of fears about negotiating a deal. Perhaps first and foremost among those—beyond the fact that you assume you're about to get screwed *again*—is if you get a lawyer or agent to represent you, your relationship with your boss will never be the same. Speaking from my own experience of 15 years in radio management, I can assure you that most likely is *not* going to be the case. Even if you don't want to have representation, you most certainly want to have an attorney look over your contract or letter of agreement before you sign it.

"I can't tell you how many times I've talked with someone in radio and they've told me they have a three-year deal," says Jim Molesky, one of the busiest and most successful attorneys in the radio biz. "These people think they have a three-year deal, but then when they have me look over the contract it becomes immediately apparent that they don't have a three-year deal at all. What they have is a three-year obligation to the employer, but only the security of 30 days employment because that's how much notice the station has to give you."

So how do you prevent something like that from happening to you? "You should always, always consult a lawyer *before* you sign," says Molesky. "An agent can help you get a good deal, but unless he or she is a lawyer as well, you still must have an attorney look over the contract to make sure you are

getting what you think you're getting. This applies whether it's a 20-page contract, or there's just a single paragraph 'deal memo' to review."

Beyond looking at a contract and reviewing it, what are the other advantages to representation? "One benefit is that you might not realize what others in your position are making. I'm a lawyer, and there is a client/attorney privilege so I am ethically bound to not divulge what my other clients are making. But that doesn't mean I can't use this knowledge to help you get what you deserve. Further, you proba-

ably only have to negotiate a contract once every three years or so, therefore you don't have much experience. But the general manager does this sort of thing routinely. It gives him the upper hand. By having an agent or attorney, you can neutralize these natural disadvantages. I'm usually in the position of knowing if there's more money still on the table, and if you should try to push for it—I don't make that decision. I can only give you advice on what to do," says Molesky.

So it's a good idea to have someone, at the very least *review* your deal, or possibly represent you in a negotiation.

The final question. How much is it going to set you back? "The standard agent fee is somewhere between 5-10 percent, depending on the level you are, and how long you've been a client. To have an attorney review your deal, they generally work on an hourly basis or on a flat fee with an hourly retainer," says Molesky, who wouldn't be pinned down on the exact amount he charges.

You should expect to pay a good attorney around \$200-\$300 per hour. Might end up being the best money you ever spent!

JIM MOLESKY OF HASSE/MOLESKY CAN BE REACHED AT (510) 849-8900.

Alternative		SPINS				
LW	TW	TW	LW	Trend	Spins	
1	1	BUSH - The Chemicals Between Us (Trauma)	2121	2022	+99	58
2	2	FOO FIGHTERS - Learn To Fly (RCA)	2009	1970	+39	58
3	3	CREED - Higher (Wind-Up)	1974	1906	+68	56
6	4	LIMP BIZKIT - Rearranged (Interscope)	1562	1441	+121	55
<p>g Climbs two spots from last week. Getting huge spins at, KPTY (57), WMAD (45), KROQ (42), WWDX (42), WHFS (41), and KXPX (41).</p>						
4	5	LIVE - Dolphin's Cry (Radioactive/MCA)	1535	1689	-154	54
8	6	RED HOT CHILI PEPPERS - Around The World (Warner Bros.)	1453	1376	+77	56
9	7	FILTER - Take A Picture (Reprise)	1428	1322	+106	55
5	8	311 - Come Original (Capricorn)	1382	1454	-72	55
11	9	BLINK 182 - All The Small Things (MCA)	1369	1247	+122	55
7	10	KID ROCK - Cowboy (Lava/Atlantic)	1364	1421	-57	51
12	11	RAGE AGAINST THE MACHINE - Guerilla Radio (Epic)	1318	1238	+80	54
10	12	CHRIS CORNELL - Can't Change Me (A&M/Interscope)	1159	1258	-99	52
15	13	JIMMIE'S CHICKEN SHACK - Do Right (DJMG)	1141	1067	+74	53
13	14	STONE TEMPLE PILOTS - Down (Atlantic)	1065	1135	-70	50
16	15	BLINK 182 - What's My Age Again (Cargo/MCA)	990	1062	-72	53
14	16	RED HOT CHILI PEPPERS - Scar Tissue (Warner Bros.)	958	1116	-158	58
19	17	SANTANA - Put Your Lights On (Arista)	951	890	+61	44
21	18	BEASTIE BOYS - Alive (Grand Royal/Capitol)	912	840	+72	49
17	19	NINE INCH NAILS - We're In This Together (Nothing/Interscope)	896	1013	-117	46
20	20	STAINED - Mudshovel (Elektra/EEG)	864	847	+17	45
22	21	OFFSPRING - She's Got Issues (Columbia/CRG)	857	785	+72	46
49	22	KORN - Falling Away From Me (Immortal/Epic)	833	230	+603	42
<p>g WOW! Up 27 spots from last week! WMAD (44), KXPX (42), KFMA (41), KPTY (39), KXTE (37), and KXRK (34).</p>						
23	23	STROKE 9 - Little Black Backpack (Universal)	760	736	+24	37
25	24	COUNTING CROWS - Hanginaround (DGC/Interscope)	738	704	+34	36
18	25	OUR LADY PEACE - One Man Army (Columbia/CRG)	730	902	-172	36
26	26	BECK - Sexx Laws (DGC/Interscope)	721	678	+43	41
29	27	SEVENDUST - Denial (TVT)	646	603	+43	39
24	28	LIMP BIZKIT - Nookie (Interscope)	591	709	-118	42
34	29	SMASH MOUTH - Then The Morning Comes (Interscope)	540	492	+48	25
31	30	GODSMACK - Keep Away (Republic/Universal)	537	540	-3	27
33	31	MARCY PLAYGROUND - It's Saturday (Capitol)	528	500	+28	31
30	32	POWERMAN 5000 - When Worlds Collide (DreamWorks)	509	580	-71	32
28	33	LIT - Zip-Lock (RCA)	500	617	-117	26
36	34	FIONA APPLE - Fast As You Can (Epic/Clean Slate)	476	397	+79	29
40	35	INCUBUS - Pardon Me (Immortal/Epic)	422	328	+94	28
35	36	TONIC - You Wanted More (Universal)	398	409	-11	20
41	37	SANTANA - Smooth (Arista)	389	326	+63	16
38	38	FUEL - Sunburn (Epic/550 Music)	380	364	+16	24
43	39	OLEANDER - I Walk Alone (Republic/Universal)	350	320	+30	16
32	40	DAYS OF THE NEW - Enemy (Interscope)	330	530	-200	19
D	41	THIRD EYE BLIND - Anything (Elektra)	322	—	new	26
46	42	SYSTEM OF A DOWN - Sugar (Columbia/American)	321	254	+67	27
45	43	STATIC-X - Push It (Almo Sounds)	300	290	+10	25
42	44	TRAIN - Meet Virginia (Aware/Columbia)	293	321	-28	14
39	45	FILTER - Welcome To The Fold (Reprise)	285	332	-47	22
47	46	SAVE FERRIS - Mistaken (Epic)	278	238	+40	21
44	47	ALICE IN CHAINS - Fear The Voices (Columbia/CRG)	268	300	-32	20
D	48	TONIC - Knock Down Walls (Universal)	254	—	new	15
D	49	R.E.M. - Great Beyond (Warner Bros.)	251	—	new	18
50	50	MUSE U.K. - Muscle Museum (Maverick)	238	218	+20	20

HyperACTIVE	SPINS	TREND
KORN - Falling Away From Me (Immortal/Epic)	833	+603
THIRD EYE BLIND - Anything (Elektra)	322	+319
R.E.M. - Great Beyond (Warner Bros.)	251	+226
BLINK 182 - All The Small Things (MCA)	1369	+122
LIMP BIZKIT - Rearranged (Interscope)	1562	+121
FILTER - Take A Picture (Reprise)	1428	+106
BUSH - The Chemicals Between Us (Trauma)	2121	+99
INCUBUS - Pardon Me (Immortal/Epic)	422	+94
RAGE AGAINST THE MACHINE - Guerilla Radio (Epic)	1318	+80
FIONA APPLE - Fast As You Can (Epic/Clean Slate)	476	+79

Alternative CHARTBOUND	SPINS
MUSE - Muscle Museum (Maverick)	238
VERTICAL HORIZON - Everything You Want (RCA)	177
SHEILA DIVINE - Hum (Roadrunner)	144
COAL CHAMBER - Shock The Monkey (Roadrunner)	138
NINE INCH NAILS - Into The Void (Nothing/Interscope)	135
PRIMUS - Electric Uncle Sam (Interscope)	105
FATBOY SLIM - Gangster Tripping (Astralwerks)	104
MATTHEW SWEET - What Matters (Volcano Recordings)	100
CAKE - You Turn The Screws (Capricorn)	67
LENNY KRAVITZ - Live (Virgin)	67

Alternative RECURRENTS	SPINS
LIT - My Own Worst Enemy (RCA)	839
OFFSPRING - The Kids Aren't Alright (Columbia/CRG)	530
LO-FIDELITY ALLSTARS - Battle Flag (Skint/SupPop/Columbia)	520
OLEANDER - Why I'm Here (Republic/Universal)	472
KORN - Freak On A Leash (Immortal/Epic)	410
COLLECTIVE SOUL - Heavy (Atlantic)	406
LEN - Steal My Sunshine (Epic/WORK)	405
FUEL - Shimmer (Columbia/CRG)	402
LENNY KRAVITZ - Fly Away (Virgin)	387
GODSMACK - Whatever (Republic/Universal)	376
ORGY - Blue Monday (Elementree/Reprise)	362
SMASH MOUTH - All Star (Interscope)	356
KID ROCK - Bawitdaba (Lava/Atlantic)	350
JOYDROP - Beautiful (Tommy Boy)	345
SUGAR RAY - Someday (Lava/Atlantic)	345
THE FLYS - Got You (Where I Want You) (Trauma/Delicious Vinyl)	328
CREED - One (Wind-up)	321
CAKE - Never There (Capricorn)	320
LENNY KRAVITZ - American Woman (Virgin/Maverick)	320
KORN - Got The Life (Epic)	319

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Unique Active Rock Inside the Beltway

BY ANDY COOPER

Bob Neumann, PD, WWDC-Washington.

Let's start off this interview with a question that I've never asked anyone before. Where did you start your illustrious career?

Before coming here, I programmed WMMS in Cleveland as well as WNCX and WENZ. WLVQ in Columbus, WRXL in Richmond and the list goes on.

Why active rock?

We are a different kinda Active rock station.

What differentiates you from other stations?

I think it boils down to what we don't play more than what we do play. Our list leans more pop and Alternative most of the time. It's really hard to qualify our station into any specific format, although we still try to reach the 18-34 year-old targets that most Active rock stations capture. The station is number one non-ethnic 18-34 in Washington. And we'll take it. Even if you take a look at teens, we're number four in the market and top 10 25-54. We really like those numbers because you can sell them.

To what do you attribute your freedom of programming? Why the leeway?

The station really reflects the market. We take the time to learn the likes and dislikes of our audience. That's what makes the station what it is.

If you have such a leeway why wouldn't you be able to play the harder-edged records?

My experience leads me to believe

that the harder-edged records do not do well in this market.

What's your favorite part about being a program director?

I really love working with talent. I went to a teaching college so maybe that explains why. But I also love the music-end of things. I guess it's just the whole package.

Were you the six-year-old kid who had his own basement radio show?

It's funny you should say that. I had a friend who had a pirate radio station in his basement. It operated on maybe half a watt. It had a range of...let's say two blocks. I used to go over to his house and play radio all the time. I guess you can call that my start.

Did you critique his programming?

[Laughs] It was fun. After that, I always thought that you could make a living and have fun doing it. Remember listening to the radio and saying "these guys are having fun—I want to do this." I was also lucky that my parents really supported my decisions.

Especially in your market, the supposed P.C. capital of the world. What's your policy on airing explicit lyrics?

We really don't play them. We always play the edit if there's a version available. Our friends from the FCC are right around a corner.

If you were outside of that market would you play the more explicit versions?

Yeah, I used to have a steadfast policy of never playing the edited version of a record. And now I always play the edit, unfortunately. Depending on how far the words go, we'll edit them out of we have to.

Speaking of editing, what should you

keep in mind when critiquing your jocks?

First off you have to have a game plan for the entire radio station. Then you have to get everybody on the same page to what that game plan is all about. What is the overall sound and feel of your radio station? Then, on a weekly basis, make sure everybody stays on the same page. Every critique is different. Sometimes it's about formatics and sometimes it's about the big picture. Your game plan should include knowing where your break ends and where it begins. What's going on during the middle? Never just throw on the mic and start talking. You'll get into trouble every time.

How do you find and keep your air talent?

Finding new air talent is an ongoing process for me. Sometimes you get lucky and get a package from somebody out of the blue. What air talent really wants is a direction, to be treated like human beings, and not to be talked down to. It's better to get their opinion on things. You work with them, you don't dictate to them. Generally speaking, if you treat them decently, you're a good manager and you'll be able to hold your people as long

as they like the city in which they're living.

How do you approach news on your station? D.C. is so news intensive.

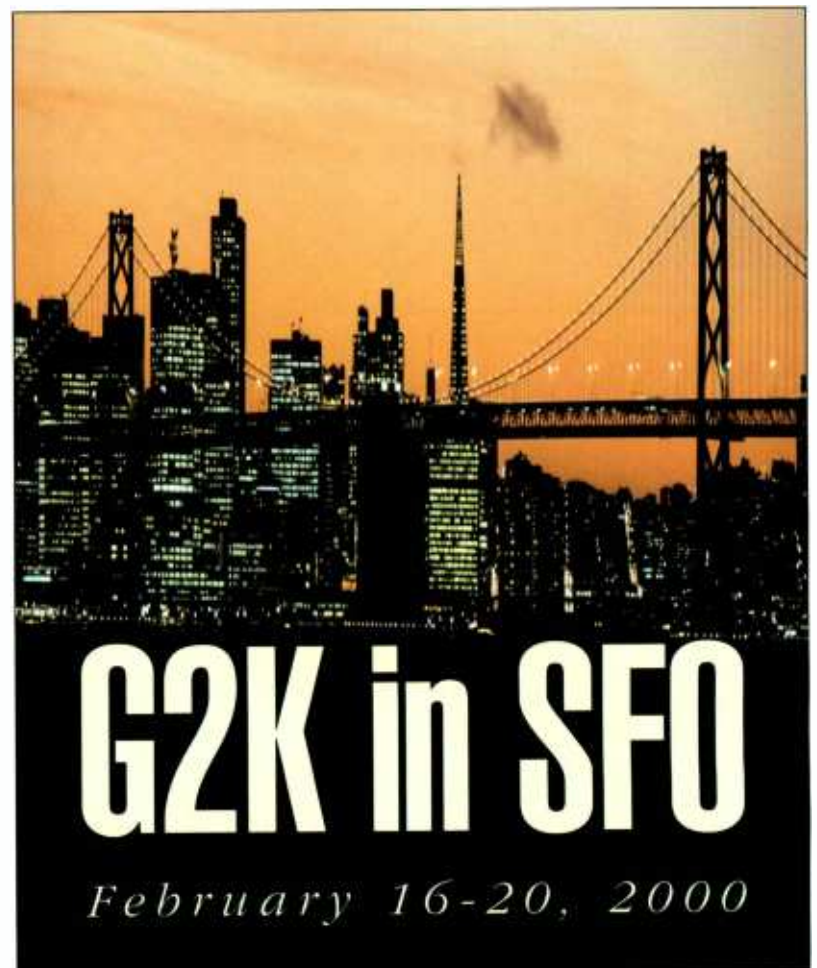
Outside of mornings, where we have a little more talk, this station is all about forward momentum. I'll use a lot of my previous experience with Top 40 formatics to program the station. It's all about exciting, fun radio and personality. Obviously, if there's something huge, my news director will call in. Generally speaking, it's more about the music, even in this town. It's not to say that our listeners should be in the dark. We don't need to do the in-depth coverage that other stations will carry. People go somewhere else if they really want the news.

Soapbox time...let 'er rip!

I certainly wish that the record industry would treat Active rock stations a little better.

How so?

Without being real specific or targeting anyone in particular, I do believe that if you're in a market with a Modern Rock station, the Modern Rocker will get better service. It seems that the promotion departments give more juice to Modern Rock. That just happens to be my opinion and my experience to this point. ■



ActiveROCK		SPINS			
LW	TW	TW	LW	Trend	Sns.
1	1	1765	1760	+5	55
2	2	1308	1212	+96	53
3	3	1233	1204	+29	49
6	4	1190	1109	+81	52
4	5	1114	1163	-49	52
5	6	1110	1130	-20	54
11	7	861	755	+106	46
9	8	853	809	+44	50
12	9	794	720	+74	51
7	10	793	913	-120	42
10	11	776	793	-17	48
8	12	765	843	-78	43
16	13	657	606	+51	41
15	14	619	626	-7	38
18	15	610	544	+66	43
14	16	596	631	-35	43
20	17	589	534	+55	42
17	18	572	572	+0	38
13	19	527	650	-123	45
25	20	524	439	+85	37
D	21	506		new	45
<p>g <i>This one is getting big spins at, WZBX (46) WNOR (32) KRXQ (28) KRAB (28) WAAF (26) WJRR (25)</i></p>					
19	22	476	539	-63	43
21	23	474	516	-42	35
22	24	402	476	-74	35
23	25	390	473	-83	24
27	26	378	424	-46	32
28	27	355	419	-64	35
30	28	342	288	+54	31
D	29	337		new	35
<p>g <i>Debating at #29 Big spins at WAAF (25) WJRR (24) KILQ (22) WBYR (21) WJJO (21) KUPD (20)</i></p>					
29	30	337	316	+21	27
26	31	297	435	-138	30
31	32	275	287	-12	31
32	33	273	255	+18	18
33	34	267	254	+13	14
34	35	255	253	+2	31
36	36	254	241	+13	29
D	37	224		new	24
40	38	212	208	+4	27
37	39	206	225	-19	13
35	40	206	244	-38	25

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HyperACTIVE	SPINS	TREND
FILTER - Take A Picture (Reprise)	439	272
ALICE IN CHAINS - Fear The Voices (Columbia/CRG)	544	103
GODSMACK - Voodoo (Republic/Universal)	141	100
SEVENDUST - Denial (TVT)	793	66
SYSTEM OF A DOWN - Sugar (Columbia/American)	241	64
TONIC - Knock Down Walls (Universal)	154	58
RED HOT CHILI PEPPERS - Around The World (Warner Bros.)	534	54
COAL CHAMBER - Shock The Monkey (Roadrunner)	516	50
DRAIN S.T.H. - Simon Says (Mercury)	288	49
CREED - Higher (Wind-Up)	1760	46

ActiveRock	CHARTBOUND	SPINS
BUCKCHERRY - Dead Again (DreamWorks)		189
TONIC - Knock Down Walls (Universal)		186
INCUBUS - Pardon Me (Immortal/Epic)		184
BLINK 182 - All The Small Things (Cargo/MCA)		180
EARTH TO ANDY - Still After You (Giant)		118
MOKE - Down (Ultimatum)		86
SMASH MOUTH - Then The Morning Comes (Interscope)		83
LENNY KRAVITZ - Live (Virgin)		71
MARYLIN MANSON - Astonishing Panorama Of End...(DGC)		58
P.O.D - Southtown (Atlantic)		55

ActiveRock	RECURRENTS	SPINS
GODSMACK - Whatever (Republic/Universal)		542
KORN - Freak On A Leash (Immortal/Epic)		510
STATIC-X - Push It (Almo Sounds)		496
OLEANDER - Why I'm Here (Republic/Universal)		495
OFFSPRING - The Kids Aren't Alright (Columbia/CRG)		448
BUCKCHERRY - Lit Up (DreamWorks)		434
KID ROCK - Bawitdaba (Lava/Atlantic)		421
ROB ZOMBIE - Dragula (Geffen)		379
ROB ZOMBIE - Living Dead Girl (Geffen)		378
CREED - One (Wind-Up)		351
COLLECTIVE SOUL - Heavy (Atlantic)		324
ALICE IN CHAINS - Get Born Again (Columbia/CRG)		294
LENNY KRAVITZ - Fly Away (Virgin)		285
LIT - My Own Worst Enemy (RCA)		281
METALLICA - Whiskey In The Jar (Elektra/EEG)		274
EVERLAST - What It's Like (Tommy Boy)		247
KORN - Got The Life (Epic)		237
METALLICA - Turn The Page (Elektra)		212
MONSTER MAGNET - Space Lord (A&M)		198
CREED - What's This Life For (Wind-Up)		195

COOPER IS IN DA' HOUSE

GIVE ACTIVE ROCK EDITOR ANDY COOPER A CALL AT (847) 328-1366

gavin

THE MUSIC MEETING



Boomer Kingston MD, KGEE-Midland, Tex.

Background: I began at KGEE in 1988 as afternoon drive personality. In 1991 I added MD duties.

What is your definition of a music director? In a four-country-station market, what we play (and sometimes what we don't play) is going to make our station's

brand stand out. I always strive to find new music that will create excitement and passion with our listeners, and the only way to do that is to take the time to listen to everything that is available.

How much research is involved with your job? We keep track of local record sales and use corporate research.

When should you trust your instincts more than you trust your consultant (or research)? Knowing your audience will lead you to the best music decisions.

Who (besides you) is involved in the music decisions? Cumulus's corporate consultant Bob Raleigh and I touch base each week on music research and other related issues.

How much of your time do you actually devote to listening to new music? I'm listening all of the time...in the truck, in the office, while working on our Website. The only time I'm not listening is when I'm checking out what our formatic competitors are up to!

What songs are making a big impact on your station right now? We're getting huge phones on Brad Paisley's "He Didn't Have To Be." Another big record for us right now is Ty Herndon's "Steam." The Dixie Chicks' new single "Cowboy Take Me Away" has already met with big approval from our audience as well.

ARTIST PROFILE Toby Keith

Current Single: "When Love Fades"

Current Album: *How Do You Like Me Now* (in stores now)

Label: DreamWorks

New Label: If most artists were truly honest, they would say that they are not really happy with their record deal. I can truthfully say I am absolutely elated with mine! Also, my producer [James Stroud] is the label's president. This cuts out the hassles involved with the middle people.

Album Production: In my opinion, James Stroud is one of the best producers in town. My sound on this project may be more mature, but it is still the same old me!

Superstitions: None. I simply believe in God—that's all I need.

Family Ties: My kids are extremely supportive of my career. Even though they're getting older, I still find it difficult to leave

them at home. At any age, anytime a parent leaves home, it's hard.

In the Walkman: Mostly songwriter CDs and various pop albums.



The Ultimate Day Off: Doing nothing but playing with the kids and feeding the horses or playing golf in Cabo San Lucas!

Plans for the Millennium Year: I plan to race a lot of horses and tour like hell!



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Eddie Mascolo Gets Starstruck Over Reba

As one of the only—if not the only—artist management companies to hire its own in-house VP of Promotion, Music Row's Starstruck Entertainment is breaking some new ground in the always competitive, but often formulaic world of Country radio promotion. GAVIN recently caught up with VP of Promotion and industry veteran Eddie Mascolo to find out how it's going.



Eddie Mascolo

"Reba's husband/manager Narvel [Blackstock] and I had worked together at RCA eight years ago when he co-managed Aaron Tippin. When he called me several months ago and ran by me the idea of a management company with its own VP of Promotion, I told him I thought the idea itself was fantastic. When Narvel actually offered the position to me, I was thrilled. Let's face it, who doesn't want to work for a superstar, and Reba is certainly a superstar, and in everything she does—from her singing, acting, and charitable commitments, all the way to being a mom.

"When I first came on board, we thought it was important to find out what people's feelings about Reba were. So, I got on the phone and called some radio programmers and consultants who I trust and spent time talking with them to see what we could do to help Country radio.

"This was the first time in four years that Reba visited the radio remote broadcasts during CMA Week, including the MJJ broadcast with about 50 stations, the CBS broadcast and Ron Huntsman's broadcast. Afterward, I had many radio people either call or drop me a note to say how great it was to see

Reba out there because most superstars don't do 'those type' of events anymore. I think these are the kind of things we're wanting to try and do more of as part of our way of saying, 'Hey, we still very much want to be involved with Country radio.'

"My workdays vary, but they mainly consist of talking with a lot of radio people about Reba's various projects, especially her brand new "Singer's Diary" tour. I also work and communicate very closely with MCA's promotion staff. When the decision was originally made to add my position here, I think some people thought, 'Why are they hiring someone outside the label?' but it has really turned out fantastic. I couldn't be happier working with David Haley, Bill Macky, and their regional staff. We have a great synergy and the end result is that it gives Reba an even bigger voice in Country radio."

CONTACT EDDIE AT STARSTRUCK ENTERTAINMENT (615) 259-0001 OR Ed@Starstruck.net.



STOP BY AND SEE ME SOMETIME! During a recent visit to Nashville, Premiere Radio Networks staffers stopped by Lyric Street and had a chance to visit with new artist Sonya Isaacs. (L-R): Mediabase's P.J. Oisen, Premiere's Kelly Erickson, Isaacs, Premiere's Larry Santiago, and Lyric Street's Carson Schreiber & Kevin Herring.

"Over the years, the GAVIN Seminars have been very special, but the last one in New Orleans was one of the best ever. So, I'm headed for San Francisco in February!"

—Larry Daniels, Consultant



Country		SPINS				
LW	TW		TW	LW	Trend	Spins
1	1	MARTINA McBRIDE - I Love You (RCA)	5430	5610	-180	148
 Love is on the air as Martina spends a third straight week in the top spot!						
2	2	TIM MCGRAW - Something Like That (Curb)	5076	5238	-162	148
3	3	STEVE WARINER - I'm Already Taken (Capitol Nashville)	4850	4909	-59	148
4	4	GEORGE STRAIT - What Do You Say To That (MCA)	4607	4659	-52	148
6	5	CLINT BLACK - When I Said I Do (RCA)	4541	4168	+373	148
 Clint and Lisa enter the Top 5 in style with the week's biggest spin increase and massive phone requests!						
5	6	MONTGOMERY GENTRY - Lonely And Gone (Columbia)	4383	4433	-50	148
7	7	JOHN MICHAEL MONTGOMERY - Home To You (Atlantic)	4261	4149	+112	147
8	8	BRAD PAISLEY - He Didn't Have To Be (Arista)	4048	3697	+351	148
11	9	SHANIA TWAIN - Come On Over (Mercury)	3908	3538	+370	148
10	10	ANDY GRIGGS - I'll Go Crazy (RCA)	3642	3554	+88	148
13	11	FAITH HILL - Breathe (Warner/Reprise)	3539	3239	+300	148
15	12	REBA McENTIRE - What Do You Say (MCA)	3239	2964	+275	148
14	13	YANKEE GREY - All Things Considered (Monument)	3202	3070	+132	146
18	14	ALAN JACKSON - Pop A Top (Arista)	3021	2685	+336	148
17	15	RANDY TRAVIS - A Man Ain't Made Of Stone (DreamWorks)	2853	2739	+114	148
9	16	DIXIE CHICKS - Ready To Run (Monument)	2715	3569	-854	146
12	17	MARK WILLS - She's In Love (Mercury)	2684	3462	-778	145
19	18	LeANN RIMES - Big Deal (Curb)	2677	2568	+109	147
21	19	KENNY CHESNEY - She Thinks My Tractor's Sexy (BNA)	2486	2181	+305	147
16	20	CHAD BROCK - Lightning Does The Work (Warner/Reprise)	2483	2797	-314	143
22	21	TY HERNDON - Steam (Epic)	2280	2125	+155	143
23	22	CLAY WALKER - Live, Laugh, Love (Giant)	2219	1969	+250	138
20	23	SHANE MINOR - Ordinary Love (Mercury)	2187	2187	0	144
24	24	TRACY BYRD - Put Your Hand In Mine (RCA)	1913	1618	+295	144
25	25	GARY ALLAN - Smoke Rings In The Dark (MCA)	1754	1504	+250	141
32	26	TIM MCGRAW - My Best Friend (Curb)	1647	955	+692	122
27	27	JOE DIFFIE - The Outtittin' Kind (Epic)	1530	1334	+196	138
35	28	LONESTAR - Smile (BNA)	1527	929	+598	127
36	29	DIXIE CHICKS - Cowboy Take Me Away (Monument)	1494	682	+812	120
30	30	KEITH URBAN - It's A Love Thing (Capitol Nashville)	1334	1116	+218	128
31	31	TRACE ADKINS - Don't Lie (Capitol Nashville)	1230	1034	+196	122
34	32	SHEDAISY - This Woman Needs (Lyric Street)	1214	935	+279	133
29	33	JASON SELLERS - A Matter Of Time (BNA)	1202	1187	+15	133
33	34	JERRY KILGORE - Love Trip (Virgin)	975	941	+34	103
37	35	JO DEE MESSINA - Because You Love Me (Curb)	897	667	+230	101
26	36	BROOKS & DUNN - Missing You (Arista)	821	1473	-652	124
39	37	CHELY WRIGHT - It Was (MCA)	805	570	+235	114
38	38	ALABAMA - Small Stuff (RCA)	774	603	+171	80
28	39	SHANE McANALLY - Are Your Eyes Still Blue (Curb)	740	1225	-485	121
44	40	BROOKS & DUNN - Beer Thirty (Arista)	721	390	+331	79
40	41	TOBY KEITH - When Love Fades (DreamWorks)	703	561	+142	85
45	42	STEVE HOLY - Don't Make Me Beg (Curb)	530	344	+186	62
42	43	JOHN BERRY - Power Windows (Lyric Street)	451	529	-78	62
46	44	PAUL BRANDT - It's A Beautiful Thing (Warner/Reprise)	379	309	+70	50
47	45	THE MAVERICKS - Here Comes My Baby (Mercury)	358	294	+64	49
D	46	MARK WILLS - Back At One (Mercury)	341	—	NEW	57
48	47	AARON TIPPIN - What This Country Needs (Lyric Street)	316	204	+112	42
41	48	LILA McCANN - Crush (Asylum)	304	538	-234	47
D	49	BRYAN WHITE - God Gave Me You (Asylum)	299	—	NEW	63
43	50	SAMMY KERSHAW - When You Love Someone (Mercury)	213	488	-275	89

Country		CHARTBOUND			
Rpts.	Spins				
66	201	WYNONNA - Can't Nobody Love You (Like..) (Curb/Mercury)			
30	187	SHERRIE' AUSTIN - Little Bird (Arista)			
27	186	KENNY ROGERS - Buy Me A Rose (Dreamcatcher)			
23	184	ALECIA ELLIOTT - I'm Diggin' It (MCA)			
22	145	PHIL VASSAR - Carlene (Arista)			
23	141	LEE ANN WOMACK - Don't Tell Me (MCA)			
21	124	MARY CHAPIN CARPENTER - Wherever You Are (Columbia/CRG)			
40	116	GEORGE JONES - The Cold, Hard Truth (Asylum)			
24	100	TRACY LAWRENCE - Lessons Learned (Atlantic)			
17	99	SHANA PETRONE - Something Real (Epic)			

Country		RECURRENTS	
			SPINS
LONESTAR	- Amazed (BNA)		3190
JO DEE MESSINA	- Lesson In Leavin' (Curb)		3004
KENNY CHESNEY	- You Had Me From Hello (BNA)		2413
GEORGE STRAIT	- Write This Down (MCA)		2221
ALAN JACKSON	- Little Man (Arista)		1663
ALABAMA	- God Must Have Spent A Little.. (RCA)		1593
KENNY CHESNEY	- How Forever Feels (BNA)		1557
CHELY WRIGHT	- Single White Female (MCA)		1484
MARTINA McBRIDE	- Whatever You Say (RCA)		1423
JOE DIFFIE	- A Night To Remember (Epic)		1385
SHEDAISY	- Little Good-Byes (Lyric Street)		1373
TIM MCGRAW	- Please Remember Me (Curb)		1364
FAITH HILL	- The Secret Of Life (Warner/Reprise)		1247
ANDY GRIGGS	- You Won't Ever Be Lonely (RCA)		1244
LEE ANN WOMACK	- I'll Think Of A Reason Later (MCA)		1239
COLLIN RAYE	- Anyone Else (Epic)		1194
DIAMOND RIO	- Unbelievable (Arista)		1157
DIXIE CHICKS	- You Were Mine (Monument)		1116
MARK WILLS	- Wish You Were Here (Mercury)		1054
JO DEE MESSINA	- Stand Beside Me (Curb)		1052

Spin		CREASE	
			SPINS
Clint Black	"When I Said I Do" (RCA)		+373
Shania Twain	"Come On Over" (Mercury)		+370
Brad Paisley	"He Didn't Have To Be" (Arista)		+351
Alan Jackson	"Pop A Top" (Arista)		+336
Kenny Chesney	"She Thinks My Tractor's Sexy" (BNA)		+305
Faith Hill	"Breathe" (Warner/Reprise)		+300
Tracy Byrd	"Put Your Hand In Mine" (RCA)		+295
Reba McEntire	"What Do You Say" (MCA)		+275
Clay Walker	"Live, Laugh, Love" (Giant)		+250
Gary Allan	"Smoke Rings In The Dark" (MCA)		+250

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

EDITOR'S NOTE:
THIS WEEK'S GAVIN MEDIABASE COUNTRY CHART INCLUDES MONITORED AIRPLAY DATA FROM 148 OF 149 TOTAL STATIONS.
DUE TO MEDIABASE TECHNICAL DIFFICULTIES, KUBL-SALT LAKE CITY WAS NOT FACTORED INTO THIS WEEK'S CHART.

HotLINE

Jay Roberts, MD, WQYK-Tampa

"Our two hottest songs are **Clint Black's** 'When I Said I Do' and **Martina's** 'I Love You.' That Martina record still has virtually no burn!...We're also getting calls for **Kenny Chesney's** 'She Thinks My Tractor's Sexy,' although mostly from men...I think **LoneStar's** 'Smile' is another big song for them!...We're already getting calls for **Steve Holy's** 'Don't Make Me Beg.' That's a song that makes people pay attention when they hear it. Before I even had the song, we were getting calls for it from the video airplay...**Kenny Rogers'** 'Buy Me a Rose' could turn out to be something. With the limited airplay we've given it, we get calls every time, and from a mixture of demos...**Mark Wills'** new song 'Back at One' is going to be huge!"



Mark Phillips, PD, WFMB-Springfield, Ill.



"We're seeing great response to **Brad Paisley's** 'He Didn't Have To Be.' Whether you're a stepson or like myself, a stepdad, this song is so relatable and it really hits home. I think another great song on Brad's project is 'It Never Woulda Worked Out Anyway.' It sounds like a great follow-up to the current single!...We've got a **Kenny Chesney** show coming up, so we're getting

lots of calls for 'She Thinks My Tractor's Sexy'....There's a great song on **Alan Jackson's** new album, *Under the Influence*, called 'Farewell Party' which we've spun a few times. The positive response has been tremendous, especially from the older demos...Another cool album cut is **Montgomery Gentry's** 'Daddy Won't Sell the Farm.' It would be a great single. As far as our market goes, we have three rock stations and so we have a tough time attracting men. When I hear these guys, I get excited that there's finally something to bring them back!...I think the new **Aaron Tippin** single, 'What This Country Needs,' is a hit song! I thought his last two singles were good, too, so I hope this is the one that takes off for Aaron."

Rob Carpenter, WCTQ-Sarasota

"**Brooks & Dunn's** 'Beer Thirty' has been hot here from the start...We got instant phones on **LeAnn Rimes's** album cut 'Me & Bobby McGee.' Most of our listeners remember the original, and they love her version too!...**Kenny Chesney's** 'She Thinks My Tractor's Sexy' is another big phone record. My question is, 'Does Victoria's Secret come in John Deere green?'...We're seeing good phone action on **Reba's** 'What Do You Say'...We're already playing **Phil Vassar's** 'Carlene.' The thing about this song is you can literally feel the wind blowing through your hair as if you're driving a convertible. It puts a smile on everyone's face I play it for...Another 'smile' song is **The Mavericks'** 'Here Comes My Baby.' When I play it for people I ask them to try and not smile. They can't do it!"



Matt James, MD, KGNU-Eugene, Ore.

"Without a doubt, our #1 most-requested song is **Faith Hill's** 'Breathe!' Ever since her performance on the CMAs, she's been lighting up our phones!...We're also getting lots of early calls for **Martina McBride's** 'Love's the Only House!'...**Jo Dee Messina's** 'Because You Love Me' is doing really well! Listeners are calling in saying 'she's done it again!'...**Joe Diffie's** 'The Quittin' Kind' is really picking up for us! It's a good sound for Joe—real from-the-heart music!...**Shane McAnally's** 'Are Your Eyes Still Blue' is our second-highest-testing song! He played our Oregon Jamboree this summer and our listeners love him!...This is our 15th week playing **Brad Paisley's** 'He Didn't Have To Be' and it just moved to heavy last week! This amazing song shows very high in callout, no burn, and after every play, more and more listeners call in and ask 'who was that?'"



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

G2Country

LW	TW		Stations	ADDS	SPINS	TREND
1	1	GEORGE STRAIT - What Do You Say to That (MCA)	101	0	3874	+23
2	2	STEVE WARINER - I'm Already Taken (Capitol Nashville)	101	0	3843	+25
4	3	JOHN MICHAEL MONTGOMERY - Home to You (Atlantic)	100	0	3701	-14
3	4	MONTGOMERY GENTRY - Lonely and Gone (Columbia)	100	0	3682	-36
6	5	ANDY GRIGGS - I'll Go Crazy (RCA)	101	0	3658	+130
5	6	CLINT BLACK - When I Said I Do (RCA)	101	0	3614	+48
8	7	BRAD PAISLEY - He Didn't Have to Be (Arista)	101	0	3444	+373
7	8	MARTINA MCBRIDE - I Love You (RCA)	94	0	3254	-223
10	9	SHANIA TWAIN - Come On Over (Mercury)	97	0	3238	+292
13	10	YANKEE GREY - All Things Considered (Monument)	101	0	3017	+188
16	11	REBA McENTIRE - What Do You Say (MCA)	101	0	2760	+143
15	12	LeANN RIMES - Big Deal (Curb)	100	1	2741	+97
14	13	RANDY TRAVIS - A Man Ain't Made Of Stone (DreamWorks)	101	0	2736	+9
18	14	FAITH HILL - Breathe (Warner/Reprise)	101	0	2679	+115
17	15	CLAY WALKER - Live, Laugh, Love (Giant)	101	0	2673	+66
19	16	ALAN JACKSON - Pop a Top (Arista)	100	2	2595	+189
9	17	CHAD BROCK - Lightning Does the Work (Warner/Reprise)	87	0	2556	-490
20	18	TY HERNDON - Steam (Epic)	98	0	2399	+119
22	19	KENNY CHESNEY - She Thinks My Tractor's Sexy (BNA)	101	1	2258	+184
21	20	SHANE MINOR - Ordinary Love (Mercury)	93	0	2257	+20
23	21	GARY ALLAN - Smoke Rings in the Dark (MCA)	100	3	2181	+163
24	22	TRACY BYRD - Put Your Hand in Mine (RCA)	98	0	2087	+197
26	23	TRACE ADKINS - Don't Lie (Capitol Nashville)	97	4	1832	+274
25	24	JOE DIFFIE - The Quittin' Kind (Epic)	92	0	1721	+104
30	25	LONESTAR - Smile (BNA)	96	8	1703	+353
12	26	MARK WILLS - She's in Love (Mercury)	63	0	1673	-1199
39	27	TIM MCGRAW - My Best Friend (Curb)	91	29	1656	+724
28	28	JASON SELLERS - A Matter of Time (BNA)	85	2	1619	+103
29	29	KEITH URBAN - It's a Love Thing (Capitol Nashville)	85	6	1551	+129
41	30	DIXIE CHICKS - Cowboy Take Me Away (Monument)	86	35	1528	+808



Another big week for Kenny as he plows into Top 20 ground as the week's 2nd-most-requested song! Big spins include KOUL 45X, WAYZ 40X, WTNT 37X, and KHAK 35X.

G2BreakTHROUGH

ARTISTS WITH NO MORE THAN 3 TOP 10 SINGLES

TW		Stns.	ADDS	SPINS
1	MONTGOMERY GENTRY - Lonely and Gone (Columbia)	100	0	3682
2	ANDY GRIGGS - I'll Go Crazy (RCA)	101	0	3658
3	BRAD PAISLEY - He Didn't Have to Be (Arista)	101	0	3444
4	YANKEE GREY - All Things Considered (Monument)	101	1	3017
<i>The contagious attitude and energy of these Cincinnati rockers has earned them their first Top 10 single! Top requests and big spins include KOUL 86X, KCKR 47X, WTNT 47X, KIXB 45X, WGTR 45X, and KTPI 44X!</i>				
5	CHAD BROCK - Lightning Does the Work (Warner/Reprise)	87	0	2556
6	SHANE MINOR - Ordinary Love (Mercury)	93	0	2257
7	GARY ALLAN - Smoke Rings in the Dark (MCA)	100	3	2181
8	JASON SELLERS - A Matter of Time (BNA)	85	2	1619
9	KEITH URBAN - It's a Love Thing (Capitol Nashville)	85	6	1551
10	ShEDAISSY - This Woman Needs (Lyric Street)	91	4	1440
11	CHELY WRIGHT - It Was (MCA)	85	7	1194
12	JERRY KILGORE - Love Trip (Virgin)	59	2	974

country top tip



Mark Wills "Back at One" (Mercury)

With this cover of Brian McKnight's current #1 Top 40 smash, Mark magnificently captures this song's essence, yet distinctly makes it his own. We're already hearing positive feedback from Country radio.



NORTHEAST

MOST SPINS:

Martina McBride (1165)
Tim McGraw (1121)
Steve Wariner (994)

SPINCREASE:

Clint Black +115
Tracy Byrd +101
Brad Paisley +94

"Tracy Byrd's 'Put Your Hand In Mine' is a beautifully written ballad and it even has a happy ending!"
-Suzanne Alexander, MD, WMJC-Long Island, N.Y.

SOUTHEAST

MOST SPINS:

Martina McBride (1570)
Tim McGraw (1448)
Steve Wariner (1363)

SPINCREASE:

Alan Jackson +124
Kenny Chesney +122
Clint Black +116

"Brad Paisley's 'He Didn't Have To Be' is a heapin' helpin' of 'relate-ability.' Songs like this are what makes our format great. Solid phones and healthy research!"
-John Landrum, MD, WESC-Greenville, S.C.

MIDWEST

MOST SPINS:

Martina McBride (732)
Tim McGraw (730)
George Strait (712)

SPINCREASE:

Reba McEntire +70
Shania Twain +69
Clint Black +59

"I think Steve Holy's 'Don't Make Me Beg' is exciting, has great energy, and it's country!"
-Ted Cramer, PD/MD, WDAF-Kansas City

SOUTHWEST

MOST SPINS:

Martina McBride (840)
John M. Montgomery (748)
George Strait (742)

SPINCREASE:

Brad Paisley +82
Reba McEntire +81
Alan Jackson +78

"Phil Vassar's 'Carlene' is a fresh, well-written song. I believe it will be a monster song for us!"
-Crash, MD, KTST-Oklahoma City, Okla.

WEST

MOST SPINS:

Martina McBride (1123)
Tim McGraw (1088)
Steve Wariner (1050)

SPINCREASE:

Shania Twain +84
Keith Urban +72
Reba McEntire +72

"Tracy Lawrence's 'Lessons Learned' is a cool song and it's awesome to have great new music from Tracy on our station!"
-Debby Turpin, MD, KSOP-Salt Lake City

WMJC New York City PD: Jim Asker MD: Suzanne Alexander 516-423-6740 Barnstable

Table with 3 columns: Song Title, TW, LW, ZW. Lists songs like 'When I Said I Do', 'She's In Love', etc.

WESC Greenville PD: Ron Brooks MD: John Landrum 864-242-4660 Clear Channel

Table with 3 columns: Song Title, TW, LW, ZW. Lists songs like 'Something Like That', 'I Love You', etc.

WDAF Kansas City PD/MD: Ted Cramer 913-677-8998 Intercom

Table with 3 columns: Song Title, TW, LW, ZW. Lists songs like 'I'm Crazy', 'Home To You', etc.

KTST Oklahoma City PD: Ted Stecker MD: Crash 405-528-5543 Intercom

Table with 3 columns: Song Title, TW, LW, ZW. Lists songs like 'Something Like That', 'Home To You', etc.

KSOP Salt Lake City PD: Don Hilton MD: Debby Turpin 801-972-1043 KSOP Inc.

Table with 3 columns: Song Title, TW, LW, ZW. Lists songs like 'It's A Love Thing', 'I Love You', etc.

WPOC Baltimore PD: Scott Lindy 410-366-3693 Clear Channel

Table with 3 columns: Song Title, TW, LW, ZW. Lists songs like 'Something Like That', 'I'm Crazy', etc.

WSSL Greenville PD: Bruce Logan MD: Kerry Owen 864-242-1005 AMFM

Table with 3 columns: Song Title, TW, LW, ZW. Lists songs like 'I Love You', 'Amazed', etc.

KFKF Kansas City PD: Dale Carter MD: Tony Stevens 816-753-4000 CBS

Table with 3 columns: Song Title, TW, LW, ZW. Lists songs like 'A Matter Of Time', 'What Do You Say To That', etc.

KXXY Oklahoma City PD: Ted Stecker MD: Bill Reed 405-528-5543 Intercom

Table with 3 columns: Song Title, TW, LW, ZW. Lists songs like 'Home To You', 'I Love You', etc.

KKAT - Salt Lake City PD: Shawn Stevens APD/MD: Jim Mickelson 801-908-1300 Clear Channel

Table with 3 columns: Song Title, TW, LW, ZW. Lists songs like 'I Love You', 'Amazed', etc.

Americana's Bountiful Autumn Harvest



Rice, Rice, Hillman and Pedersen

Rice, Rice, Hillman and Pedersen
(Rounder)

Tony Rice, Larry Rice, Chris Hillman, and Herb Pedersen have populated some of the most groundbreaking bands on the American landscape over the last 40 years, including The Byrds. The

Flying Burrito Brothers, J.D.Crowe & the New South, and the David



Grisman Quartet. In this, the follow-up to their 1997 album, *Out of the Woodwork*, "The Year of El

Niño," with its dynamic harmonies and soaring instrumentation, is a track worth the price of admission alone. Impeccable choice of material and execution abounds, infusing bluegrass, folk, and rock.

Tribute to the Knitters: *Poor Little Knitter on the Road* (Bloodshot)

This is the music you might hear in a honky-tonk deep in the Twilight Zone. The Knitters were a side pro-



ject of some folks who dared to love country music in the early '80s, including Dave Alvin and three members of the band, X. Their sole release, *Poor Little Critter on the Road*, was a milestone. On the tribute, Trailer Bride does a mind meld on the title track. Kelly Hogan sounds like she's bouncing off the ionosphere in Cline-echo on "Someone Like You," and "Silver Wings" from Whiskeytown should be savored.

The Groobeas *The Groobeas (Blix Street)*

Lead singer and latter-day folkie Susan Gibson has a voice that recalls blue skies and amber waves of grain. She has a talent for songwriting too, as she's also the one who penned what has become the unofficial theme song of the Dixie Chicks, "Wide Open Spaces." This is label release #1



for the Amarillo-based Groobeas, who took the name from a character in the *Gumby & Pokey* cartoon series. "Ahead of Time," "Jaded," and "Shut This Place

Down" all have an easy feel and a dead-on musical honesty.

Trout Fishing in America

Closer to the Truth (Trout)
Closer to the Truth, album number nine for Ezra Idlet and Keith Grimwood, generates a fun, hippie vibe. TFIA are joined on this one by stellar talents Jerry Douglas, Tim O'Brien, Mickey Raphael and Vassar Clements. This is music for a hayride, sure, but also any other kind of drive, any time of year. It's been said that this new release comes clos-



est to their live performances. Intelligent lyrics join interesting cadences and hooky licks. "Dreaming" is cool, "Closer to the Truth" has a great feel, as does "Keep it on the Positive Side."

Larry Cordle & Lonesome Standard Time

Murder on Music Row (Shell Point)
Blend country soul bluegrass harmonies, and an acerbic lyrical edge. The title track asks, "Who killed country music?" If lead singer Larry Cordle has anything to say about it, it will be alive



and well into the coming millennium. His band, Lonesome Standard Time, has quite the country pedigree, with pickers Terry Eldredge, Boogie Beech, Fred Carpenter, David Harvey, and David Talbot. Larry's songs have seen light of day on 44 million records sold by Garth, Alison, Trisha, and both Georges. There is exceptional songwriting and virtuosity here. ●

STATION NEWS

- **Chris Hayes**, at **WLGN**-Logan, Ohio has taken over mornings, so his call times have changed to 10 a.m. - noon (ET.)
- **KPIG**-Monterey oinks again! Their summer Arbitron is better than ever, with a five share 12+, and a 10.5 with men 25-54.

MUSIC NEWS

- **Jacknife!** is closing on November 24, so **Chris Roldan** can pursue his dream of going to film school in Austin. **Jenni Sperandeo** will continue to program **Music Choice's Post-Country** channel, and is seeking new opportunities. Call her at (512) 453-6122.
- As **The Souvenirs** chug up the chart, radio whistle stops have included the Haunted Hoedown at **KHYI**-Dallas (10/30), and Live on the Dial at **KNBT**-New Braunfels, Tex. (11/2). Dates to come include shows with **Junior Brown** in Nashville, St. Louis, and Detroit, and pit stops in Atlanta, Memphis, and Seattle.
- **Steve Earle** has a new home, as **Artemis Records** has entered into a label co-venture with **E-Squared**. E-Squared's offices will remain in Nashville, with Artemis providing marketing, promotion, publicity, and sales support. E-Squared will function as an artist and repertoire source for Artemis. Earle records his tenth studio album this month, which is scheduled for a late-spring 2000 release.
- **Mercury Nashville** has packaged **Hank Williams' Live at the Grand Ole Opry** in a two CD set. It's amazing to hear his musical fluidity, ease on stage, and stunning catalog!
- **Valley** reports the **Cowboy Junkies CD Rarities, B-Sides and Slow, Sad Waltzes** will go to radio after the first of the year, and they will be touring in the first quarter of 2000.

Impact

(subject to change)

NOVEMBER 9

Outrider *All in a Hard Day's Work* (JFG)

Steve Larios *Steel Guitar Party On*

(Yardart)

David Mallett *Ambition* (Flying Fish)

Tom Rush *Very Best of: No Regrets*

(Legacy)

NOVEMBER 16

Johnny Sansone *Watermelon Patch*

(Bullseye Blues)

Star Room Boys *Why Do Lonely Men And*

Women Want To Break Each Other's

Hearts? (Checkered Past)

The Grandsons *Pan-American Shindig*

(Whirling House)

Americana

LW	TW		SPINS	TREND	Sms	Adds
2	1	JOHN PRINE - In Spite of Ourselves (Oh Boy)	1177	+10	82	0
<p>g John gets prime seating right up front thanks to big spins at WVHL, TWANG, WLGN, KLOA, KTXN, KVLR, WHEE, KUT, SPINNER, WDVR, DMX, KTJJ, WDVX, and WMLB.</p>						
4	2	HANK WILLIAMS III - Risin' Outlaw (Curb)	1102	+2	69	2
1	3	ASLEEP AT THE WHEEL - Ride With Bob (DreamWorks)	1069	-148	67	1
5	4	THE DERAILERS - Full Western Dress (Sire)	1068	+126	77	3
3	5	JIM LAUDERDALE - Onward Through It All (RCA)	1068	-70	64	1
6	6	THE SOUVENIRS - King of Heart Ache (Will)	1013	+79	68	2
12	7	HAPPY, TEXAS - Soundtrack (Arista Nashville)	896	+116	58	3
14	8	DOLLY PARTON - The Grass is Blue (Sugar Hill)	825	+114	72	3
10	9	JACK INGRAM - Hey You (Lucky Dog)	819	+23	52	0
9	10	AMAZING RHYTHM ACES - Chock Full of Country... (Valley)	814	+6	56	1
8	11	KRIS KRISTOFFERSON - The Austin Sessions (Atlantic)	781	-27	61	0
23	12	GUY CLARK - Cold Dog Soup (Sugar Hill)	738	+188	73	12
7	13	ALISON KRAUSS - Forget About It (Rounder)	722	-149	55	1
13	14	WAYNE HANCOCK - Wild, Free, and Reckless (Ark 21)	658	-118	50	2
19	15	LEFTOVER SALMON - The Nashville Sessions (Hollywood)	654	+76	65	7
17	16	DON WALSER - Here's to Country Music (Sire)	654	+41	62	3
15	17	RAY WYLIE HUBBARD - Crusades of the Restless Knights (Philo)	624	-86	47	1
11	18	L. RONSTADT & E. HARRIS - Western Wall: The Tucson ... (Asylum)	621	-162	53	1
24	19	JON RANDALL - Willin' (Eminent)	615	+69	47	2
18	20	FANTASY - Steel Toe Cowboy (DGG)	588	-5	28	1
32	21	BUDDY MILLER - Cruel Moon (HighTone)	582	+137	63	8
29	22	R. B. MORRIS - Zeke and the Wheel (Koch)	578	+70	56	7
22	23	J. LAUDERDALE & R. STANLEY - I Feel Like Singing ... (Rebel)	573	+18	63	2
25	24	DAVID CHILDERS - Hard Time County (Rank)	543	-3	32	1
34	25	L. CORDLE/LONESOME STANDARD TIME - Murder on ... (Shell Point)	527	+89	54	5
33	26	RICE, RICE, HILLMAN & PEDERSEN - (Rounder)	524	+84	53	5
21	27	ROGER WALLACE - Hillbilly Heights (Texas Round Up)	523	-37	48	1
16	28	BRUCE ROBISON - Long Way Home From Anywhere (Lucky Dog)	497	-130	32	0
28	29	BOTTLE ROCKETS - Brand New Year (Doolittle)	494	-27	48	2
20	30	SISTERS WADE - How Much Longer (Blue Hat)	438	-134	25	0
D	31	THE MAVERICKS - Super Colossal Smash Hits ... (Mercury Nashville)	435	new	49	13
<p>g The Mavericks smash onto the chart with this week's most colossal debut and 13 adds including KNOT, WMJQ, KBCR, WCBE, WMNF, KOPN, KGSR, KUT, and WNKU!</p>						
27	32	BLUE HIGHWAY - Blue Highway (Ceili)	434	-101	32	0
39	33	I. GRAHAM BROWN - Wine into Water (Platinum)	401	+83	27	4
26	34	MATRACA BERG - Lying to the Moon & Other Stories (RCA)	397	-145	33	0
31	35	JULIE MILLER - Broken Things (HighTone)	386	-65	48	3
38	36	NEWGRANGE - NewGrange (Compass)	383	+65	55	7
D	37	ALAN JACKSON - Under the Influence (Arista Nashville)	351	new	30	29
D	38	THE EX-HUSBANDS - All Gussied Up (Tar Hut)	341	new	39	5
D	39	THE GROOBEEES - The Groobees (Blix Street)	340	new	31	3
40	40	RED DIRT RANGERS - Rangers' Command (Lazy SOB)	333	+16	37	5

SnapSHOT

"The **Sisters Morales** have been mainstays of the Houston music scene for many years. Their great lyrics are homespun, born of both sides of the border. They have beautiful sibling harmonies not heard since the brothers Everly in their heyday. They have scoffed in the face of personal and industry adversity to come through with flying colors. Each new release has been met with enthusiastic phone response at KPFT and *Someplace Far Away From Here* is no exception. With such talent, we expect the rest of the nation to follow suit." —Mary Ramirez, KPFT-Houston



GAVIN AMERICANA

americana most added

- Jerry Jeff Walker (30)** Gypsy Songman: A Life of Song (Tried & True)
- Alan Jackson (29)** Under the Influence (Arista Nashville)
- Deke Dickerson (21)** More Million Sellers (HighTone)
- Illrd Tyme Out (19)** John And Mary (Rounder)
- The Mavericks (13)** Super Colossal Smash Hits of the '90s (Mercury Nashville)

HotPicks

- GUY CLARK**
- BUDDY MILLER**
- THE DERAILERS**
- HAPPY TEXAS**
- DOLLY PARTON**

ChartBOUND

- BOB CHEEVERS** (Hayden's Ferry)
- J. HARTFORD/THE HRTFD STRINGBAND** (Rounder)
- CONTINENTAL DRIFTERS** (Razor & Tie)
- BLUE MOUNTAIN** (Roadrunner)
- HARTFORD, GRISMAN, SEEGER** (Acoustic Disc)
- ED BURLESON** (Tornado)
- IIIRD TYME OUT** (Rounder)
- KATY MOFFATT** (HighTone)
- JERRY JEFF WALKER** (Tried & True)
- BELL, MEYER, BUSH, MARSHALL** (Sony Classical)

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

Review

Guy Clark Cold Dog Soup (Sugar Hill)

Guy is his usual ebullient self on *Cold Dog Soup*—yet another collection that proves his songwriting is an occasion worthy of your Sunday-best blue jeans. If it sounds like some friends just gathered 'round to share their talents, that's what Guy had in mind. He's joined by Verlon Thompson, Darrell Scott, Shawn Camp, and Emmylou Harris, who all make significant contributions. The title track is poignant and dramatic, "Sis Draper" twangs, and "Men Will Be Boys" is a joy. Clark paints with a gentle hand.



—Jessie Scott

ARTIST PROFILE Robert Reynolds of The Mavericks

Project: *Super Colossal Smash Hits of the '90s*
Label: Mercury Nashville
 It was Miami in 1989 when the elements first came together: honky-tonk and Latin, rock & roll and Hank Williams. Incongruous, maybe, but all born of a kindred passion that allowed them to not merely co-exist, but thrive in the music.
 Ten years together is quite a milestone in these days of one-hit wonders and Roman candle careers. The Mavericks celebrate with a new label and a new record. "We were at a crossroads as a band, and we were ready for some changes," Reynolds explains. Of the move within the Universal Music Group, Robert says, "We made a good decision." *Super Colossal Smash Hits of the '90s* is The Mavericks' fifth major label release, and their first for Mercury Nashville. The album revisits the decade, as well as provides a platform for four new tunes. He adds, "It's the first tangible evidence of cooperative effort between us, MCA Nashville, and Mercury. We were able to move with the tracks for this project

and be involved in the artwork, the new tracks, and track selection."
 Original members Robert Reynolds, Raul Malo, and Paul Deakin, along with Nick Kane who joined in 1993, are happier than ever. "We weren't much for making a "Greatest



Hits" record. "Best Of" is a little easier pill to swallow. But we decided to go all the way tongue-in-cheek, and titled it *Super Colossal Smash Hits of the '90s*, as though we had anything like that! We looked at it as fun," says Robert. Same here.

—Jessie Scott

EMAIL COMMENTS TO JESSIE@MAIL.GAVIN.COM
 GAVIN IS ONLINE WWW.GAVIN.COM



Brother to Brother: The Bacons On Toast

The Philly-bred Bacon Brothers don't need the money. Michael Bacon composes film and documentary music, and has recorded on the famed Monument label during the legendary years of Kris Kristofferson and Larry Gatlin. Meanwhile, Michael's kid brother Kevin—nine years his junior—took to the road as an actor and became a household name for films such as *The River Wild*, *Diner*, and *JFK*.

The musical duo known as the Bacon Brothers, came to life early last year with the release of their debut CD, *Forosoco*, an amalgam of "folk, rock, soul, and country." Their newest, *Getting There*, has just been released on the Helena Music Company label. We chatted via a triangular conference call, Michael in New York, Kevin on the set of his new movie in Los Angeles (a sci-fi thriller directed by Paul Verhoven and co-starring Elizabeth Shue), and yours truly in Baghdad by the Bay.

At what point did the Bacon Brothers decide to begin recording?

MICHAEL: Kevin, I was recently looking in my storage area and I found a tape that we made. I haven't listened to it, so I'll let you know how it sounds. The song was made when Kevin was about ten years old.

KEVIN: The first album was the real beginning when we put the band together. Michael had played out for a long time. I'd never done it. We did it for this one gig. What were we going to play? A year prior, we had a bunch of time to spend together, so we'd written about three songs. So we put those into the set. I had some stuff I had lying around, Michael had some stuff lying around, so we figured out some covers that we wanted to do.

We got two other guys to back us up and basically built a set that we could go out and play. We did the one gig in Philly, did another, then kept playing. Because we were

playing, we both started writing. Playing made us want to write more. The set started shifting from older songs to the new stuff. Recording then became a natural extension. A small label guy from Florida [Helena Music] brought us our album cover already done. He'd never been in the music business, but he wanted us to record for him. That's how it started.

Had you considered making rounds at the majors?



MICHAEL: We were turned down by pretty much everybody, I believe.

KEVIN: What a lot of people on the outside don't understand is that my acting has had little, no, or a negative bearing on getting a deal. Nobody from Atlantic or Warner Brothers is all that hip on having a singer/songwriter/actor band. There's no precedent outside of a novelty act here and there packaged as a pop explosion. That's not what we are. We're guys with guitars singing our songs. So, if anything, there's been resistance. The up-side of being an actor is that we've been able to build a fan base by having people come to the shows to see me.

At what point in the set does the audience get over seeing a brother act with an actor and start really getting into the music?

MICHAEL: The last show we did, everyone was with us.

KEVIN: You had me at hello. (laughs)

You're both bright and successful guys. How much of this is just a professional release or therapy?

MICHAEL: I don't think there's anything more fun or rewarding than having a band that's successful, playing a venue that's set up for music and having the monitors right with a good sound in the P.A. Compared to the work I do for a living, it's an utter joy. It doesn't have the grind and pressure of working with films. We went from four guys in a station wagon to having managers, agents, and roadies. There's a lot



more responsibility with the circle of people involved in the band. It's still fun.

KEVIN: I find it incredibly therapeutic. I never imagined it being so much of a second career, which it's become. Obviously we take it seriously. We haven't any other outlets, like golf or poker. This is what we do to have a good time. From the first time I ever stood up on stage—starting in my mid-thirties, never having experienced the feeling—I knew I had to keep doing it. I also find songwriting therapeutic. I feel like it's a way to deal with stuff on my mind.

Can you both juggle your obligations?

MICHAEL: It'll always be a juggle.

KEVIN: The album was ready and we were hoping to do this

earlier, in the fall, but I'm working on this picture that got postponed. We shut down for two months, so the fall disappeared and I'm out until December. That was the first time I felt the two things pulling a little bit.

What about working as brothers?

KEVIN: That's a big part of it. There's also the playing. It's a great safety net to look over and see my brother there. He's not going to let me fall. On a technical basis, we have different voices that work well together, possibly because of us being brothers.

MICHAEL: It's also a very natural thing for human beings to want to work with people who are close to them.

Were you two always close? Nine years is a substantial gap.

KEVIN: Yes. We've gone through stages when Michael moved away when I was a little kid. He came back for a while. Then he went to Nashville. Then I moved up to New York. Then we lived in the same building in New York. Since we've put the band together, we've been closer than ever. By the way, you and your twin brother don't wear the same clothes, do you?

We still do, actually. Kevin, as a performing novice, do you still get scared performing?

KEVIN: I still do. Honestly, that's what I was missing in my creative life, that feeling of butterflies. Playing has given that back, it's something that's important. Acting in movies isn't scary. It's a controlled atmosphere. Playing live, anything can happen. That's what's fun. It's dangerous.

I've always thought directing a movie would be the scariest job.

KEVIN: Now that's scary.

So how would you describe each other?

MICHAEL: Kevin is an amazing talent. That's obvious with his acting. I'm someone who recognizes talent, and I think he's in the process of becoming a great musical talent, songwriter, and singer. Also, he has really good values. The important things in life are family and the relationship between family and work. We're on the same page. He's also extremely funny. I'm more introverted. Kevin definitely keeps us laughing.

KEVIN: Hmmm. Michael—wavy brown hair, blue eyes, and a chiseled physique. ■

WOOD

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triple A
most
added



- R.E.M. (28)** "The Great Beyond" (Warner Bros.)
ANI DIFRANCO (27) "Wish I May" (Righteous Babe)
JOE STRUMMER (9) "Tony Adams" (Hellcat/Epitaph)
THE MAVERICKS (9) "Things I Cannot Change" (Mercury)
TOAD THE WET SPROCKET (8) "P.S." (Columbia/CRG)

AAATotalSample

LW	TW	
1	1	SANTANA - Supernatural (Arista)
3	2	INDIGO GIRLS - Come On Now Social (Epic)
2	3	MELISSA ETHERIDGE - Breakdown (DJMG)
6	4	COUNTING CROWS - Hangin'around (DGC/Interscope)
4	5	STING - Brand New Day (A&M)
8	6	CSNY - Looking Forward (Reprise)
5	7	BEN HARPER - Burn To Shine (Virgin)
7	8	BRUCE COCKBURN - Breakfast In N.O... (Rykodisc)
9	9	CHRIS CORNELL - Euphonia Morning (A&M/Interscope)
10	10	WILLIAM TOPYLE - Spanish Wells (Mercury)
11	11	OLD 97'S - Fight Songs (Elektra/EEG)
17	12	PAUL McCARTNEY - Run Devil Run (Capitol)
19	13	WOOD - Songs From Stamford Hill (Columbia/CRG)
12	14	RICHARD THOMPSON - Crawl Back (Capitol)
15	15	WIDESPREAD PANIC - 'Til The Medicine... (Capricorn)
13	16	PRETENDERS - Viva El Amor! (Warner Bros.)
20	17	TORI AMOS - To Venus and Back (Atlantic)
24	18	FIONA APPLE - When The Pawn... (Epic/Clean Slate)
16	19	JOHN POPPER - Miserable Bastard (A&M)
28	20	GUSTER - Lost And Gone Forever (Sire)
14	21	KIM RICHEY - Glimmer (Mercury)
23	22	DAVID BOWIE - 'hours...' (Virgin)
21	23	RED HOT CHILI P. - Californication (Warner Bros.)
18	24	LOS LOBOS - This Time (Hollywood)
25	25	L. RONSTADT & E. HARRIS - Western Wall... (Asylum)
26	26	SHANNON CURFMAN - True Friends (Arista)
27	27	SHERYL CROW - The Globe sessions (A&M/Interscope)
42	28	BARENAKED LADIES - King Of The Hill (Isondtrack)
31	29	SONIA DADA - Lay Down and Love It Live (Calliope)
22	30	CINDY BULLENS - Somewhere Between... (Artemis)
44	31	FOO FIGHTERS - There Is Nothing Left To Lose (RCA)
40	32	MATTHEW SWEET - In Reverse (Volcano)
35	33	8 1/2 SOUVENIRS - "Sharp Dressed Man" (RCA)
30	34	FOR THE LOVE OF THE GAME - Soundtrack (MCA)
D	35	NATALIE MERCHANT - Live In Concert (Elektra/EEG)
38	36	AIN - Train (Aware/Columbia)
33	37	ALISON KRAUSS - Forget About It (Rounder)
39	38	JOHN PRINE - In Spite Of Ourselves (Oh Boy)
29	39	GOO GOO DOLLS - Dizzy Up the Girl (Warner Bros.)
37	40	PAULA COLE BAND - Amen (Imago/Warner Bros.)
43	41	MARSHALL CRENSHAW - #447 (Razor & Tie)
D	42	VERTICAL HORIZON - We Are (RCA)
46	43	PATTY LARKIN - A GoGo (Vanguard)
36	44	WILLY PORTER - Falling Forward (Six Degrees)
47	45	TOSHI REAGON - The Righteous Ones (Razor & Tie)
41	46	COLLECTIVE SOUL - Dosage (Atlantic)
D	47	MOBY - Play (V2)
32	48	TONIC - American Pie Soundtrack (Universal)
D	49	EURYTHMICS - Peace (Arista)
D	50	TOM PETTY/HEARTBREAKERS - Echo (Warner Bros.)

AAA Non-Com

LW	TW	
1	1	INDIGO GIRLS - Come On Now Social (Epic)
2	2	BRUCE COCKBURN - Breakfast In N.O... (Rykodisc)
3	3	BEN HARPER - Burn To Shine (Virgin)
4	4	RICHARD THOMPSON - Crawl Back (Capitol)
5	5	CSNY - Looking Forward (Reprise)
6	6	JOHN PRINE - In Spite Of Ourselves (Oh Boy)
11	7	PAUL McCARTNEY - Run Devil Run (Capitol)
23	8	GOMEZ - Liquid Skin (Hut)
12	9	8 1/2 SOUVENIRS - "Sharp Dressed Man" (RCA)
14	10	PATTY LARKIN - A GoGo (Vanguard)
15	11	TOSHI REAGON - The Righteous Ones (Razor & Tie)
30	12	DAVID BOWIE - 'hours...' (Virgin)
42	13	MATTHEW SWEET - In Reverse (Volcano)
9	14	L. RONSTADT & E. HARRIS - Western Wall... (Asylum)
13	15	SANTANA - Supernatural (Arista)
19	16	WILLIAM TOPYLE - Spanish Wells (Mercury)
7	17	MELISSA ETHERIDGE - Breakdown (DJMG)
D	18	THE MAVERICKS - Super Colossal Smash... (Mercury)
D	19	ANI DIFRANCO - Wish I May (Righteous Babe)
25	20	WILLY PORTER - Falling Forward (Six Degrees)
22	21	MARSHALL CRENSHAW - #447 (Razor & Tie)
16	22	STING - Brand New Day (A&M)
26	23	TORI AMOS - To Venus and Back (Atlantic)
10	24	ALISON KRAUSS - Forget About It (Rounder)
40	25	B.B.KING - Let the Good Times Roll (MCA)
29	26	LEFTOVER SALMON - Nashville Sessions (Hollywood)
50	27	COUNTING CROWS - Hangin'around (DGC/Interscope)
35	28	SONIA DADA - Lay Down and Love It Live (Calliope)
24	29	JULIE MILLER - Broken Things (HighTone)
27	30	ME'SHELL NDEGEOCELLO - Bitter (Maverick)
28	31	WOOD - Songs From Stamford Hill (Columbia/CRG)
17	32	LOS LOBOS - This Time (Hollywood)
36	33	FIONA APPLE - When The Pawn... (Epic/Clean Slate)
18	34	WIDESPREAD PANIC - 'Til The Medicine... (Capricorn)
31	35	PAULA COLE BAND - Amen (Imago/Warner Bros.)
20	36	KIM RICHEY - Glimmer (Mercury)
21	37	CATE CURTIS - A Crash Course In Roses (Rykodisc)
47	38	EQUATION - Hazy Daze (Putumayo)
8	39	CINDY BULLENS - Somewhere Between... (Artemis)
48	40	LORI CARSON - Stars (Restless)
D	41	GUSTER - Lost And Gone Forever (Sire)
38	42	MOXY FRUJOUS - Thornhill (Bottom Line)
D	43	CONTINENTAL DRIFTERS - Vermillion (Razor & Tie)
37	44	BUDDY MILLER - Cruel Moon (HighTone)
43	45	LUKA BLOOM - Salty Heaven (Shanachie)
34	46	JOHN POPPER - Miserable Bastard (A&M)
39	47	NRBQ - NRBQ (Rounder)
D	48	EURYTHMICS - Peace (Arista)
33	49	BOTTLE ROCKETS - Brand New Year (Doolittle)
32	50	WILSON PICKETT - Its Harder Now (Bullseye/Rounder)

		SPINS				
LW	TW		TW	LW	Trend	Stms.
1	1	COUNTING CROWS - Hangin'around (DGC/Interscope)	389	398	-9	16
2	2	STING - Brand New Day (A&M)	354	351	+3	15
3	3	MELISSA ETHERIDGE - Angels Would Fall (DJMG)	315	320	-5	15
4	4	CHRIS CORNELL - Can't Change Me (A&M/Interscope)	307	312	-5	15
6	5	BEN HARPER - Burn To Shine (Virgin)	267	234	+33	15
5	6	INDIGO GIRLS - Peace Tonight (Epic)	242	234	+8	13
7	7	SANTANA - Put Your Lights On (Arista)	212	206	+6	12
10	8	SANTANA - Smooth (Arista)	206	188	+18	16
11	9	CROSBY, STILLS, NASH, & YOUNG - No Tears Left (Reprise)	204	181	+23	14
12	10	GOO GOO DOLLS - Black Balloon (Warner Bros.)	195	178	+17	14
8	11	OLD 97'S - Nineteen (Elektra/EEG)	192	203	-11	16
15	12	TRAIN - Meet Virginia (Aware/Columbia)	188	171	+17	12
13	13	BRUCE COCKBURN - Last Night Of The World (Rykodisc)	171	171	+0	13
14	14	FOO FIGHTERS - Learn To Fly (RCA)	168	171	-3	9
20	15	WOOD - Say You (Columbia/CRG)	147	123	+24	12
17	16	JOHN POPPER - Miserable Bastard (A&M)	147	159	-12	11
9	17	RED HOT CHILI PEPPERS - Scar Tissue (Warner Bros.)	133	199	-66	15
23	18	FIONA APPLE - Fast As You Can (Epic/Clean Slate)	124	107	+17	9
16	19	TONIC - You Wanted More (Universal)	120	159	-39	7
18	20	LOS LOBOS - This Time (Hollywood)	116	140	-24	8
24	21	WILLIAM TOPYLE - Walk Like I Do (DJMG)	107	104	+3	10
27	22	GUSTER - Barrel Of A Gun (Hybrid/Sire)	106	92	+14	9
 <p><i>Sonic shades of R.E.M. Triple A is aggressively joining the Guster party alongside Hot A/C and high demo Alternatives. WBOS, WXRT, and KXST join the likes of KAEP and WDDO.</i></p>						
31	23	LIVE - Dolphin's Cry (Radioactive/MCA)	100	82	+18	5
26	24	CREED - Higher (Wind-Up)	96	93	+3	3
21	25	SHERYL CROW - The Difficult Kind (A&M/Interscope)	93	118	-25	9
22	26	KIM RICHEY - Come Around (DJMG)	90	111	-21	9
D	27	R.E.M. - Great Beyond (Warner Bros.)	87	—	NEW	9
 <p><i>A sequel to R.E.M.'s classic track, "Man on the Moon" from the Automatic for the People disc, "Great Beyond" is about the late, great Andy Kaufman.</i></p>						
25	28	BLINK 182 - What's My Age Again (Cargo/MCA)	84	95	-11	3
29	29	PRETENDERS - Human (Warner Bros.)	83	87	-4	9
28	30	BARENAKED LADIES - Get In Line (Elektra/EEG)	83	90	-7	5
30	31	SINEAD LOHAN - Whatever It Takes..... (Interscope)	82	86	-4	8
34	32	FILTER - Take A Picture (Reprise)	77	75	+2	3
33	33	SANTANA - Love Of My Life (Arista)	74	76	-2	7
37	34	GENESIS - Carpet Crawlers '99 (Atlantic)	73	69	+4	5
32	35	JEREMY TOBACK - You Make Me Feel (RCA)	71	80	-9	5
40	36	WIDESPREAD PANIC - Bear's Gone Fishin' (Capricorn)	67	58	+9	5
44	37	BURLAP TO CASHMERE - Eileen's Song (A&M)	64	51	+13	6
45	38	SHANNON CURFMAN - True Friends (Arista)	62	51	+11	6
35	39	SMASH MOUTH - Then The Morning Comes (Interscope)	62	72	-10	5
36	40	JOAN OSBORNE - Baby Love (Blue Gorilla/Mercury/DJMG)	61	72	-11	4
41	41	LYLE LOVETT - You Can't Resist It (Live) (Curb/MCA)	56	56	+0	7
43	42	TORI AMOS - Bliss (Atlantic)	55	52	+3	5
42	43	JIMMIE'S CHICKEN SHACK - Do Right (DJMG)	54	54	+0	2
D	44	VERTICAL HORIZON - Everything You Want (RCA)	53	—	NEW	6
48	45	CINDY BULLENS - Better Than I've Ever Been (Artemis)	53	48	+5	5
38	46	CROSBY, STILLS, NASH, & YOUNG - Looking Forward (Reprise)	53	62	-9	4
D	47	SONIA DADA - I Want To Take You Higher (Calliope)	52	—	NEW	7
46	48	NATALIE MERCHANT - Space Oddity (Elektra/EEG)	52	49	+3	6
39	49	SUSAN TEDESCHI - You Need To Be With Me (Tone Cool/Rounder)	52	58	-6	6
47	50	PRETENDERS - Popstar (Warner Bros.)	50	49	+1	5

Paul McCartney

Gavin Triple A:
Run Devil Run

17*-12*

Stations switching from
"Try Not To Cry" to
"No Other Baby"

KINK 12X
KGSR 19X
WCLZ 23X
KFXJ 15X
KTHX 8X

"Try Not To Cry"

The new **McCartney** original
from his new album:

Run Devil Run

Produced by Chris Thomas and Paul McCartney



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OLD97's

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Triple A Boomer Grid

Editors: Kent & Keith Zimmerman

Spins in **BLUE** are ADDS

Artist - Title (Label)	KTAD	KTCZ	KTKX	KXST	WAPS	WBCS	WRZC	WCBE	WDET	WDOO	WBBK	WBRU	WFSB	WFPK	WFLV	WKOC	WKZE	WMMH	WNVY	WNKY	WNCS	WNCW	WTKL	WHRN	WHLT	WHRH	WTKX	WTTJ	WYOD	WTPN	WVRT	WVTV	WTSP		
SANTANA (Arista)	25	22	12	30	33	29				28				5	65	16	21	13	34	14			10	27	37	31	11	6	24	21	6				
INDIGO GIRLS (Epic)	31	17	14	28	10	32	10		15		21	6		12	7	16	21	13	16	19	16	15	12	30	11	16	17	23	21	10	22	22			
MELISSA ETHERIDGE (IDJMG)	33	30	14	23	9	31	9			23	15			12		28	12	6	13	13	14	4	15	29	13	26	24	24		15	22	10			
COUNTING CROWS (DGC/Interscope)	9	31	12	29	9	33	10			35						27	12	22	13	6	13	4		31	16	25	24	18	9	21	20	6			
STING (A&M)	11	31	14	29	7	31			14					5	42	12	21	12	5	12			29	14	22	25		14	24	23	9				
CROSBY, STILLS, NASH, & YOUNG (Reprise)	25	9	14	29	14	21			7	15	23			8	4	35	12	24	13	10	13	16	15	20	12	7	16	12	18	14	22	9			
BEN HARPER (Virgin)	7	16	14	25	8	7	10		9	10	21		9	7	12	5		12	11	6	16	10	16	15	28	30	10	13	24	18	10	10	12	11	
BRUCE COCKBURN (Rykodisc)	32	8	14	24	12	16	10		9	16		16	6	9	12	7	9	16	16	13	23	21	16	15	10	18	15	17	7	10	22	7	14	5	
CHRIS CORNELL (A&M/Interscope)	7	31		23	15	10				37						44		6	7				20	32	13	31	16	23		12	14				
WILLIAM TOPLRY (Mercury)	15	16	14	21	10	11	6	3			22	4		8		8	12	15	9	13	14	16	6		19	7	18	24	5	9	9				
OLD 97'S (Elektra/EEG)	8	14	26	13	17					14						6		15	14	12	8			18	8	10	8		15	13	6				
PAUL McCARTNEY (Capitol)	7		8	11	4				13		22	7	14	8		12	5	8	8		4	15	17	13	7		7	14	6						
WOOD (Columbia/CRG)	6	16	14	19	12	18	7								9	6		9	6	8		15	18	7	18	17	15	21	8	8	9				
RICHARD THOMPSON (Capitol)	11		12	9	10	5	9	11		8	10			12	4	16	8	6	28	10	16	15	8	29	19		23	8	8	11					
WIDESPREAD PANIC (Capricorn)	10		12	10	13			9		6	10					12			31	22		6	13	13	6		24		8	7					
PRETENDERS (Warner Bros.)	17	4	14	23	18									5		9	13	5	10				17	10		22	5	13	14	6					
TORI AMOS (Atlantic)	6			11	14					8				12	5	26	5	13	5	9	4	3	28	16	16	8	22	16	10	10					
FIONA APPLE (Epic/Clean Slate)	7		10		8				15	13					27	6	8	13	10			18	12	13	6		9	13	21	4					
JOHN POPPER (A&M)	7	16	12		14	9			20					12		12		7	13	8	3	8	12		17	4	4	21	8						
GUSTER (Sire)	7	12	10	12	9	14	4		8	9	6					14	5		6	4		24	14		10	19	8	10	9	7					
KIM RICHEY (Mercury)	15	3	12	9	15	9								8	4	6	12	9	9				28	7	18	8	24	15		9					
DAVID BOWIE (Virgin)	9	7		8	10			11	1		4			12				6	12	10			18	17	7		11	5	9	7	6				
RED HOT CHILI PEPPERS (Warner Bros.)	4		9	17					53							56			12	10				18					10						
LOS LOBOS (Hollywood)	24	29	8		6	13								8	7				13						18			7	9	8					
LINDA RONSTADT and EMMYLOU HARRIS (Asylum)	11		10		6	5						8		12	5		16		9	21	7	16	15	10				8	8						
SHANNON CUFFMAN (Arista)	6	14	10	10	8	8	3	3				4					16	6	7		8			14		18	12	6	9						
SHERYL CROW (A&M/Interscope)	6	8		6					12	10						8		9	12					10		6	23		12	10					
BARENAKED LADIES (Elektra/EEG)	8		12	18	8	10			21							8	8	14	10				18				7	11							
SOMIA DADA (Calliope)	15		14	5	5	6			8	5						16	6	11		4			13	7	6	8	5	7	9						
CINDY BULLENS (Artemis)		18	14	4				12		10				8	4	16		9	5	7		6		8	10	8			7						
FOO FIGHTERS (RCA)				8	9				37							30								18		7			12	8					
MATTHEW SWEET (Volcano)	9			8	8				21	9	7	12						9		12	8		18	13		11	20	7	3						
8 1/2 SOUVENIRS (RCA)	10		5	6	6	3	14		14	6	5	12				12			10		8	15													
FOR THE LOVE OF THE GAME (MCA)	8			8	6			22	7									6	7			6		24				11	6	13	5				
NATALIE MERCHANT (Elektra/EEG)	8	21	9													12		9	8				9	10	6	8	11	10	5	8	4				
TRAIN (Aware/Columbia)		15			10				16							39							16		16	15		5	7						
ALISON KRABUSS (Rounder)	13							10		7	6			5	11	16		14	5	7		15		5											
JOHN PRINE (Oh Boy)	13		8					15		17	7	11	8	5									16	15											
GOO GOO DOLLS (Warner Bros.)		3		15					7							48								3		25			15						
PAULA COLE BAND (Imago/Warner Bros.)	8				10	10								12		12	9	13		6	4							4		13	8				
MARSHALL CRENSHAW (Razor & Tie)				5	3	9			13	8	9	4	4			12						12	4	15	5	16		19	5						
VERTICAL HORIZON (RCA)	8	9		2	4	5	6									7			8	7	9			16		6		10							
PATTY LARKIN (Vanguard)			9					6	15		7	7	11	12	4				8	7		16	8		12									5	
WILLY PORTER (Six Degrees)	8			2	7	3					4			5		16	16	8		10	8	6												16	
TOSHI REAGON (Razor & Tie)	6				3	12			16	9	23	12	4			12			6		4	6													
COLLECTIVE SOUL (Atlantic)	7	5							34							37							16	13			12		6						
MOBY (V2)	6		8		8			6			10	4		2				11	5		8	6			10	6		8		9	8				
TONIC (Universal)		2		21												35																			
EURHYTHMICS (Arista)	11		12		9					14	8			4		12		20	9									6							
TOM PETTY & THE HEARTBREAKERS (Warner Bros.)		5			4					4									5		14			28	12		15		16						



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A Harmonious

BY KENT AND KEITH ZIMMERMAN

It was a monumental occasion. David Crosby, Stephen Stills, Graham Nash, and Neil Young were not only publicizing a new Reprise album *Looking Forward* and a Y2K tour, but they were all in the same room, finishing each other's sentences and laughing. Earlier in the day, at the bequest of Young, they spontaneously filmed footage for their next video on the streets of San Francisco. Crosby having dropped weight, Stills looking fit, Young in funky short pants, and Nash, well, Nash being there was a miracle in itself (he was in a wheelchair with two broken legs, and was at the conference against his doctor's orders).

Encamped in a suite at the San Francisco Hotel in downtown San Francisco, courting the national press, all four took the time to answer a series of round-robin questions from six journalists. In addition to GAVIN, representatives from Reuters, Sonic.net, Rollingstone.com, the *San Jose Mercury News*, and the *San Francisco Examiner* dished questions. It was particularly impressive that Nash (ever the gentleman) was present only a few weeks after a freak boating accident.

Graham, what exactly happened?

NASH: Basically I was on a friend's boat. We were heading into the waves and the boat would rise and fall. Every time it rose, it made me weightless, which was cool for the first couple of times. But then a big wave came and it threw me about two and half feet in the air and I lost my grip. As I was coming down, the boat hit another wave, rushing up to meet me, shattering both of my legs in less than two seconds. After

CSNY Meets

The Press

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"We didn't even have a record company when we started this record. That's one way of saying that these guys love what they're doing."

four and a half hours of emergency surgery, I've got rods in both legs. But I'll be rocking' by Thanksgiving. My spirits are high. I feel fantastic. But at night, I know I've hurt myself, so I want to heal well. As for my coming here, it's too important because we have too much fun together. I couldn't stay away. It was against my doctor's advice, but I'm a musician, not a doctor.

STILLS: I lost my mind when they told me he was coming, but I was the same way after knee surgery. I was bouncing around the stage on my crutches, and everybody got irritated with me.

NASH: Now I understand what Stephen was going through.

Stephen, what about writing "Seen Enough" with Bob Dylan?

STILLS: First of all, Bob Dylan doesn't have to write with anybody, and we didn't write that song together. What happened was that I blurted out the song, singing to the melody of "Subterranean Homesick Blues." I sent the tape to Jeff Rosen in New York, and it got to Bob. He called back saying, "I don't want anything." Well, I told him I couldn't have that. So we worked out an agreement that says, "inspired by." It's not something we put together consciously, although he's a dear friend of mine.

CROSBY: The nice part is that he really likes the song.

Is there more democracy in the songwriting process now than when you first started out?

NASH: I think that we all write individually, so there's no democracy in the songwriting. In the choice of songs, there's a good deal of compromise and balance.

CROSBY: There's a good deal of democracy in the making of the songs. We've learned to be better with each other. We listen to each other more. We're more patient. Maybe that comes with age. I'm really happy about it.

STILLS: There's a lot more listening going on.

YOUNG: It's a democracy that's less volatile than we had when we were in our twenties. We've got a little more experience.

Is each CSNY show going to be a three-hour extravaganza?

NASH: We're not sure what the format

is going to be, but we've always found that the [solo] format was pretty successful. It gives us flexibility. If Neil says he wants to sing a song, he'll go out and sing a song. There's no set format. We sure have a lot of music to play—old, new, and not yet written.

YOUNG: Acoustic and electric. There's a lot of rehearsal time that we'll need at this stage. We've got a lot on the line and we want to be really good when we come out. It takes a little while to prepare ourselves and get really familiar with what we're doing even though we've got all the energy that you could possibly need. We have all the love of playing together, but that's still not enough for us to do what we want to do. We have to spend time woodshedding.

How will you determine what songs you'll perform on tour?

CROSBY: We have enough songs to do a five-hour show, but nobody has that kind of endurance. What we'll probably do is rehearse a lot more songs than we need to do for one show and probably no two shows will be exactly the same. That would be the most exciting way, and I'll bet you that's what we wind up doing.

NASH: And we'll play a lot of the new record, you can be sure of that. We'll probably play stuff—we recorded about 21 things—so that there's good things that we left in the can that didn't quite make it. Some of those songs are still waiting in the wings for a possible next record. We'll probably play stuff we haven't even written yet.

CROSBY: If we write a great song on the road, we'll play it.

STILLS: What serves the record best is if you can "road trip" them before you record them. With the singing, playing, and the execution, then if you get in the studio, you can get them after the first take because you've practiced them enough, wrapped yourself around them a little bit.

So is there a plan for a follow-up album?

NASH: There's no plan.

YOUNG: There's only songs.

CROSBY: The more we plan, the more crowded and limited we feel. So what we're trying to do is the one-day-at-a-time kind of thing where we just follow what feels good in our hearts. If we

have a blast doing this, you're going to see more. It's pretty simple.

NASH: We're so very happy with the record, like I said, you may see another one. But plans? Uh-uh. We didn't even have a record company when we started this record. That's one way of saying that these guys love what they're doing. We were willing to pay for ourselves to go into the studio, which is unheard of. You always get somebody else's money to pay for it. We didn't care. We only went in for the love of music.

YOUNG: We don't have to think about what we're doing next. If we don't say, we don't have to worry about anything but making music. That's what we like to do. When the music comes, we'll make it. If it comes today through Stephen, Graham, or me, or if we've got a couple of songs together, we're ready now. We know we can go in and kick ass on whatever it is we want to do, if it's a gentle thing or something else. I'm just looking forward to the new arrivals.

NASH: It's so much more fun looking forward than looking back at what we did. It's not that we don't care about the older songs. Of course we care deeply about what we did. But do we dwell on it, patting ourselves on the back about how great and mythological we are? Of course not! It's so much more fun to deal with a song I'm writing right now. Crosby gave me a guitar and one of the weirdest Crosby tunes I've ever heard in my life, and I'm writing a new song that I started last night. It's so much more fun to deal with that aspect.

What, if any, vintage songs are you looking forward to busting out on tour?

CROSBY: Each of us has a couple that we really want. I really want "Down By the River," but I don't know if we'll get it. You have no idea.

STILLS: There are a lot of songs I'm looking forward to because of the amount of chops that I have now versus what I didn't have thirty years ago.

NASH: "Bluebird"!

YOUNG: We've got old songs we can do. We'll pick some of them out, but we'll be doing new songs. We're going to try to do the ones we believe in today and try not to do Las Vegas ver-

sions, twice as fast, skipping through them.

STILLS: Having listened to the all of our Buffalo Springfield records, that's impossible (laughs).

YOUNG: Okay, twice as slow.

STILLS: God almighty.

YOUNG: The All Insect Orchestra.

NASH: There's a great album title.

Tell us about how you came to a consensus for what songs to include on the new record.

NASH: Here's what we did. I asked Neil, "How are we going to choose?" He said, "Don't worry, I've got it covered." We wrote all the songs we'd done on a blackboard, and beside that list we put four columns, C, S, N, and Y. Neil said, "I want you all to put a check mark next to any song that we can't leave off this record." Except Neil wrote his choices under N because he was thinking "Neil." (laughs) Absolutely true! When it was all done, we had completely agreed on nine songs. There was no dispute.

CROSBY: I only voted for my songs.

STILLS: No, we got some mice with the names of the songs on the back of the mice, put them in a box, and whichever one ran to the other side of the room, we used them.

CROSBY: And the reason Stephen's song was first was because Stephen cheated and used a cat.

NASH: That's why the opening track is "Our Mouse."

YOUNG: Very, very bad.

What about concert ticket prices, one of the fastest rising commodities? Where do you weigh in on that?

CROSBY: In the first place, the dollar is worth about seven cents. If you look at what ticket prices were and factor in inflation to what the prices are now, we're not charging that much more than we charged in the first place. If you don't want to look at it that way, we don't pick the prices we're charging. We made a deal for the entire tour with one promoter and he set the ticket prices. We're charging about what the other groups our size are charging.

NASH: Which is much less than the Rolling Stones and about the same as Rod Stewart.

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"You get two, three, or four guys and listen to each other and you can feel in your chest, throat, and in your heart and what the other guy is feeling."

STILLS: I don't know what we're charging.

YOUNG: We're going to do all right. We're going to play our asses off. It's a once-in-a-lifetime experience. We're going to give it everything we've got.

NASH: And what's that worth?

CROSBY: We're not going to make it hard for people to come. Our job is to make sure that you walk away thinking, "Whatever I did spend, it was worth it." We'll rock your socks off, I promise.

YOUNG: I'd rather say nothing about price than say something and have it end up being lower than it is. None of us can give you a figure. Ultimately the responsibility rests squarely on our shoulders, I think. And we're up to it. Whatever we charge is what we think we're worth. And if we charge a lot, there will be things that we will do that we feel, in our hearts, will make up for it.

STILLS: We'll keep it down as much as we can, but it costs us a lot to get there.

While athletes lose their skills, what makes musicians get better with age?

STILLS: There's a lot of chops that don't kick in until you've been at it for a while. There's raw talent, then you have to take control of it.

NASH: The more experience you go through, the more you have to bring to your music.

CROSBY: The more life experiences you have, the more you have to write from. It doesn't seem that hard. Doing two-and-a-half hour shows isn't that hard, and I'm the oldest guy. It doesn't seem that hard to me.

NASH: Once those spotlights hit, it's all invisible. You're not aware of the amount of energy you're putting into it. You're living every song and eventually you just come to the end of the concert, and then you do some more. I remember the first show of the '74 tour was four hours long.

YOUNG: Seattle Kingdome.

NASH: We dropped.

YOUNG: We couldn't talk for three days.

CROSBY: That's going to be the hardest thing. We have so many songs we really love, that people love to hear that the only way we'll work it out is to do different sets on different nights. We'll also follow our instincts. If we get to the middle of the show and one of us turns

to the other and says—

STILLS: They're going to sleep, let's do that one! We're too long on mellow.

NASH: I don't think anyone will be asleep during this show.

YOUNG: I don't think so, either.

STILLS: But you know what I mean. Too many slow ones in a row, boys, let's pick it up.

Will you release a video?

NASH: We don't know yet.

And is there going to be a single?

CROSBY: We released two singles.

YOUNG: Are those singles or records? I don't know what the hell they are.

NASH: They're tracks for programmers. Because of the formats of radio with hard rock, rock, country, folk, new wave and stuff, we picked three tracks that we felt was a cross representation.

CROSBY: As for a video, we don't know.

YOUNG: We may be able to make it *all* work for us. There are no rules.

CROSBY: I can't imagine how a video can do justice for us, but I'm not the guy in charge. I don't worry about it. I worry about doing what we really need to do.

YOUNG: We won't close the door on anything.

STILLS: We did a little guerrilla filming today that was pretty fun.

CROSBY: We have an in-house film company called Shaky Pictures and the director is brilliant and internationally known.

Was there any moment where you needed to find common ground? Your careers have gone into different trajectories—was it natural?

NASH: Unbelievably natural. I mean, look at us!

YOUNG: Check it out—are we natural or what?

NASH: This is how the whole project went. Someone would say something that was unbelievably funny during the middle of takes.

STILLS: Ten minutes before we could get our breath back to sing.

CROSBY: We laughed our way through the whole album. It was a blast.

YOUNG: The longer I'd be up, I'd start

weaving back and forth, like when you're at a boring party. And I get bored real early, so I was swinging. Later on, in studio, it became a dead giveaway.

And I imagine drugs were not involved.

CROSBY: They don't allow me to take any. They've already seen where that goes. I'm the recovery poster boy, thirteen years straight.

NASH: Been a long, strange trip.

A lot of your peers have been sick, hurt, and dead over the past years. Is that part of what drives you?

CROSBY: Do we feel our mortality? Not really. We're not driven. We're following the carrot, not the stick. The songs call out to us. When Neil sits down and sings that song "Looking Forward," I have to sing on that!

STILLS: We're following our noses, not being chased by our tails.

CROSBY: We have learned, I have learned, all of us have learned that our time is precious, not to be wasted. Time is the final currency here. It's not money, it's not power—it's time. We've learned that and we don't waste it messing around doing dumb stuff. We put our time where it counts: families and music.

NASH: Life is very strange. I mean, look what happened to me in two seconds!

Most of what you do is harmonize. Tell us about "air mixes" and the art of singing around one microphone.

CROSBY: Recording, there are different things that happen, and there's two ways to do it. What most people do is sing one track at a time onto a multi-track tape machine, mixing the voices together electronically. There's another way. You stand around one microphone and you mix the voices out there in the air. You get two, three, or four guys and listen to each other and you can feel in your chest, throat, and in your heart and what the other guy is feeling. And you get locked up. That's an air mix, and the microphone records that.

STILLS: And then the engineer says to me, "Take two butterfly steps forward and you, take one back."

NASH: In the case of this album, we worked with the very same engineer that did the first Crosby, Stills, and Nash

record and the *Déjà Vu* record. He knows us intimately. When he tells Stephen to take one step back, Stephen doesn't ask why. He takes one step back, because we trust Bill Halverson.

YOUNG: The whole idea of singing around one mic stands for a lot with us. In the beginning, that's the way it was done. That's the way the first CSN album was made. We'd do it a couple of times and put it together, three times sometimes. Over time, like with a marriage, space developed and certain things happened. They started singing on their own mics, working on their own things, still being together, doing it a different way, not having time to go through the extra work it took to crowd three around at the same time. Singing separately has a price, and a subtle price. You don't realize what it is until you go for a long time and come back. When you come back to one mic, it's an air blend. It's not...

NASH: Fake. It's real. The truth comes out of the speaker.

With harmony all but dead in rock & roll today, are you aware that people use you as a standard?

CROSBY: If you really love harmony, there's a group you ought to listen to—a group called Venice.

NASH: Yes. Very good. Very, very good. Look, anyone can sing the same notes that we do. But no one sounds like we do when we do it right.

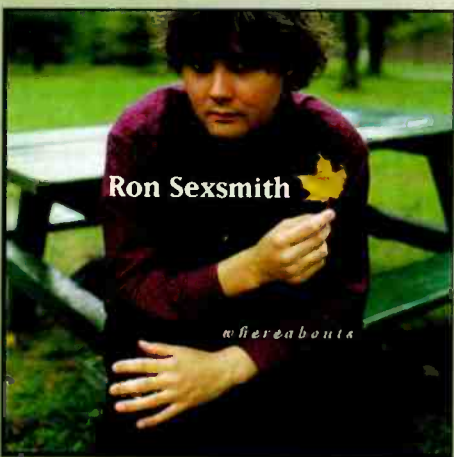
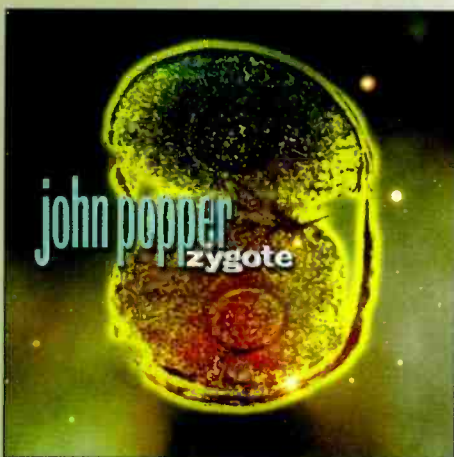
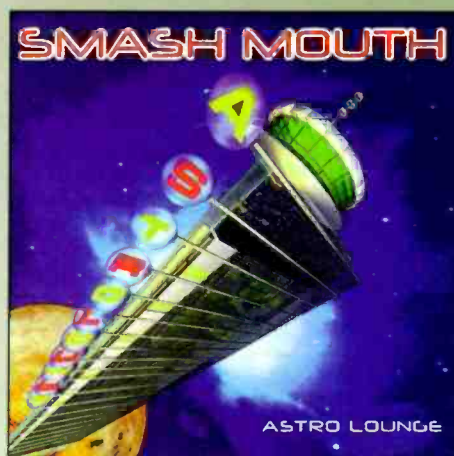
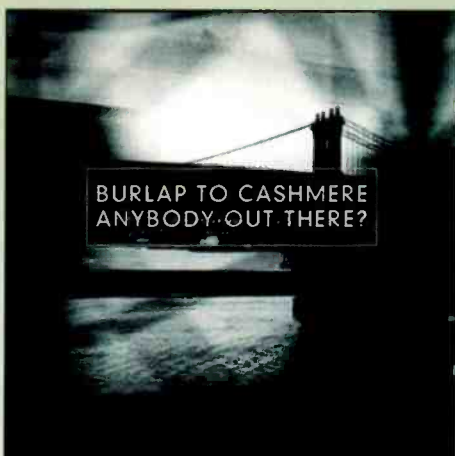
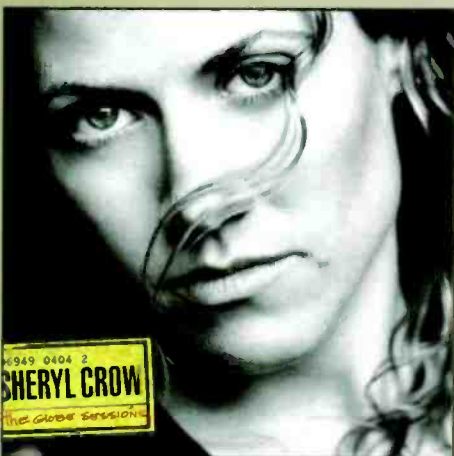
YOUNG: They can't get our air blend.

What about new music?

YOUNG: When I'm driving up the road with my daughter, I like to know what she's into. I like to talk to her intelligently about some of it. I've got my favorite bands I hear.

CROSBY: Every once in a while a singer/songwriter that we really like sneaks one in, like Shawn [Colvin's] "Sunny Came Home."

YOUNG: It's all great stuff. But radio is trying to stop people from having a choice. You can't listen to a choice because it's all the same, and the choice has been made. This is what you're going to hear. Instead of thinking 'what a weird thing to play, think I'll change the channel' when you get to a radio station, and if you like that kind of music, you stay there because you're not going to get surprised. That's pretty bad. ■



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The Great Triple A Schism

Classic

Execution

Versus the

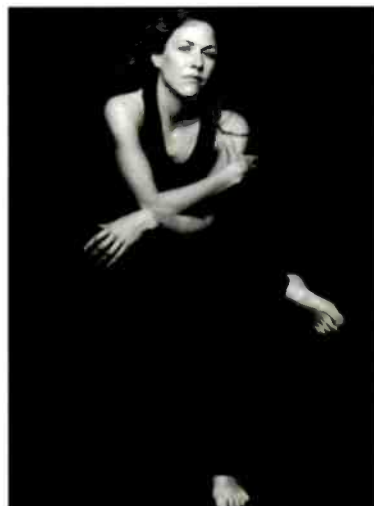
Focused

25-34

Approach,

and Other

Blues



The new Triple A spectrum now ranges from Sheryl Crow to Goo Goo Dolls. Can they share common ground?

BY KENT AND KEITH ZIMMERMAN

It's always nice to check in with **Mike Henry** of **Paragon Research** for a yearly tune-up and diagnostic. By looking under the hood of Triple A's engines, Henry always has some interesting views on programming trends. Primarily we discussed the chasm between the more "classic" traditional Triple A approach and those stations experimenting with the format's younger end of the spectrum.

Gavin: What have you been working on lately?

Mike Henry: We were most recently involved in the Dallas [KKZN] transition from a broad Triple A to a more

focused 25-34 product. We're also still working with our roster of clients.

We figured it was high time for our yearly check up and your take on the state of the format.

A lot's been written and said in the last year about the difficulty of putting on a new Triple A station, and I think there's something to that.

Certainly not a good position for a format to be in.

No it's not, although there's optimism to be found, as we can get into later. Traditionally, Triple A has settled into a more classic-based position, trying to serve a 35-54 type of audience. Some very successful stations have done that, including KFOG, WXRT, KTCZ, and more. Their solid, older-demographic base is due mainly to the fact that

they're playing a fair amount of older product. Now you've got the other side of the spectrum—those who have focused 25-34 in the rock/alternative mold like KAEP, KENZ, and now KKZN.

A younger, rock-based sound.

More 25-34 focused, which makes it more of an '80s and '90s music focus, which is what's driving the younger audience. Triple A stations are settling into one of those two positions. That's been the change in the last year or two. There's an understanding that you've got to clearly represent something in order to survive. It's interesting that the stations that have decided to focus heavily 25-34, like The End (KENZ) in Salt Lake City or The Peak (KAEP) in Spokane, in many cases have out-performed the stations that are focused older.

Just by aiming at the low end?

Right.

If that represents a statistical Arbitron benefit to your ratings, how does such a posture affect programming and promotions?

It's an interesting situation right now. So many different formats and radio stations are focusing 25-34. It's no secret that the most successful Alternative stations today are succeeding because of their 25-34 performance, not 15-24. Look at 91X in San Diego, The End in New Orleans, or 91X in Atlanta. Those are stations that have done a good job grooming a 25-34 audience, which for Alternative is the upper end. Modern A/C also tends to target 25-34. Hot A/C as well.

Sounds like a crowded cell to gun for.

It is a very crowded cell to gun for, but all demo groups are at this point. If you want to take it older, you're going up against classic rock/classic hits or even talk. It's all crowded. Part of the beauty of Triple A becomes the soft underbelly. That is, many of these classic Triple A stations have chosen not to play the pure classic rock library in favor of a higher ground of depth tracks.

Well-known artists' tracks off the beaten path?

Right, which is a wonderful premise. For those listeners who like progressive radio, they love that fact. [Deeper tracks] put Triple A up on higher ground, but it also leaves Classic Rock and Classic Hits to mine the mainstream music and audience much better. When we started dealing with Rock/Alternative back in 1994, we found the 25-34 opportunity and it's been available since then, though many Triple A's decided to take the higher ground and not go there. What's hap-



“Another fact, according to some recent research that we did, verifies once again that radio has trained listeners to create their own variety on their radio dial by changing stations.”

**— Mike Henry,
Paragon Research**

pened is that whole formats have been formed based on Triple A's music being presented differently, formats like Modern A/C and Rock Alternative.

Cherry-picking the broad Triple A music spectrum?

Yes. As Triple A stations keep moving toward higher intellectual ground in terms of the music selections they make, they're still leaving the vast mainstream open for other formats to come in and take over, and that's exactly what's happened. I'm afraid that many broad-based older Triple A stations are up to the highest ground as they're going to get. What some of them are doing is moving back down the hill a little bit to get more familiar, increasing the rotations to build familiarity. That's the ongoing challenge for Triple A, to maintain some aspect of its progressive roots while at the same time appealing to a mainstream audience. Unfortunately that's hard to do when we've let Classic Rock, Modern A/C, and Rock/Alternative come in and do well. Another thing working against Triple A is that it's a format that's trying to appeal to an older generation of adults by playing some amount of new music. Research indicates that as adults get older, their desire for new music decreases.

That's a tough audience trait to crack.

Another fact, according to some recent research that we did, verifies once again that radio has trained listeners to create their own variety on their radio dial by changing stations. People have been combining three or four stations and moving around [the dial] when they don't like something they hear. That makes it challenging for stations like Triple A who are trying to put all kinds of music together. Formatically things are tough. With consolidation and the drive for immediate success, I don't suspect we'll see a whole lot of new Triple A stations signing on.

I've been perplexed by the GAVIN Triple A Mediabase sample. Yet the fact that such a programming schism exists is reflected in that station sample.

That's right.

Is Rock/Alternative still alive?

Actually, Rock/Alternative is stronger than ever. Successful Alternatives are just a hair away from being Rock/Alternative. They've learned that they can't live off 15-24 alone, and that's why we've seen so many Edge-type Alternatives drop so rapidly over the last couple of years. You can't make a living off it. Therefore, 25-34 becomes hallowed Alternative ground. Stations like 91X and 99X have pretty strong libraries going. They still play '80s and '90s with currents that aren't so extreme as to chase away the 25-34. Look at stations that are coded Hot A/C and Modern A/C, or a Rock/Alternative station like WWDC in Washington DC. Stations that are coming back to an '80s/'90s music base—library and currents—have exploded over the last year. As much as the Edge-type stations have gone away, more of these 25-34 stations have come back. In fact, some Triple A stations such as the Zone in Dallas have decided to go in that direction.

How are Modern and Hot A/C stations doing, and how are they now defined musically? Are they still formidable competitors to Triple A?

Very much so, particularly Modern A/C. Modern is a station like Alice in San Francisco that will not play Ricky Martin. They've chosen musical boundaries using Alternative as their roots. You'll hear a lot of '80s retro Alternative, and a lot of Mainstream Alternative from the '90s as well as U2 and R.E.M., and early-'90s Alternative explosion music like Pearl Jam, and now Goo Goo Dolls and Smash Mouth. Hot A/C will be playing the biggest hits and the best-testing songs focused 25-34. What ends up happening is that 70 percent of their music ends up as Modern A/C. A lot of overlap. As a personal fan of the Triple A format, it's a bit sad to see all these artists whom Triple A broke—like Sheryl Crow, Counting Crows, the Wallflowers, and matchbox 20—becoming the driving forces for the success of Modern and Hot A/Cs. That's been a missed opportunity.

Any thoughts on the use of spice on Triple A?

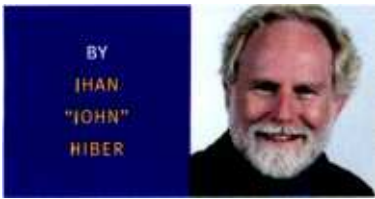
What we like to define as viable spice for a Triple A station is music that admittedly is not going to be ultra familiar, but is going to be familiar to your core. Among those people who know the song, they like it a lot. The correct placement of spice can be an ongoing process to reward the core with the right songs that you have confidence in. Those songs with more exposure will grow on people who aren't as familiar with them. What's happened in the world of spice is that what was once the heart and soul of Triple A spice has drifted away to an extent. The Roxy Musics of the world have had a hard time standing up to the test over time. What was spice a few years ago is simply gone. Spice is a very delicate issue for Triple A. It's something programmers and core listeners would like to hear more of, but we've learned over time that there is a definite limit. Too much spice can stunt your ability to get a decent cume.

What's the limit?

Personally, be careful with any more than one spice track an hour. Even once an hour may be too much or is it more like once every day part? Choose your songs strategically, not throwing anything you won't play any other time of the day into a spice category. In our research, we have a report called Familiar Only. What it shows is the potential for songs that are not fully exposed so that we can see that, of all the songs that aren't super familiar, here are the 20 songs worthy of more exposure. The people who know it love it. Therefore we have confidence that through greater exposure, the cume will love it, too. But if you try driving a dog down the throats of the cume in a spice category, you're driving away your listeners.

What are you seeing on the Internet horizon? Threat or profit potential?

Our work outside of radio and media, particularly new media, has shown us that the impact of Internet on radio is greater than what those of us inside radio are now perceiving. For Triple A, there's a couple of double whammies on the potential impact of Internet. Because Triple A tends to attract an upper demo psychographically defined listenership, those are the same types of people more apt to be on-line, accessing streaming audio sites, and able to afford not only the Internet but other new entertainment options. The other whammy is that the Internet allows people who want to find uniqueness to O.D. on spice. If you're a core progressive Triple A listener who has watched your Triple A station become more and more mainstream, the oppor-



Summer Arbitrons Show A3 is A-OK!

When John Glenn radioed Mission Control in the early '60s saying, "A-OK" (meaning that he was all right) he coined a term used subsequently to denote a solid situation. Upon examining the Summer Arbitron results for A3, one could certainly use "A-OK" to describe the format's fortunes. Indeed as our analysis below shows, A3's scores continue to grow overall and exceed the format's showing in the Spring '99 sweep. Let's delve into the gray-striped presents from Arbitron for details...

ALMOST PERFECT

Based on the Mediabase A3 station scores received at present time (about three-fourths of the panel), A3 almost pulled off a perfect 12+, total week AQH share story....

- 45% of the qualifying stations were up vs. Summer'98
- 45% of the A3 stations were stable with their '98 levels

Thus, 90 percent of key A3 stations were stable or up compared to a year ago. Only 10 percent saw slippage. A3 came tantalizingly

close this Book to achieving perfection—i.e. no down shares. A most impressive performance!

In this day of increased bottom line pressures and ratings scrutiny,



"We have a pulse here."

why look at seasonal year-to-year success? Well, especially with the Summer sweep, it's critical:

- Almost 75 percent of the top A3 stations are in markets with major league baseball.

Following those teams during the long summer almost always affects overall shares of listening, thus an apples-to-apples comparison is useful.

- In most metros, kids are out of school for much of the Summer survey, thus allowing them more TSL—especially middays when A3 often does well. That wild card needs to be factored in.

As a result, several formats may suffer slippage Spring to Summer. Therefore, your best bet to analyze how you're doing is with a seasonal comparison, in this case Summer '98 vs. Summer '99.

FORMAT GROWTH

Triple A is steadily increasing its share of audience. While the trend is a positive one, the increase is incremental. Nevertheless, here's how our A3 panel of stations fared (12+) on average during three key surveys...

Average A3 12+ Station Share

Summer '98	Spring '99	Summer '99
2.8	3.0	3.2

Another indicator of A3's sturdier shares is the number of stations seeing their audience grow. In the Spring '99 sweep, 33 percent of

A3 outlets were up vs. Spring '98, while 45 percent were up compared to Summer '98. More growth on an annual basis helps keep the format vital.

How is your station doing in comparison? Are you also achieving steady increases, or do your shares wobble? What about your overall 12+ score—how does it compare to the average here? F.Y.I., the spectrum of 12+ shares notched by our A3 panel during this sweep was wide ranging with Summer shares starting below a one share, up to a 6.9!

STARS SPOTLIGHTED

Speaking of that 6.9, let's zero in on several stations that paced the pack in terms of Summer '98 to Summer '99 growth. Our designated role models are:

- KINK/Portland up 42% (3.3-4.7) in the last year. Congrats to Dennis Constantine.
- Dennis's alma mater, KBCO/Denver-Boulder, up 40% (5.0-6.9); good enough to grab the number two spot in the Mile High metro.
- KPIG-Monterey/Salinas/Santa Cruz rose 32% (3.8-5.0) year-to-year, so for Laura Hopper and her piglets, Soooooey! They're number three in the Monterey Metro.

While other stations showed a variety of gains, or were stable, only in one market was the A3 outlet's 12+ share down notably from both the Summer '98 and Spring '99 levels. Not bad.

The adults 25-54 demo is where A3 usually shines, so 12+ performances like these likely led to worthwhile numbers there, too.

Keep up the good work A3 PDs, and soon your station shares—and sales—will be in orbit. Then you'll truly be "A(3) OK."

Free advice or counsel is just a phone call away. New phone for me in Carmel, Calif is (831) 625-2955, so don't hesitate to call. We'll chat soon! ■

Triple A Schism continued from page 51

tunity exists to go online and get what you need. Stations need to understand the options that their listeners now have, that stations used to be the sole provider of. Stations have to consider super-serving their on-line audience, which could be different from super-serving their on-air audience. Why wouldn't a Triple A station—once streamed audio becomes more listenable—have audio channels on their Web sites focusing on individual niche music styles? For the more adventurous listener, you could provide separate channels. You could have a mass appeal radio station sending people to their Web site for music that has more narrow appeal. As for the Internet, while I see tremendous threat, I also see a much greater upside if it's taken advantage of.

Any last points before signing off?

I don't know if this dovetails, but there's still a very high relationship between Triple A audiences and those who listen to National Public Radio. Think about the listeners who might be attracted to a Triple A station who seem to be predisposed toward listening to NPR *Morning Edition* versus the local AM news talk stations. It's a higher road that these listeners are seeking out. To an extent, they represent the disenfranchised. Triple A needs to understand the whole New Media explosion, from the Internet to the coming of satellite radio and all these new media options. Radio has done such a great job programming to the lowest common denominator, creating formats that appeal to the masses, which at one time created an opportunity for Triple A. But New Media now seems to be seizing that same disenfranchised universe of listeners. The Triple A path is now being

followed by New Media. Having worked with lots of New Media, I can tell you they're not looking at A/C, Country, or Alternative. They're looking to appeal to people who find radio less than perfect.

In conclusion?

It's a tough time for Triple A. And I'm not speaking about non-commercial Triple A, just commercial Triple A. In my mind, if you're a commercial Triple A, you'd better be focused on 35-49 with a classic-based orientation and a safe current position or you'd better be focused 25-34 on the younger end of Triple A. Between the two, if you don't have a position now, you'll never have one. Take a position with a clear identity as a unique classic-based station or a unique, current-based station.

Can you mix the two approaches?

Not any more. ■

RAMSEY'S LATEST RECORDING

Narada Productions and WNUA celebrate Ramsey Lewis' latest trio project, *Appassionata*. Pictured from left to right: WNUA's Karen Williams, Ramsey Lewis, WNUA's Bob Kaake, Bob Kessler, Ralph Sherman, Jr. and Narada's Sue Schrader & Wesley Van Linda.



Digital Blade Runner: The Art of the Edit



BY JAZZ/SMOOTH JAZZ EDITORS
KEITH & KENT ZIMMERMAN
keith@mail.gavin.com • kent@mail.gavin.com

Now that Smooth Jazz radio is considered a pop medium, from a programming standpoint it's important to play well-constructed tunes and still be able to accommodate extra spots. The best way to do that is to perform precise, surgical edits on new music being added to the station.

When it comes to Smooth Jazz, nobody performs the art of the edit better than WNUA-Chicago, which is best known for trimming tunes like Down To The Bone's "Brooklyn Heights" and the new Ramsey Lewis crossover "Close Your Eyes and Remember."

"The big picture is that we're all running more commercial units now," says WNUA Assistant Program Director Steve Stiles. "In an effort to bring more songs to the table per hour, they need to be shorter and tighter. There's more competition for listeners so we need to get to stuff pretty quickly in order to hold the audience."

Why edit tunes when there's so much new music from which to choose?

"We wouldn't edit anything that we weren't interested in," replies Steve. "No edit in the world will make a mediocre song sound great. Clearly with the Ramsey Lewis song, there was a vested interest for us as a radio station to find a song that would be radio-friendly [since he's on the air at WNUA]. We all liked the elegance of 'Close Your Eyes and Remember,' but the edit the label supplied was a little under six minutes, which doesn't work anymore for Smooth Jazz radio."

Over the past five years, the aver-

age Smooth Jazz tune is shorter. According to Stiles, five years ago the average track WNUA played was five minutes and thirty seconds long. Three years ago it dropped down 60 seconds. Today Stiles is delighted when he can add a new title that's three to three-and-a-half minutes long.

"If we get in an edit from a label



Stylin' with WNUA's Steve Stiles

that's four-and-a-half minutes and we think the point is well made in three and a half minutes, then we'll find sixty seconds to take out. If the average song comes in at three or four minutes, you've just created room for another spot set or another song. We now have three breaks per hour and still manage to play ten or eleven songs."

WNUA editing policies don't apply to library titles. The digital razor blade only comes out for new tunes or older songs the station hasn't yet played. While some music purists cringe over edits, Stiles uses the fashion analogy to defend the practice.

"It's like going in and buying an Armani suit off the rack," he says. "It's a \$1200 suit, but you still need some tailoring to make it fit. I'm paying for the Armani quality and craftsmanship. I just need to decide whether I like cuffs on it or not."

Stiles works with WNUA Creative Services Director Bill Cochran when it comes time for surgery. Steve brings his notes and CDs and helps direct Cochran's cuts at the editing console. Usually they can bang out an edit in one session because it

very rarely involves moving sections of the song around.

"I don't want to play God with someone else's song," admits Stiles. "For drivetime airplay, WNUA gets nervous when the song gets close to the five minute mark. Is the melody there? Is the hook there? Is there a tasty solo that isn't indulgent? Can we make the same point without violating the artist's vision?"

A large percentage of WNUA's currents have visited the editing station. Cuts range from being minutes long to tiny second-long slices.

"I'd say that 80 percent of our currents have had some sort of nip or tuck," estimates Stiles. "It's like cosmetic surgery. It could be something subjective like, for example, the last Steve Cole song we played. The label sent an edit with a faded ending. We liked the cold ending, but felt it was too sharp. Through processing, we threw a warm-room echo on it.

"I know I'm going to get into trouble for this, but if there's a particular section of the song that gets a little self-indulgent, or a solo that gets a little too 'out there' and becomes 'unSmooth' and you could make the same point in five fewer seconds, that's the instance when I go in and make a surgical strike."

One of WNUA's most successful

edits was Down To The Bone's "Brooklyn Heights." The record had been out for a while and the label edit came in under five minutes. "There was a section that bugged Paul Goldstein and I," recalls Steve, "so we brought it down to three-and-a-half minutes. That was the one that became the big Smooth Jazz hit."

Often if the label finds out WNUA has done an edit, they'll ask to hear it. If they like it then they'll reimburse the station for the editing costs, then press it up and send it out to the other stations. Smooth Jazz PDs also often pass around their own particular edits to one other.

Stiles has yet to hear a complaint from a listener or an artist about an edit. In all cases, the artist is glad the station made the extra effort to get the song on the air. Besides, Stiles feels that editing is much less volatile than playing re-mixed tunes not featured on the original CD.

"I've never had a listener call me after they bought a CD and say, 'Gee, I feel ripped off. I now have a longer version of that song I really like.' I also think labels now understand that we like the shorter versions of songs, and nowadays they're getting their edits right the first time around more often than not." ■

Two Major Market Jazz Stations Score Big Ratings

In the recent Summer '99 Arbitron race, two jazz stations pulled in remarkable numbers among heavy major market, commercial radio competition. In terms of 12+ shares, both WDET-Detroit and KPLU-Seattle/Tacoma walked away with the highest ratings in their respective histories.

KPLU racked up an impressive 3.6 for the

Seattle 12+ derby. "This week we believe in the ratings," says a tongue-in-cheek but pleased Nick Morrison, KPLU's MD. "For the first time ever, we're in the Seattle/Tacoma market top ten."

WDET, also one of the finest non-commercial stations in the country who plays a wide blend of progressive sounds which includes jazz,

scored a 2.1 share. Pushing past a two-share in such a crowded market represents the highest rating in the station's 50-year history. Both the Detroit and Seattle markets have successful Smooth Jazz stations as competitors, and must compete among rivals that have plenty of cash to spend on branding, marketing, and aggressive advertising.

Jazz					
LW	TW		Stations	Adds	SPINS TREND
1	1	HORACE SILVER - Jazz Has a Sense of Humor (Verve Music Group)	86	0	868 -14
5	2	CHARLES EARLAND - Cookin' with the Mighty Burner (HighNote)	80	2	709 +30
3	3	PETERSON/JACKSON/BROWN - The Very Tall Band (Telarc Jazz)	77	1	687 -3
2	4	LARRY GOLDINGS - Moonbird (Palmetto)	73	0	687 -46
8	5	STEFON HARRIS - BlackActionFigure (Blue Note)	76	1	639 +45
6	6	RENEE ROSNES - Art & Soul (Blue Note)	74	0	621 -17
9	7	TEDDY EDWARDS & HOUSTON PERSON - Close Encounters (HighNote)	68	0	592 +11
4	8	ERIC REED - Manhattan Melodies (Verve Music Group)	70	0	577 -102
11	9	TOM HARRELL - Time's Mirror (RCA Victor)	69	1	554 +23
7	10	MINGUS BIG BAND - Blues & Politics (Dreyfus Jazz)	58	0	554 -66
13	11	CARLA COOK - It's All About Love (MAXJAZZ)	71	4	543 +41
16	12	JOEY DeFRANCESCO - Good Fellas (Concord Jazz)	75	2	525 +65
14	13	GONZALO RUBALCABA - Inner Voyage (Blue Note)	65	0	511 +14
12	14	MARIAN MCPARTLAND'S HICKORY HOUSE TRIO - Reprise (Concord Jazz)	65	1	502 -7
10	15	SCOTT HAMILTON - Blues, Bop & Ballads (Concord Jazz)	62	0	489 -50
20	16	RAMSEY LEWIS TRIO - Appassionata (Narada)	70	1	483 +32
9 While Ramsey Lewis's trio project gains more and more jazz momentum, it's starting to stall over at Smooth Jazz. Let's hope it revs up again next door at the SJ&V chart.					
21	17	WYNTON MARSALIS - Mr. Jelly Lord Standard Time Vol. 6 (Columbia/CRG)	70	3	480 +32
18	18	FREDDY COLE - Le Grand Freddy (Fantasy)	62	1	468 +11
25	19	BRAD MEHLDAU - Art of the Trio Vol. 4 Back At the Vanguard (Warner Bros.)	69	1	457 +38
26	20	ANTHONY WILSON - Adult Themes (MAMA Records)	72	2	456 +57
23	21	LYNNE ARRIALE TRIO - Melody (TCB)	63	4	431 -8
29	22	SADAO WATANABE - Remembrance (Verve Music Group)	73	4	428 +74
32	23	PATRICIA BARBER - Companion (Premonition)	74	4	426 +102
9 Via this superb live package, Ms. Barber is well on her way toward attaining another top five airplay release.					
24	24	T.K. BLUE - Another Blue (Arkadia Jazz)	48	1	425 -1
17	25	RAY VEGA - Boperation (Concord Jazz/Picante)	59	0	412 -48
27	26	BARBARA MORRISON - Visit Me (Chartmaker)	65	3	407 +16
22	27	CHARLIE HADEN QUARTET WEST - Art of the Song (Verve Music Group)	47	0	372 -63
15	28	NICOLE YARLING - Joe Williams Presents Nicole Yarling (Jazz MCG)	44	0	355 -112
19	29	JEFF "TAIN" WATTS - Citizen Tain (Columbia/CRG)	44	0	350 -104
35	30	BENNIE WALLACE - Someone to Watch Over Me (Enja)	60	2	349 +39
33	31	DON BYRON - Romance With the Unseen (Blue Note)	58	2	348 +25
36	32	MIKE STERN - Play (Atlantic)	60	4	336 +32
31	33	KARRIN ALLYSON - From Paris to Rio (Concord Jazz)	46	0	331 -9
30	34	DAKOTA STATON - A Packet of Love Letters (HighNote)	54	3	331 -14
28	35	JAMES HURT - Dark Grooves (Blue Note)	48	1	331 -49
42	36	TERI THORNTON - I'll Be Easy to Find (Verve Music Group)	68	8	308 +94
45	37	TONY BENNETT - Sings Ellington Hot & Cool (Columbia/CRG)	64	10	303 +92
49	38	MELISSA WALKER - Moment of Truth (Enja)	59	6	282 +86
D 39	COUNT BASIE ORCHESTRA - Swing Shift (MAMA Records)	54	11	267 new	
39	40	JEFF COFFIN ENSEMBLE - Commonality (Compass)	48	1	248 +24
34	41	KEITH AILER - Spaces & Places (Jazzateria)	34	0	244 -69
37	42	WINARD HARPER SEXTET - Winard (Savant)	30	0	243 -56
44	43	JOHN LEWIS - Evolution (Atlantic)	48	1	229 +19
46	44	JOH YAMADA - Bluestone (Milestone)	41	3	222 +13
41	45	DAVE PECK - Solo (Let's Play Stella)	43	1	221 +5
D 46	DON SEBESKY - Joyful Noise: A Tribute to Duke Ellington (RCA Victor)	40	8	205 new	
47	47	IAN SHAW and CEDAR WALTON - In a New York Minute (Milestone)	33	0	197 -6
48	48	RON AFFIF - Solitude (Pablo)	39	1	192 -7
D 49	BILL FRISSELL/ELVIS COSTELLO - The Sweetest Punch (Decca)	40	2	184 new	
D 50	PAUL MOTIAN - Motian, Monk and Powell (Winter & Winter)	48	5	183 new	

GAVIN JAZZ

jazz most added

MICHAEL BRECKER (47) Time is of the Essence (Verve Music Group)
KEITH JARRETT (29) The Melody at Night, With You (ECM)
CECIL BROOKS III (21) For Those Who Love to Groove (Savant)
JOHN HICKS (18) Nightwind: An Errol Garner Songbook (HighNote)
STAN HOPE (18) Pastels (Savant)

SpinCREASE

DON SEBESKY +128
JOHN HICKS +127
PATRICIA BARBER +102
TERI THORNTON +94
TONY BENNETT +92

ChartBOUND

JOHN HICKS (HighNote)
MICHAEL BRECKER (Verve Music Group)
CHICO O'FARRILL (Milestone)
THOMAS CLAUSEN BRAZILIAN QUARTET (Stunt)
MATTHIAS LUPRI (Chartmaker)
RUMBA CLUB (Palmetto)
JOE NEGRI (Jazz MCG)
ERIC GOULD (Umaja)
Dropped: #38 Michael Davis, #40 Bill Ware, #43 Stanley Turrentine, #50 LaVerne Butler, Matt Wilson.

JAZZ REPORTS ACCEPTED
 THURSDAYS
 9 A.M.-3 P.M.
 GAVIN STATION REPORTING
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Review

YVETTE FREEMAN A Tribute to Dinah Washington (Oglio Entertainment)



With all the jazz releases with which programmers are deluged each month, catching up with all the cool stuff remains a tricky situation. If vocalist Yvette Freeman looks familiar, that's because she plays one of the head nurses in the huge television series, *ER*. That aside, Freeman's cozy *Tribute to Dinah Washington* is one recording we wish we had heard weeks earlier. Still, it's never too late to add a robust jazz vocal stylist like Freeman to break up those dazzling instrumentals on the air.

ARTIST PROFILE Brad Mehldau

I'M NOT BILL EVANS!

"The constant comparison by critics of this trio to the Bill Evans Trio has been a thorn in my side," says pianist Brad Mehldau, whose brand new live Warner Bros. recording, *Back at the Vanguard*, arrives on the heels of *Elegiac Cycle*, a solo piano project he put out a few months ago.

Ever since his debut recording, *Introducing Brad Mehldau*, many fans sensed the same kind of brooding, Claude Debussy introspection that Evans made famous in the '50s and '60s.

"I remember listening to his music only a little when I was 13 or 14 years old, and only for a few months," stresses Mehldau. "I'm not saying I 'grew out of him,' but, along with Lennie Tristano and Paul Bley, both of whom I *never* listened to, the non-stop claims of their influence on me are not about *musical* content."

As with all instrumental genres, the critics feel comfortable describing music by making convenient artist-by-artist comparisons.

"What's really going on, I fear," says Mehldau, "is good old-fashioned racial stereotyping—the idea of the piano trio as a sensitive-white-guy's club. If all this sounds defensive, it is. When you're trying to create something personal, it's frustrating to be categorized away with no explanation."



ders the comparisons between Mehldau/Grenadier and Evans/Lafaro.

"The way Larry Grenadier and I are abstracting harmony has nothing to do with Bill Evans, who to my knowledge, generally stayed within the prescribed chords. And Larry is totally unlike Evans' bassist Scott Lafaro who soloistically vied with the piano, often not supplying a root. Larry gives a bottom end to the harmony that allows me any possibility."

Read Brad's lips. Consider yourself warned.

EMAIL COMMENTS TO KEITH@MAIL.GAVIN.COM

SmoothJazz & Vocals

LW	TW	Artist - Title (Label)	Stations	Adds	SPINS	TREND
1	1	DAVE KOZ - The Dance (Capitol)	47	0	820	+19
4	2	BRIAN CULBERTSON - Somethin' Bout Love (Atlantic)	44	0	698	+89
3	3	BONEY JAMES - Body Language (Warner Bros.)	34	0	666	-10
2	4	NORMAN BROWN - Celebration (Warner Bros.)	43	0	612	-91
5	5	DOWN TO THE BONE - "Long Way From Brooklyn" (Internal Bass)	37	0	583	-11
7	6	KENNY G - Classics In the Key of G (Arista)	33	3	543	-3
9	7	KOMBO - The Big Blast (Verve Music Group)	40	0	530	+42
14	8	JOYCE COOLING - Keeping Cool (Heads Up)	44	1	525	+56
11	9	BOB JAMES - Joyride (Warner Bros.)	43	1	507	+27
13	10	CHUCK LOEB - Listen (Shanachie)	39	0	504	+29
8	11	GOTA - Let's Get Started (Instinct)	34	0	499	+1
10	12	NESTOR TORRES - Treasures of the Heart (Shanachie)	37	0	483	+1
6	13	CHRIS BOTTI - Slowing Down the World (GRP)	38	0	482	-69
18	14	BRIAN MCKNIGHT - Back At One (Motown)	35	2	467	+80
16	15	CHRIS GAINES - Lost In You (Capitol)	31	0	455	+27
23	16	DAVID BENOIT - Professional Dreamer (GRP)	41	3	450	+119
		9 Dave Benoit's duet with Rick Braun was cut late one night when Braun popped by his studio, which explains the song's spontaneity.				
12	17	RICHARD ELLIOT - Chill Factor (Blue Note)	40	4	441	-36
17	18	CRAIG CHAQUICO - Four Corners (Higher Octave)	34	0	440	+43
20	19	BRIAN TARQUIN - Soft Touch (Instinct)	28	0	419	+39
15	20	THE JAZZMASTERS feat. P. HARDCASTLE - Jazzmasters III (Hardcastle Records)	36	2	393	-54
22	21	KIRK WHALUM - For You (Warner Bros.)	32	0	385	+21
19	22	EARL KLUGH - Peculiar Situation (Windham Hill Jazz)	32	0	367	-19
21	23	ERIC CLAPTON - Runaway Bride Soundtrack (Reprise/Columbia)	26	0	353	-21
24	24	THE RIPPINGTONS feat. RUSS FREEMAN - Topaz (Windham Hill Jazz/Peak)	23	2	255	-12
32	25	KIM WATERS - One Special Moment (Shanachie)	31	5	234	+44
25	26	DWIGHT SILLS - Easy (Citylights)	26	1	232	-26
26	27	NATALIE COLE - "Snowfall on the Sahara" (Elektra/EEG)	18	0	226	-24
28	28	BRIAN HUGHES - Shakin' Not Stirred (Higher Octave)	24	0	221	+6
27	29	JONATHAN BUTLER - Story Of Life (N-Coded Music)	23	0	212	-5
29	30	SPYRO GYRA - Got the Magic (Windham Hill Jazz)	26	4	201	-7
30	31	SPECIAL EFX - Masterpiece (Shanachie)	22	4	196	+4
34	32	DENNY JIOSA - Among Friends (1201 Music)	19	0	179	+5
33	33	BONA FIDE - Royal Function (N-Coded Music)	17	1	178	-2
36	34	STEVE OLIVER - First View (Native Language)	17	0	176	+12
38	35	ROGER SMITH - Both Sides (Miramar)	18	0	167	+5
31	36	STEVE COLE - Stay Awhile (Bluemoon/Atlantic)	17	3	165	-26
		D 37 KENNY GARRETT - Simply Said (Warner Bros.)	22	5	155	new
		9 Simply said, Kenny Garrett's latest track is the hippest song on the chart. Play the original rather than the remixed non-CD version.				
35	38	MARCOS ARIEL - My Only Passion (Paras)	13	0	150	-20
37	39	JOE SAMPLE with LALAH HATHAWAY - The Song Lives On (PRA/GRP)	20	1	147	-17
45	40	VICTOR WOOTEN - Yin-Yang (Compass)	13	0	145	+19
40	41	HIROSHIMA - Between Black and White (Windham Hill Jazz)	17	1	143	+3
44	42	KEVIN TONEY - Extra Sensual Perception (Shanachie)	15	0	141	+15
39	43	PETER WHITE - Perfect Moment (Columbia/CRG)	15	0	137	-22
43	44	RHYTHM LOGIC - Rhythm Logic (Zebra)	12	1	131	+4
42	45	JANGO - Dreamtown (Samson Music)	12	1	131	-2
41	46	SANTANA - Supernatural (Arista)	16	3	131	-3
		D 47 LEO GANDELMAN - Brazilian Soul (Jazzica/Push)	16	3	118	new
		D 48 PHILIPPE SAISSE - Halfway 'Til Dawn (Verve Music Group)	12	1	116	new
49	49	JEFF GOLUB - Out of the Blue (Bluemoon/Atlantic)	14	0	114	+6
48	50	TOM SCOTT AND THE L.A. EXPRESS - Smokin' Section (Windham Hill)	13	0	109	-3

smooth jazz most added

GROVER WASHINGTON, JR. (6) "The Night Fantastic" (Columbia/CRG)
 KENNY GARRETT (5) "Simply Said" (Warner Bros.)
 KIM WATERS (4) "Secrets Told" (Shanachie)
 SPECIAL EFX (4) "Bella" (Shanachie)
 SPYRO GYRA (4) "Breezeway" (Windham Hill Jazz)
 SLIM MAN (4) "A Night Like This" (GES)

SpinCREASE

DAVID BENOIT +119
 BRIAN CULBERTSON +89
 BRIAN MCKNIGHT +80
 KENNY GARRETT +71
 JOYCE COOLING +56

ChartBOUND

GERALD VEASLEY (Heads Up)
 NELSON RANGELL (Shanachie)
 PIECES OF A DREAM (Blue Note)
 RICK BRAUN (Atlantic)
 THOMAS CROWN AFFAIR/STING (Pangea/Ark 21)
 FOURPLAY (Warner Bros.)
 A ONE (Trippin' 'n' Rhythm/Push)
 Dropped: #47 Slim Man, #50 Ramsey Lewis, Candy Dulfer, Smokey Robinson.

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Review

FOURPLAY "Snowbound" (Warner Bros.)



Like the folks over at Country and A/C radio, Christmas and holiday programming is a big deal for Smooth Jazz. Stations are currently knee-deep planning their Xmas promotions, not to mention the big upcoming Y2K New Year's celebration. With Fourplay's newest offering, "Snowbound," Bob James has nailed the season's biggest Smooth Jazz release. The album's title cut, written by Donald Fagen and Walter Becker and coupled with Larry Carlton guitar fills, is super-reminiscent of Steely Dan in mood and groove.

ARTIST PROFILE Denny Jiosa

AMONG FRIENDS
 With his latest solo record, *Among Friends* (1201 Music), guitarist Denny Jiosa decided to step up the energy level a little more. "For my fourth CD," Denny told GAVIN, "I wanted to communicate that there's more to my music than meets the eye. My previous three records have been more laid back, and with this one I feel there's a little more energy in the songs."
 His current radio tune, "Y2Gruv," started out as a spoof on the current frenzy about the shift to the new millennium. "For over a year now we've been hearing about death and destruction concerning Y2K. It's getting out-of-hand and is really just another scare tactic. Personally, I don't believe 2000 is going to be any different than any other year. As a result, I wanted to write something 'up' and positive. 'Y2Gruv' became a little play on words."
 For *Among Friends*, Jiosa got by with a little help from his friends in Nashville, including drummer Chester Thompson. "Chester played on my first record as well as *Among Friends*. Most people know him for his work with Genesis, Phil Collins, and Santana. Kirk Whalum and I are also friends. He lives down the road from me and we've worked together in my home

studio. I love his playing and wanted him to take part."

Prior to being active in Smooth Jazz, Jiosa worked regularly in Nashville, but not strictly as a session guitarist.

"I was big in the gospel world for a long



time," says Jiosa. "And I used to do some Christian and country music. I just got a call to mix three new country songs. People come to me nowadays because they want a different approach from the way a country engineer and producer would generally mix. Still, I'm focused primarily on my solo music. My career has since evolved toward jazz, and I would really like to go out and do more live shows."

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