Alternative Spotlight:
Paying Tribute To The DJs

MUSIC

TOP 40
98°—Damn Hot

RHYTHM CROSSOVER
Mystikal Shakes Top 10

HOT A/C
Open Wide For Creed

ALTERNATIVE
Bring On The Bizkits!

COUNTRY
Jo Dee Finds Way To #1

NEWS
UMG Wins MP3.com Lawsuit
Label Gurus At "Music On The Net"
Barnett Named Exec. VP/GM At Epic

EXPLOSIVE PHONES! EXPLOSIVE SALES!
FIRST WEEK SALES:

SEATTLE/KNDD: #21 @ 825 UNITS. 28X. TOP 5 PHONES!
CHICAGO/Q101: #27 @ 1510 UNITS. 28X. TOP 5 PHONES!
BIRMINGHAM/WRAX: #67 @ 73 UNITS. 29X. TOP 5 PHONES!
PROVIDENCE/WBRU: #69 @ 124 UNITS. 27X. TOP 5 PHONES!
Watch Boyz II Men this Monday, September 11th on *Live With Regis.*

First single from the forthcoming album

**NATHAN MICHAEL SHAWN WANAYA**

IN STORES: SEPTEMBER 12TH
Universal Wins MP3.com Lawsuit

A federal judge ruled this week that MP3.com willfully violated the copyrights of record companies, and ordered it to pay Universal Music Group $25,000 per CD violated, or anywhere from $118 million to $250 million (depending on who’s counting the CDs).

In his ruling, U.S. District Judge Jed Rakoff said the stiff penalty was necessary to send a message to the Internet community that copyright infringement would not be tolerated.

In his ruling, Judge Rakoff said some Internet companies may have a misconception that, because their technology is somewhat novel, they are somehow immune from the ordinary applications of laws of the United States, including copyright law. Still, the judge—who noted that he could have awarded UMG as much as $150,000 per CD—said he selected the lesser amount because UMG had not specified how it lost money due to MP3.com’s infringements, and because “MP3.com had acted more responsibly than other Internet startups.”

Universal had argued for the maximum penalty, claiming that MP3.com had copied up to 10,000 of the label’s records. MP3.com said the number was closer to 4700. A separate phase of the trial, scheduled for November, will determine the exact number of CDs involved, as well total damages.

MP3.com CEO Michael Robertson promised to appeal the ruling.

Conroy, Kenswil, Samit To Address Digital Divide

They’re not exactly witnesses for the prosecution, but three of the major labels’ top Internet content gurus will provide “advance testimony” on Napster, digital downloads, and future business models as part of the Gavin.com “Music On The Net” conference slated for September 20-22 in San Francisco.

BMG Chief Marketing Officer and President/New Technology Kevin Conroy, Universal Music Group/eLabs President Larry Kenswil, and EMI Senior Vice President New Media Jay Samit will provide the skinny on how the labels could out-Napster Napster as they start to release music online.

Don’t miss this meeting of the minds on Friday, Sept. 22 at the Hyatt Embarcadero San Francisco.

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You’ve never seen so many radio people in one place without an open bar.

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And Justice For All

"I’m sure that many celebrities are excused from jury duty based on what they do. Are they trying to make an example of me? Are they trying to set a precedent? I’m not saying I should get special treatment, but I should get fair treatment." —SO SO DEF CEO/FOUNDER JERMAINE DUPRI, COMPLAINING AFTER THE GEORGIA SUPREME COURT REVEALED THAT DUPRI MIGHT SERVE TIME IN JAIL FOR MISSING JURY DUTY.

Ready Or Knot

"We’re so ready. We’re so foaming at the mouth to write shit. Everything’s coming out. We’ve got so many ideas." —SLIPKNOT’S NUMBER 1 (K.A.A. JOEY), REVEALING THAT THE BAND HAS WRITTEN FOUR NEW SONGS. WOW!

Garbage Out

"Only a few more days before I get up to leave this place! I’m heading home to visit my parents and serve my husband his conjugal rights." —GARBAGE GIRL SHIRLEY MANSON, ANNOUNCING SHE WAS TAKING A MONTH OFF FROM RECORDING THE BAND’S NEXT ALBUM.

Barnett Named Exec. VP/GM At Epic Records

Steve Barnett has been named Executive Vice President, General Manager at Epic Records Group, it was announced by Polly Anthony, President of Epic. Barnett, who will remain based in New York, will work closely with both Anthony and Epic Chairman David Glew on a wide range of strategic initiatives and in overseeing the record group’s day-to-day operations.

"Steve’s leadership abilities and broad understanding of the marketplace have enabled him to make significant contributions to the development and growth of artists and projects," Anthony commented. "His extremely successful global marketing strategies have gained high visibility for Epic’s artists and projects, and his ingenuity in anticipating and addressing market trends has made him a key member of the Epic team. This promotion recognizes his contributions to the company and provides an expanded platform for his many talents."

"This is an incredibly exciting and competitive time in our industry and there is an enormous amount of growth opportunity for a company that has a strategic global plan," Barnett observed. "I look forward to helping guide Epic’s continued strong presence on the worldwide stage as well as further instituting our aggressive and progressive initiatives for the future."
“Learning To Drive”

BY PAIGE NIAER

A couple of weeks ago I hit on the subject of charitable drives in a piece that focused on radio listeners. It’s nice to see stations look beyond PSAs and Sunday morning programming when it comes to their commitment to the community. But, while some have excelled at finding the chemistry and hook to getting normally passive listeners to actively (and financially) participate, it’s still a burgeoning art that few have mastered.

In a couple of months we’re entering our Season of Giving, i.e., we get on the air and ask people to give us stuff. Fine. That’s good. We should be doing that. But if we’re going to do it let’s make sure it works for us: that it improves the stationality, that it works for the charity (obviously generating massive donations), and that it works for the listeners by getting them to participate and thus feel good about themselves and, by association, your station.

Understand that, what, maybe eight percent of your audience will pick up the phone and try to win something free? Then what percentage do you think will stop what they’re doing, drive to the store and buy a can of green beans or a toy and then drive all the way across town to drop it in a barrel at a client’s location? Maybe 0.8 percent. So what can you do to get them to join in whatever campaign you’re doing?

First of all, there’s often a “lost in a forest of trees” quality that arises this time of year. What’s that mean? Well, if you’re one of 11 radio stations in town collecting canned food in mid-November, then you’re going to get lost in the crowd.

“People are so generous and willing to help when they’re approached in the right way,” says Rick Thomas, Clear Channel in San Diego was the first person to open my eyes to the concept of the Tangible Charity Drive. His thought was quite simple: if he was a listener, did he understand what the charity was all about? Was it a group or organization that, if he dropped off his proverbial can of creamed corn, he could visualize where it was going to? Or was it some monolithic Block Hole Charity that sucked all donations into its vortex and you have absolutely no idea where they went?

The Greater Tri-County Emergency Food Shelf Relief Fund. What the hell is that? I give them my beans and who gets it? Who knows? Rick’s theory is that you find a charity that your audience can connect to. Maybe not some massive organization serving the entire Army Corps Of Engineers District, but a neighborhood group, who is out there struggling to help

A select community of people. That’s tangible. Or, more specifically, a family. Find a family that has suffered some holiday calamity, and make them your Cause De Jour.

The best example of a Tangible Charity Drive was something 97.9 The Box in Houston did called “The Hunger Hotline.” They had a phone line set up where listeners could call and tip the station to a family or individual that could benefit from a donation of groceries for Thanksgiving. While this was going on, the station ran a two-week drive that culminated in a one-day marathon blitz that involved the aircraft personally delivering food to hundreds of these people.

“Compelling,” is another key. Getting on the air and reading liners telling people to give you stuff doesn’t meet that criteria at all. Why should I help out? Give me a reason besides the whole “help the Ramirez family because they’re having a sucky Christmas.”

Hang the morning show nuded from a crane with a bail of 102,000 pounds of food before you’ll return them to clothes and solid ground, and that might get my attention. Think “visual.” No TV crew wants to film a sock sitting at a table begging for donations. Buy him or her in a pile of dirt for a weekend, and then you have a hook that increases your chances for coverage, which increases your chances for more donations.

Drives are good and we’re heading into Prime Drive Time: November and December. This is a time of year where these campaigns move across being community service alone, to being actual weapons in the promotional arsenal.

PAIGE NIAER

For Clifton Radio and CIT, is also EXECUTIVE DIRECTOR OF THE NORTHEAST WASHINGTON COUNTY SERVE OUR SENIORS CAMPAIGN. DROP OFF YOUR CAN OF SOFT AND EASY DIGESTIBLE FOOD AT ANY FOOD & FUEL LOCATION. FOR MORE INFORMATION, CALL PAIGE AT PEGGIE HEADQUARTERS AT (651) 433-4545 OR REACH HIM VIA EMAIL AT WPAGGIE@BEARHINK.NET. THANK YOU. GOD BLESS.
THE NEW MILLENNIUM BONNIE AND CLYDE

Mack 10

Tight To Def featuring T-Boz

FROM THE NEW ALBUM THE PAPER ROUTE

- Pro-CD and Video on your desk via UPS/2-Day
- Impacting Crossover 9/19
- A Must-Listen and a Must-View as T-Boz “Rocks It”
- Out-of-the-Box Spins at KPRW, KKBT, Z90, KCAQ, KMEL, and more...
Alternative Arbs: Some Success, Some Challenges

“Half-full” or “half-empty”? How a person views that situation says a lot about someone’s perspective on life. Well, the Spring 2000 Alternative format Arbitron performance is akin to the quandary posed above. Half-full? Lots of the Alternative stations GAVIN looked at scored double-digit shares 18-34. That’s the good news.

Half-empty? Overall, among 18-34, the format’s performance compared to Spring ‘99 wasn’t overpowering.

Let’s delve deeper to see how Alternative fared then spotlight some All-Star station role models.

FORMAT CROSS-SECTION
In order to objectively analyze how formats fare in the Arbitron foot race GAVIN selects a national cross-section of markets and stations to examine. In the case of Alternative, we chose the following 20 markets...

EAST: Boston, New York City, Pittsburgh, Portland, and Washington

SOUTH: Austin, Houston, Little Rock, New Orleans, and Tallahassee

MIDWEST: Chicago, Cincinnati, Indianapolis, Madison, and the Twin Cities

WEST: Los Angeles, Phoenix, San Diego, San Francisco, and Seattle/Tacoma

A total of 23 notable Alternative outlets emerged from the 20 metros. We’ll probe, on a Spring ‘99 to Spring ‘00 basis the 12+ share/curve as well as the demo target, Adults 18-34 share/curve, to see how full the glass is for Alternative.

12+: 70 PERCENT SOLID
The most reliable estimate in any Arbitron book is the big picture 12+ AQH share (and curve). Not a sales or programming target, the 12+ numbers at least offer a realistic benchmark for a stations overall performance. Here’s how our 23 chosen stations did 12+ versus Spring a year ago...

**Arbitron 12+ Persons AQH Share, Metro Total Week**
- 35 percent showed growth of 10 percent or more.
- 35 percent were stable (within 10 percent of last year’s share).
- 30 percent lost 10 percent or more.

Not a bad tally. Seventy percent of the stations are stable or up notably compared to the Spring ‘99 yardstick.

Another encouraging sign cuts that 78 percent of these stations saw their overall curve audience

- 43 percent rose vs, Spring ‘99.
- 9 percent were stable.
- 48 percent suffered slippage of 10 percent or more compared to last year.

As with the 12+ data the curve story is brighter. Sixty-five percent of stations in our survey saw stability, or notable growth, among 18-34s (39 percent were up).

The 18-34 shares are an interesting phenomenon. Of the All-Stars we’ll cite below, seven took notable hits, while still doing well enough to merit recognition. I’d say that many 18-34s are still devoted to Alternative, but their listening habits are perhaps becoming fragmented by other choices.

THE ALL-STARs!
As GAVIN dove into the numbers pool in these 20 metros over-achievers emerged. For example, while no Alternative station ranked #1 12+, props to XTRA FM-San Diego for finishing third overall there, the highest finish 12+ in our universe of 23 notable stations.

18-34 picture is somewhat murky...

**Arbitron Adults 18-34 AQH Share, Metro Total Week**
- 43 percent rose vs, Spring ‘99.
- 9 percent were stable.
- 48 percent suffered slippage of 10 percent or more compared to last year.

Among 18-34 standings in our sample two stations ranked tops in their markets. Legendary KROQ-LA was one winner, with the other being WRZX-Indianapolis. For the record, there were a considerable group of other number one 18-34 dominators who were not included in our sample stations. They include: KKRK-Salt Lake City, WPZH-West Palm Beach, WGRR-Grand Rapids, WIBX-Ft. Meyers, WKRL-Syracuse, KFTE-Lafayette, LA., KQXR-Boise, KJEE-Santa Barbara, and WGBD-Lafayette, Indiana...a big high-five to sample role models KROQ, WRZX, and all of these other true GAVIN Alternative Number One All-Stars!

Other standouts that ranked in the top three among 18-34 shares were (in descending order...)

- WXDX-Pittsburgh
- KLECO-Little Rock
- WCYY-Portland
- XTRA FM-San Diego
- WSIR-Telegraph
- KNDD-Seattle
- WIBX-Ft. Meyers
- WKKN-Fontana
- WQX-Chicago

These stations deserve respect for outstanding jobs well done as representatives of the Alternative sound.

18-34 MIXED BAG
As you’ll see elsewhere on this page there are some truly outstanding Alternative scores among Adults 18-34. However, in our national cross-section the overall
WARNING!
THE HAZARDOUS COMEDY NETWORK
is coming to your market

The hottest audio and written prep service is spreading like a virus, leaving its victims helpless to resist your radio show.

It's too late to infect your listeners in Los Angeles, New York, or Chicago where our affiliates there are already poisoning their audience with the daily web-fed and weekly CD-delivered Hazardous Comedy Network's corrosive comedy.

But there may still be time to receive your super-topical, super-toxic, lethal injections of...

▲ Poisonous Parodies
▲ Caustic Phone Calls
▲ Deadly Drops
▲ Contaminated Contests

Plus, an additional dosage of written prep including jokes, news/punchlines, and so much timely info you may hurl.

Call your Premiere rep for free trial access to the ultimate web-delivered comedy service. Hurry, before you need FDA approval!

The Hazardous Comedy Network: Contagious, Dangerous, Outrageous.

818-377-5300 PrepBurger.com
**Gavin Top 40/Rhythm**

**PROGRAMMING DEPT:**

- In another executive moved timed to the Clear Channel closing, AMFM's David Lebow has exited. Expect more movement soon.
- After eight and a half years in one place, WBZZ (994)-Pittsburgh PD David Edgar segues to the vacant PD post at Emmis Top 40 WNOU (RadioNow)-Indianapolis. "I actually started my radio career with Emmis in WAVA-Washington—who says you can't go home again?" says Edgar. No word yet on who will replace Edgar, but expect OM Keith Clark to become more involved in the interim.
- Carmy Ferreri, PD of Infinity Rhythmic KBV (Hot 100)-Dallas, does an about-face and decides to stay. "I just can't give up a good fight," he says. Midday jock Jeff Miles is now acting APD/MD, replacing Pete Manriquez, and Mark St. John of Zapoleon Media Strategies is consulting.
- Beau Richards fills the vacant PD post at Clear Channel's KHFI-Austin. Most recently, he programmed Hot AC KCDK-Spokane. Richards replaces Leslie Whittle, now APD/MD of K-RISE-Houston.
- Steve Wall is the new PD of Aztec Media Rhythmic KLNA (Power 105.5)-Sacramento, replacing Jeff Nelson. Wall's previous PD experience includes KBOS-Fresno, KWIN-Stockton, KMXV-Kansas City, XHTZ-San Diego, KXXX-Bakersfield, and KDON-Salinas/Monterey. Most recently he was APD/M3/afternoons at Infinity Rhythmic Oldies KMOV-Fenton. First order of business—record service, 1021 Second St., 2nd Floor, Sacramento. CA 95814.
- With the arrival of new PD/morning co-host Darrin Stone, former KMQ (Sweet 96)-Omaha PD Wayne Coy is sporting a freshly-coined title: Sr. PD. "Or, for our Spanish friends, Señor PD," he says. "Of course, that makes Darrin "Plain Old PD.""
- Tom Mitchell, OM/MD of Citadel-Syracuse Top 40 WNTQ (93Q) and Rock WWAX effectively doubles his workload, picking up OM duties over A/C WLTI (Lite 105.9) and AM news WINN. He will no longer consult sister Top 40 WMME (92 Moose)-Augusta, Maine.

**PEOPLE:**

- **KXME** (Xtreme Radio # 103.3)-Honolulu morning guys Kid Leo Baldwin and Blunt have exited, replaced by a new team of afternoon jock K.C. and night guy Island Boy. That means PD Jamie Hyatt has immediate (and primo) openings in afternoons and nights. Overnight your coolest stuff to KXME, 970 N. Kalaeo Avenue, Suite C-107, Kailua, HI 96734.
- **XHTZ** (290)-San Diego AM Jason Wagers, a.k.a. Kid Jay exits for a programming position with Direct TV's music division in L.A. The move puts him closer to his Lakers, where he starts his 11th season as a ballboy in November. He'll continue to do weekends/mixing at 290.
- **WVHH**-Indianapolis swing jock Jammin' John Mills crosses the street for overnights at WZPL.

**Impact Dates**

(subject to change)

**SEPTEMBER 12**

Boyz II Men "Pass You By" (Universal). Top 40
Mel C. "I Turn to You." (Virgin). Top 40 & Rhythm
Cherri Poppin' Daddies "Diamond Light Rug" (Hope/Universal). Top 40
Enrique Iglesias "Sad Eyes (new remix)" (Interscope). Rhythm
Billie Myers "Should I Call You Jesus" (Universal). Top 40
Next "Beauty Queen" (Atlantic). Rhythm
Red Hot Chili Peppers "Californication" (Warner Bros.). Top 40
Jessica Riddle "Symphony" (Hollywood). Top 40
Sanata featuring Dave Matthews "Love of My Life" (Atlantic). Top 40
Angela Vito "I Don't Care" (Atlantic). Top 40
The Wallflowers "Sleeping" (Interscope). Rhythm

**SEPTEMBER 19**

Oscar De La Hoya "Run to Me" (Capitol). Top 40 & Rhythm
Destiny's Child "Independent Woman" (from the Charlie's Angels soundtrack) (Columbia/CBS). Top 40
Joy Enriquez "Tell Me How You Feel" (Lavache/Arista). Top 40
Foxy Fighters "Next Year" (RCA). Top 40
Whitney Houston "Fine" (Arista). Rhythm Xover
Whitney Houston "I Told You That" (Arista). Rhythm Xover
matchbox twenty "If You're Gone" (Lava/Atlantic). Top 40
Musiq "Just Friends" (from Nutty Professor 2 soundtrack) (Def Soul/BMG/RCA). Rhythm
Mya "Case of the Ex" (Interscope). Top 40
"NSYNC "This I Promise You" (Jive). Top 40 & Rhythm
Nine Days "I Am" (Capitol/559 Music). Top 40
Kristine W "Stronger" (RCA). Top 40 & Rhythm

**HEAD 2 HEAD**

**Bonneville: Top 40 From Coast To Coast**

Last week I profiled Emmis Rhythmic outlets KPWR-LA and WQHT-NY, both owned by the same company, and doing the same format 3000 miles apart. In an effort to educate and inform, not to mention drumming the same idea well twice, whaddya say we do it again this week? Here's a brief snapshot of Bonneville Top 40 outlets KZZQ-San Francisco, manned by PD Casey Keating, and WWZZ-Washington, under the leadership of new PD Mike Edwards. (Both stations are consulted by Dan Vaille).

**TOP 10 MOST-PLAYED SONGS**

**KZQZ** WO: Casey Keating APD/MD: Matthew Reid

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>TW</th>
<th>LW</th>
<th>Move</th>
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<tbody>
<tr>
<td>DESTINY'S CHILD</td>
<td>Jumpin', Jumpin'</td>
<td>64</td>
<td>43</td>
<td>+21</td>
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<tr>
<td>SON BY FOUR</td>
<td>Purest Of Pain</td>
<td>65</td>
<td>59</td>
<td>+6</td>
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<td>JANET</td>
<td>Doesn't Really Matter</td>
<td>64</td>
<td>60</td>
<td>+4</td>
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<tr>
<td>MADISON AVENUE</td>
<td>Don't Call</td>
<td>63</td>
<td>55</td>
<td>+8</td>
</tr>
<tr>
<td>PINK</td>
<td>Most Girls</td>
<td>57</td>
<td>56</td>
<td>+1</td>
</tr>
<tr>
<td>'NSYNC</td>
<td>It's Gonna Be Me</td>
<td>55</td>
<td>63</td>
<td>-8</td>
</tr>
<tr>
<td>NU FLAVOR</td>
<td>3 Little Words</td>
<td>55</td>
<td>53</td>
<td>+2</td>
</tr>
<tr>
<td>TONI BRAXTON</td>
<td>He Wasn't...</td>
<td>44</td>
<td>40</td>
<td>+4</td>
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<tr>
<td>HOUSTON/OGLESIAS</td>
<td>Could I Have</td>
<td>44</td>
<td>30</td>
<td>+14</td>
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<tr>
<td>SOULDECISION</td>
<td>Faded</td>
<td>43</td>
<td>38</td>
<td>+5</td>
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**TOP 10 SONGS BY PLAY INCREASE**

**WWZZ** PD: Mike Edwards APD/MD: Sean Sellers

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<th>Title</th>
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<td>BMMAK</td>
<td>Back Home</td>
<td>32</td>
<td>8</td>
<td>-24</td>
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<tr>
<td>DESTINY'S CHILD</td>
<td>Jumpin', Jumpin'</td>
<td>69</td>
<td>48</td>
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<tr>
<td>NELLY</td>
<td>Country Grammar</td>
<td>31</td>
<td>22</td>
<td>+9</td>
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<tr>
<td>SARAH PARIS</td>
<td>Look At Us</td>
<td>26</td>
<td>10</td>
<td>+16</td>
</tr>
<tr>
<td>RUFF ENDZ</td>
<td>No More</td>
<td>27</td>
<td>12</td>
<td>+15</td>
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<td>MYA</td>
<td>Case Of The Ex</td>
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<td>7</td>
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<td>HOUSTON/OGLESIAS</td>
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<td>BRITNEY SPEARS</td>
<td>Lucky</td>
<td>40</td>
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<td>+13</td>
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<tr>
<td>SR-71</td>
<td>Right Now</td>
<td>18</td>
<td>5</td>
<td>+13</td>
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**MOST PLAYED YEAR TO DATE**

**JANUARY 1-SEPTEMBER 1, 2000**

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<td>SONIQUE</td>
<td>It Feels So Good</td>
<td>1490</td>
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<td>BMAH-MEN</td>
<td>Who Let</td>
<td>36</td>
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<td>WAXQ</td>
<td>Everlasting</td>
<td>52</td>
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<td>ALICE DELAY</td>
<td>Better Off Alone</td>
<td>1272</td>
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<td>SAVAGE GARDEN</td>
<td>I Knew I Loved You</td>
<td>1097</td>
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<td>AALIYAH</td>
<td>Try Again</td>
<td>1063</td>
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<td>VERTICAL HORIZON</td>
<td>Everything You Want</td>
<td>1048</td>
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<tr>
<td>AMBER</td>
<td>Sexual</td>
<td>1039</td>
<td></td>
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<tr>
<td>BLINK 182</td>
<td>All The Small Things</td>
<td>1003</td>
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<td>SONIQUE</td>
<td>It Feels So Good</td>
<td>1228</td>
<td></td>
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<tr>
<td>VERTICAL HORIZON</td>
<td>Everything You Want</td>
<td>1210</td>
<td></td>
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<tr>
<td>PINK</td>
<td>There You Go</td>
<td>1140</td>
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<td>SANTA-LA Man</td>
<td>1118</td>
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<tr>
<td>MACKY MAH</td>
<td>I Try</td>
<td>1065</td>
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<tr>
<td>'NSYNC</td>
<td>Bye Bye Bye</td>
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<td>ALICE DELAY</td>
<td>Better Off Alone</td>
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<tr>
<td>CELINE DIAN</td>
<td>That's The Way It Is</td>
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<td>He Wasn't Man Enough</td>
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Avoid That Ratings Slump

If the only ratings data you pay attention to is the ranker, you’re not doing enough to get your station on top. Designed specifically for PDs, PD AdvantageSM digs deep into your numbers to produce detailed reports on key performance issues like preference listening shifts, audience age range and Ultra Core listening to help you get an edge on your competition.

Vital Signs: All the Essential Stats, All in One Report

Use the Vital Signs report in the new PD Advantage (version 2.5) to get a comprehensive overview of your station’s health. Vital Signs puts crucial information like AQH, P1 TSL and age cell composition all into one easy-to-use report. The new Vital Signs can even do side-by-side comparisons of stations in individual markets as well as across markets, to help you pinpoint where you’re strong—and identify where you need some work.

Exclusive: Review Diary Comments on Your Computer!

You can also use PD Advantage to see diary comments without ever leaving your office! PD Advantage is the only way to see your market’s listener comments without making a costly trip to Arbitron’s diary review office in Columbia, MD—a feature worth the price of the service alone!

For more information, log onto www.arbitron.com/pdAdvantage or contact your Arbitron representative.

PD Advantage: When You Know More, You Program Better

www.arbitron.com
As #3 Most HyperActive this week, Pink continues to surge northward: 58-87 spins @ WBTS-Atlanta, 76-84 spins @ KHTS-San Diego, 55-77 @ Y-100-Miami.

19 14 NELLY - Country Grammar (Universal) 3633 3322 +311 100
10 15 SOUL DECISION - Faded (RCA) 3605 3356 +249 102
16 16 AALIYAH - Try Again (Background/Virgin) 3597 4120 +523 102
17 17 EVERCLEAR - Wonderful Life (Capitol) 3568 3480 +88 101
11 18 BB MAK - Back Here (Hollywood) 3549 4086 +537 98
21 19 CREED - With Arms Wide Open (Wind-up) 3509 2689 +810 98

Thanks to a year-old base built by the first one, this follow-up is already huge: 90 spins @ KXXM-San Antonio, 84 spins @ WJNO-Indy, up 31-65 @ KYJO-DKC.

16 20 CREED - Higher (Wind-up) 3425 3694 +269 103
24 21 VERTICAL HORIZON - You're A God (RCA) 2788 2486 +323 95
22 22 BABA MAMA - Who Let The Dogs Out (Arista) 2697 2570 +127 101
23 23 BON JOVI - It's My Life (Island/DIDJMG) 2694 2477 +217 83
27 24 SAMANTHA MUMBA - Gotta Tell You (Interscope) 1935 1387 +548 95
25 25 THIRD EYE BLIND - Deep Inside Of You (Epic/Reprise) 1915 1835 +80 85
29 26 DEBELAH MORGAN - Dance With Me (Atlantic) 1597 1311 +286 69
28 27 FASTBALL - You're An Ocean (Universal) 1538 1339 +199 77
34 28 KANDI - Don't Think I'm Not (Columbia/CRC) 1252 989 +263 46
30 29 JAY-Z - Big Pimpin' (Roc-A-Fella/Atlantic) 1242 1304 -62 54
31 30 BARENAKED LADIES - Pinch Me (Reprise) 1166 1048 +118 58
32 31 ND AUTHORITY - Can I Get Your Number (Warner) 1144 1026 +118 66
36 32 EVAN & JARON - Crazy For This Girl (Columbia/CRC) 1052 839 +213 59
33 33 DMX - Party Up (Island/DIDJMG) 1000 903 +7 42
38 34 RUFF ENDZ - No More (Epic) 862 679 +183 39
D 35 'N SYNC - This I Promise You (Jive) 819 — LW 32
40 36 EYE S - Promise (RCA) 754 606 +148 42
D 37 FAITH HILL - The Way You Love Me (Warner Bros.) 732 — LW 47
38 38 NEXT - Why? (Arista) 716 754 -38 33
39 39 IS - distracted (Gavin/Reprise) 633 621 +12 39
D 40 ENRIQUE IGLESIAS - Sad Eyes (Interscope) 581 — LW 39

ALL 247-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 247 DESIGNATION REFERS TO "GAVIN SECONDARY CHARTS," COMPILLED FROM PROJECTED AIRPLAY DATA SUBMITTED BY SELECT NON-MONITORED STATIONS.
ONLINE TRACKING SERVICES NOW ARE AVAILABLE UNTIL 12 NOON WEDNESDAY PACIFIC DAYLIGHT TIME.
SECTIONS AND PANELISTS

Thursday, September 21, 9:30 a.m.
The Industry's Town Hall: Where's This All Going?
Moderator: Ted Cohen, VP/New Media, EMI
Fred Graver, Sr. VP/GM, Sonionet & VH1.com
Scott Purcell, CEO, OnAir.com
Dick Wingate, Sr. VP/Content Development & Label Relations, Liquid Audio
Andrew Nibley, President & CEO, Get Music

Thursday, September 21, 11:00 a.m.
The Executive Leadership Forum: Is the Model Changing?
Moderator: John Adams, CEO, MuBu.com
David Goldberg, CEO, Launch.com
Alex Sanford, CEO, Live 365
Josh Felser, GM of Spinner & Nullsoft
Joseph Mouzon, CEO, imhotech
Gene Hoffman, President & CEO, EMusic

Thursday, September 21, 2:00 p.m.
Radio vs. New Media: A Fight to the Finish?
Moderator: Les Garland, President, AfterPlay Entertainment
Kurt Hanson, President, RAIN
Lee Abrams, Senior VP/Content & Programming, XM Satellite
John Martin, President/Web Services Group, Clear Channel
Zack Zalon, GM, Radio Free Virgin

Friday, September 22, 9:00 a.m.
Major League Strategy: The Content Gurus Speak
Kevin Conroy, Chief Marketing Officer & President/New Technology, BMG Entertainment
Larry Kenswil, President, eLabes, Universal Music Group
Jay Samit, Sr. VP/New Media, EMI

Friday, September 22, 11:00 a.m.
Can You Break New Music on the Net?
Moderator: James Schureck, Director of New Media, Jeff McClusky & Associates
Brian Cullinan, National Director Promotion/Online Digital Technology, Columbia Records
Gregg Alexander, Senior Manager, Record Label Relations,
AOL Music-Spinner/winamp
Andy Stickland, Editor, Dotmusic
Ty Braswell, VP/New Media, Virgin

Friday, September 22, Lunch, 1:00 p.m.
Keynote Speaker: Po Bronson
Sponsored by MuBu

Friday, September 22, 2:30 p.m.
Radio: Competing on the Net
Tracey Johnson, VP/GM, KFMB
Dan Halyburton, VP/GM, Susquehanna
Bob Case, CEO, streamaudio.com
Steve Rivers
Gene Sandbloom, KROQ

Friday, September 22, 4:00 p.m.
Finding New Artists on the Net
Cameron Sears, VP/Music Affairs, Garageband.com
Sandy Pearlman, VP/Industry Relations, Moodlogic
Mike Men, VP/Artist Development, MusicBlitz
Marc Nathan, VP/A&R, FarmClub.com

Presentations by: Audiosoft, Sony e-Marker,
Mood Logic, imhotec, Liquid Audio, Kerbango, MuBu

Join us for the award of recognition for excellence and achievement in MUSIC ON THE NET at SAN FRANCISCO's Palace of Fine Arts THURSDAY, SEPTEMBER 21
Buy tickets now at www.gavin.com
Sponsored by Premiere Radio, imhotec, Dotmusic, MusicPlayer.com

www.americanradiohistory.com
### Gavin Rhythm Crossover

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<th>LW</th>
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<th>Trend</th>
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<tr>
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<td>PINK - Get Stiff (LaFace/Arista) 1763</td>
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<td>MYA - Case of the Ex (Intercap) 1736</td>
<td>+199  43</td>
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<td>4</td>
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<td>DR. DRE - The Next Episode (Aftermath/Intercap) 1697</td>
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<td>5</td>
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<td>JAY-Z - Already (Def Soul/DJ) 1661</td>
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<td>6</td>
<td>6</td>
<td>DMX - No More (Epic) 1563</td>
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<td>7</td>
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<td>KANO - Don't Think I'm Not (Columbia/Cap) 1494</td>
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<td>EMINEM - The Way I Am (Aftermath/Intercap) 1465</td>
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<td>2PAC BRAT - What Chu Live (So So Def/Columbia/CRG) 1377</td>
<td>+103 37</td>
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<td>10</td>
<td>10</td>
<td>MYSTIKAL - Shake Ya Ass (Jive) 1079</td>
<td>+219  39</td>
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Another ass-shakin' week for Mystikal, with an impressive increase of over 70 spins at WJMJ-Greensboro, 71 @ KMLK-SF, up 55-71 @ WBUL-Birmingham, lots more.

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<td>JOE - Wanna Know (Jive) 965</td>
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<td>BRITNEY SPEARS - Lucky (Jive) 653</td>
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<td>DIXXON - Party Up (Intercap) 616</td>
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<td>ERYkah BADU - Baby (Motown/Universal) 592</td>
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<td>90 - Give Me Just One Night (Intercap) 591</td>
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<td>LUDACRIS - What's Your Fantasy (Intercap) 556</td>
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<td>32</td>
<td>32</td>
<td>DESTINY'S CHILD - Independent Woman (Columbia/CRG) 550</td>
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**Success Stories:**
- "Mythic" has become the #1 hit in the country, with Nelly's "Country Grammar" still climbing the charts.
- "Baby's Got Back" by Puff Daddy is still a hit, with "No More (Baby I'ma Do Right)" by 3LW.

**Notable Quotations:**
- "If I have to wrap tin foil around everyone's antennas to improve the signal, I'll do it...of course, I'll want a deal with Adams Wrap to put our logo on the tin." - Steve Wall, new PD of signal-enhanced KLMN (Power 105.9)-Sacramento.
- "It's pretty scary what some dads will do for our daughters...even scarier was some of the hairy cleavage showing." - Citadel Syracuse GM Tom Mitchell, an unwritten witness to the "Dress Your Dad Like Britney" contest.
- "It was 140° on the field at the Cowboys game. People were keeling over right and left, so I left after the first quarter and went home to fry some eggs on my back porch." - Mr. Ed Lambert, PD, KHKS-Dallas after a fairly warm weekend (and no rain for 67 days).

**Spins Trends:**
- DESTINY'S CHILD - Independent Woman (Columbia/CRG) 357
- JA RULE - Between Me & You (Def Jam/Intercap) 254
- MYSTIKAL - Shake Ya Ass (Jive) 241
- CHANGING FACES - That Other Woman (Atlantic) 245
- NELLY - E.1. (Intercap) 149
- MYA - Case of the Ex (Intercap) 149
- BEEFIE MAN - Girls Dem Sugar (Virgin) 131
- SHYNE - Bad Boy Anthem (Bad Boy/Intercap) 131
- 3LW - No More (Baby I'ma Do Right) (Epic) 120

**End of Document**
A couple of strong airplay weeks propel the guys into the Top 10. Blowing up the phones everywhere it’s played, and that Latin influence certainly doesn’t hurt.

DESTIN’S CHILD - Junior’s Jumpin’ (Columbia/94)
3108 -109 69 1

JESSICA SIMPSON - I Think I’m In Love With You (Columbia/94)
2036 -562 81 0

NINE DAYS - Absolutely (Story Of A Girl) (Epc/550 Music)
3269 -563 77 1

BB MAK - Back Home (MCA)
2647 -478 78 1

TONI BRAXTON - He’s Not Man Enough (LaFace/Arista)
2677 +52 71 0

BON JOVI - It’s My Life (edel/94)
2966 -48 81 0

VERTICAL HORIZON - You’re A Golf (RCA)
2541 +145 83 1

SOUL DECISION - Faded (edel/94)
2480 -57 72 0

PINK - Most Girls (LaFace/Arista)
2203 +12 72 0

THIRD EYE BLIND - Deep Inside Of You (Elektra/edel)
2050 +54 74 0

JODE - I Won’t Know (Jive)
1978 -382 69 1

FASTBALL - You’re An Ocean (Hol/edel)
1933 +173 79 0

CREED - With Arms Wide Open (Wind-up)
1791 +254 73 5

ALAN THOMPSON - Try Again (Blackground/Ying)
1763 -580 51 0

BARENaked LADIES - Pinch Me (Reprise)
1758 +433 75 1

Another noteworthy week for the Ladies, who have managed to expand their fan base well beyond their early, fanatic fans. New CD, Maroon now in stores.

24 - N SYNC - It’s Gonna Be Me (Jive)
1747 -441 54 0

25 - STING - Desert Rose (A&M/Interscope)
1656 -294 54 0

26 - NELLY - Country Grammar (Universal)
1633 +80 59 4

27 - BAHAMIAN FRI - Who Let The Dogs Out (Arista)
1517 +166 59 3

28 - EVAN & JASON - Crazy For This Girl (Columbia/edel)
1320 -113 59 0

29 - CROOL - Higher Wind (Wind-up)
1161 -161 37 2

30 - DEBRAH MORGAN - Dance With Me (edel/94)
1141 +134 49 2

31 - SAMANTHA MUNBA - Gotta Tell You (Interscope)
1094 +244 54 3

32 - DISTRICT (Giant) 1038 +47 46 0

33 - MANDY MOORE - I Wanna Be With You (Epic/550 Music)
973 -490 35 0

34 - NITE W - Willy (Ariete)
950 -89 34 0

35 - SISTER HAZEL - Change Your Mind (Universal)
947 -169 30 0

36 - KANDI - Don’t Think I’m Not (Columbia/94)
907 90 23 3

37 - MACH GRAY - Why Didn’t You Call Me? (Epic)
879 -317 36 0

38 - EVE - Promise (RCA)
802 36 47 2

39 - NO AUTHORITY - Can I Get Your Number (Maverick)
768 -14 38 1

40 - VERTICAL HORIZON - Everything You Want (RCA)
715 -290 24 0

FAITH HILL - The Way You Love Me (Warner/Reprise) 40 8 676 +168
BUFF END? - No More (Epic) 19 2 627 +42
THE CORRS - Break (Now/Live/Atlantic) 35 2 620 +128
ROBBIE WILLIAMS - Rock DJ (Capitol) 34 6 541 +113
ROXETTE - Wish I Could Fly (Edel/Atlantic) 25 0 426 +6
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"Nelly's 'Country Grammar' is still pulling big phones, with 98° right behind it." Mr. Ed Lambert, PD, KKHs-Dallas
Outkast
"B.O.B." (La Face/Arista)

"Outkast continues to pioneer new sounds of hip-hop with "B.O.B." Hopefully they won't forget that hip-hop DJs mix records around 90 bpm!"
—Dialog, CJUM/TPLN-Winnipeg, Canada

Mau Maus
"Blak is Blak" (Motown)

"This beat gets me amped! I can't help but freestyle about killing people, plus you can't be mad at all them emcees together on one track."
—John Doe, KCPR-San Luis Obispo, Calif.

Heather B.
"Guilty" (Songs Of David)

"Wow. Primo finally changes his drum track and achieves astounding results...hot record!"
—Mick Boogie, WJCU-University Heights, Ohio

Royce The 5-9
"Boom" (Game)

Royce the 5-9 has been blessing microphones and invading college radio for quite some time. Now back on Game Records, Royce is back to claim his throne. "Boom," produced by DJ Premier, showcases everything that's right about hip-hop today: banging beat, catchy chorus, clever lyrics, sick flow, and even a shrewd accessibility that will hopefully take Royce to a broader audience. Simply put, this song needs to be in your crate, on your tapes, in your car, and at your clubs.
—Mick Boogie

M.O.P.
"Ante Up" (Loud)

The Brooklyn duo comes ill with this one right here. III track marked by classic M.O.P. flows make this a banger worth spinnin' over and over again. It's good to see these cats getting their long-overdue props because they consistently bring dope hip-hop to the table. Songs like this make deejays like me admire groups like this. The cut is so hot and full of energy, it'll make you wanna go out and mash with your posse! If the album is going to be anything like this single, we're in for a real treat.
—Tazzy Taz

Morcheeba
"In The Hands" b/w "Let Me See" (London)

Many of you have never heard of Morcheeba. Your loss. Definitely one of the most experimental and talented "alternative" groups out there. Their style switches from funk to disco to rock and everything in between. Now, they're bringing their music straight to the hip-hop heads. The two mixes of "In The Hands" featuring Biz Markie are excellent, but the real gem is the remix of "Let Me See" featuring Taib Kweli. Don't be scared of the instruments, deejays. Enjoy this record.
—Mick Boogie

Kool Keith
"Matthew" (Funky Ass)

Don't get it confused. Kool Keith is the real mad rapper!!! "Matthew" seems to be a therapy session in which Keith expresses his anger towards the industry, bullshit emcees, and fake people in general. Some of the hardest beats I have heard since...well the last Kool Keith (or any other ego). It will definitely get some DJs open. From the ever so humble track "F.U. M. F." to "27 Shots" to "I Don't Believe You," Keith's relentless attack on the bullshit is entertaining to say the least.
—IDEA
GavinRap/Hip-Hop

G2 Rap/HiP-Hop

<table>
<thead>
<tr>
<th>LN</th>
<th>TW</th>
<th>SPINS</th>
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<td>7</td>
<td>REKS - Final Four (Block/Landspeed)</td>
<td>1001</td>
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<td>9</td>
<td>BIG L - Holdin It Down (Rawkus)</td>
<td>1565</td>
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<td>3</td>
<td>DJ HURRICANE - Connect (TVT)</td>
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<td>8</td>
<td>CAPONE-N-NOREAGA - Phone Time (Tommy Boy)</td>
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<td>CAM'RON - What The World Means To You (Epic)</td>
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<td>16</td>
<td>RASCAL - Top O' The World (Figure IV)</td>
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<td>DICE RAW - Live (VCA)</td>
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<td>PHIFE DAVID - Flawless (Screenpin/Landspeed)</td>
<td>1206</td>
<td>-395</td>
<td>67</td>
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</table>

The hottest whenever he drops it. Phife makes a huge leap this week as he scours the top ten. Up 395 points this week, this cut is proving to be "Flawless."

13 | ABORIGINALS - Number Theory (Mecca Life/Landspeed) | 1170 | +228 | 51  | 0 |
10 | DEAD PREZ - Mind Sex (Eud) | 1116 | +74 | 54  | 0 |
11 | BLADE - Luck 4 The Name (Virgin) | 1107 | +67 | 62  | 0 |
1 | SADAT X - X-Man (Loud) | 1013 | -615 | 54  | 0 |
14 | EASY MO BEE - NYC (FO) | 996 | +58 | 45  | 0 |
12 | PRODIGY - Keep It Thoro (Loud) | 955 | -60 | 60  | 2 |

"O-Boy!!!" Up a whopping 883 in Spincrease this week, and leaping a single bound into this week's top fifteen, Prodigy's album promises to be tight.

19 | SHyne - Bad Boyz (Bad Boy/Arista) | 941 | +268 | 42  | 0 |
16 | SLUM VILLAGE - C'mere (Goodwill/Atomic Pop) | 904 | -174 | 67  | 0 |
20 | APATHY - Smackdown (Slim Science) | 815 | +162 | 54  | 0 |
28 | VISIONARIES - Together Or Separate RMX (Above) | 814 | +388 | 41  | 0 |
23 | EDDIE ILL and DL - Mauzer (Superpin/Landspeed) | 730 | +169 | 54  | 0 |
2 | SHABAM SHADEEQ - 3d (Raviks Entertainment) | 659 | -933 | 44  | 0 |
6 | DJ HONDA Fear / JERU - El Presidente (DJ Honda) | 645 | -631 | 37  | 0 |
22 | BAHAMAID - Pop Talk (Goodvibe) | 551 | RW | 57  | 3 |
24 | OUTKAST - B.O.B. (E/A Face/Arista) | 547 | +70 | 50  | 0 |
25 | NO MORE PRISONS - Murder Box (Raptivism) | 532 | +64 | 28  | 0 |
27 | FIRESTORM - Dying For Rap (Loud) | 481 | -54 | 40  | 0 |
26 | THIESTANTI - Blaupunkt (Independent) | 468 | -127 | 30  | 1 |
26 | DR. OOP - Run Things (Independent) | 468 | -26 | 33  | 0 |
28 | TAK & 4 ZONE - Let It Bump (Street/I.A) | 457 | RW | 48  | 3 |
29 | STICKY FINGERS - Get It Up (Universal) | 442 | RW | 46  | 3 |
30 | CORY AK - Imagination Tira (Fuck Off/Landspeed) | 435 | RW | 40  | 1 |
31 | POP THE BROWN HORNET - I'm So (MCA) | 402 | +81 | 54  | 0 |
32 | LIL' KIM - Notorious K.I.M. (Atlantic) | 395 | -124 | 31  | 2 |
33 | WRITERS BLOCK - Poetry Explains (UP ABOVE) | 361 | +66 | 25  | 0 |
34 | Talib Kweli & Planet Asia - Don't Let Up (Muta/Landspeed) | 339 | -1046 | 21  | 0 |
35 | PAUL BARMAN - How Hard Is That? (Independent) | 316 | RW | 20  | 0 |
36 | PHILIPS MOST WANTED - Cross The Border (Atlantic) | 286 | RW | 37  | 0 |
37 | BIG SCOOB - Krystal K (Fully Bowed) | 244 | -128 | 18  | 0 |
38 | MYKILL MEYERS - Killing Spree (ILBoogie) | 243 | -44 | 21  | 0 |
39 | GENOVA'S - My Life (Universal) | 241 | -78 | 30  | 0 |
40 | CRUSH - Reven (Antra) | 220 | RW | 15  | 0 |

DJ SEIZE's Top 10 for KSCR—Los Angeles

1. Camron "What Means The World To Me"
2. Reks "Final Four"
3. Aboriginals "Number Theory"
4. DJ Hurricane "Connect"
5. CNN "Phone Time"
6. Easy Mo Bee "NYC"
7. Shane "Bad Boyz"
8. Visionaries "Together Or Separate"
9. Rascal "Top Of The World"
10. Dice Raw "Thin Line"

DJ Profile

J-Tyme

Age: 27
Hometown: Seattle
Current residency: Bellingham, Wash.
Station ID: 88.3 KUGC

Years there: 3
Weapons of choice: Technics 1200s and a Vestax 06 Pro

Started Dee-Jaying: "1991. One of my friends DJ'd in high school, and later we ended up working together at a music store. He let me borrow his turntables, mixer, and a crate of records for a week, and I was hooked. I was up all night just learning how to scratch and blend the records."

Currently out: "My first mix-CD titled '66 Inches Of Madness.' I came up with the title out of the blue. The mix took me all in my head. I'd date: 'I'd date any girl who knows that my name is Jaison and not J-Tyme.'"

Quick picks: "Sadat X's 'X-Man,' M.O.P's 'Ante-Up,' Stick Rick & Doug E. Fresh's 'The Show' and 'La Da Di Da,' and Nica & Smooth's 'Funky For You.'"

Ambitions: "To be successful in the music industry, whether at radio or label."

Words of wisdom: "Just enjoy what you do, appreciate it, and put forth the best effort."

Showcases: "Nasty Nes, Sonny D., and all the labels and promoters for looking out for the service. Also to everyone who's supported me from day one."

Gavin Rap

THE BAD SEED (61) "I For The Kidd" (Concrete)
LARGE PROFESSOR (59) "But That Time" (Matador)
GURU feat. THE ROOTS (43) "Lift Your Fist" (Virgin)
CHINO XL (41) "Let U Live" (Warner Bros)
SPOOKS (40) "Swindle's Maracas" (Antra)

SpinCREASE

PRODIGY | +883
PHIFE | +595
REKS | +594
BAHAMAID | +551
BIG L | +484
TAK & 4 ZONE | +457
STICKY FINGAZ | +442

Sauce Money (Protokoll)
IKE DIRTY (Select)
CAMARA (Independent)
SENSATIONAL (Matador)
T & T (R.I.D.)
PAIKHAN (APC)
BUC FIFTY (Battle Ave)
WAYNE LIEVE (SBC)
MADOR FUGAS (Plattinum/Audio)
MEPHIS STEELE (Rocafella/UMO)

Reports Accepted No Later Than Thursdays 4 p.m. (PST)
Gavin Station Reporting
Phone: (415) 495-1900, Ext. 606
Fax: (415) 495-2580

www.americanradiohistory.com
Dwight Bibbs: Solidifying Urban at Warner Bros.

The biggest challenge is here. Warner Bros. has been out of the Urban music game. We’re trying to change the mind-set of people here and show them that Urban music is viable. Urban music is pop music and we want to make Warner Bros. a bigger part of this music. This has been one of the biggest challenges of my life. I have restructured the field promotion staff and now we have a nucleus of competitive people on our staff and we’re ready to go to the next level.

What has been your greatest accomplishment?
When I was at Virgin I got to work with Janet Jackson and that was great! I got a chance to work on the Velvet Rope project. I got to be involved from the infancy of the project and work with a mega star and walk through the project with her hand-in-hand and help her develop it. The record was one of the largest selling records for her and for Virgin.

Let’s talk about your team at Warner Bros.
There are a number of people on my staff that have done an outstanding job. A.J. Savage, my vice president of promotions, has been very diligent in his task of motivating people and developing records in a very competitive Urban marketplace. Rick Nuhn, the sr. director of promotions is more of a strategist. I depend on Rick to manage the day-to-day strategy of dealing with the staff and radio. Each and every one of the field staff has their own strengths. Pam Jones is in the Ohio Valley, Trupiedi Crump is in the Southeast, Denise Young has done an outstanding job, Rene Burdine is in the Southwest, Rod Edwards is in the West, Kirkland Burke is in the Midwest, and Carin Thomas is in New York. One of the key members of my staff is Morris O’Kelly who facilitates the staff and coordinates our promotions. Adam Favor in L.A. and Phil Jordan in NYC handle our mix show and street team.

As you look back at your career, if there was something you could have done differently, what would it have been?
I wish I had learned more about music publishing. I don’t think I would have wanted to be a professional manager or publisher, but because of the deals we do, I need to know more about how the deals are structured...royalty points, writer shares, producer shares...and what people are really getting in the deals.

What are your goals?
I want to solidify our label. It’s not done overnight. We have to have product. If you’re building quality, it will outlast quantity over time. I’m trying to build quantity and it’s a difficult thing. We’re going in the right direction with the new leadership at WBMG with Roger Ames. Russ Thyret exemplifies the true essence of a great American record company man. My boss Phil Q is the best. Now with Chris Schwartz with the Ruff Nation deal and Kay Gee with the Devine Mill deal, we are moving toward reaching our goals.

If you were to walk away today, what would your legacy be?
The people I deal with—whether artist, manager, bosses, co-workers, or friends—I always tried to be fair and have people’s best interest in mind. This is a cutthroat business. When I make a commitment, I really mean it. The industry may be changing, but I will always give it my best.

September 8, 2000 Gavin • 17
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<tr>
<td>5:30 AM</td>
<td>KKBT-Los Angeles</td>
<td>MD: Dorey Fuller</td>
</tr>
<tr>
<td>6:00 AM</td>
<td>WGGC-Chicago</td>
<td>PD: Eloy Smith</td>
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<tr>
<td>6:30 AM</td>
<td>WUSL-Philadelphia</td>
<td>OM: Helen Little</td>
</tr>
<tr>
<td>7:00 AM</td>
<td>WPHI-Philadelphia</td>
<td>PD: Maurice DeBose</td>
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<td>WDTJ-Detroit</td>
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<td>WJLB-Detroit</td>
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<td>WKYS-Washington</td>
<td>PD: Steve Hegwood</td>
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<td>WEDR-Miami</td>
<td>PD: Cedric Hollywood</td>
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<td>11:00 AM</td>
<td>WEDR-Hollywood</td>
<td>PD: Nick Gidengal</td>
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**WEDR-Hollywood**

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<td>5:00 AM</td>
<td>WBLS-New York</td>
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<td>KKBT-Los Angeles</td>
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<td>10:30 AM</td>
<td>WVEE-Atlanta</td>
<td>PD: Tony Brown</td>
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**WEDR-Miami**
An Introduction To Philly’s Alice
And The “Rock A/C” Phenomenon

BY KURT JOHNSON
This week’s guest columnist is Kurt Johnson, operations manager of WLCF (Alice 104.5)-Philadelphia. In radio since the age of 14, Johnson has had successful stints at great stations like WLTW-New York, WFYR-Chicago, and Z104-Madison. His on-air and programming experience span A/C (Mainstream and Hot), Top 40, Country, Oldies, Classic Rock, and now “Rockin’ Hits.”—Annette M. Lai

In my 17 years as a jock, the six words I most feared hearing from the program director were: “My wife is in the demo.” That sentence almost guaranteed daily updates on her opinion of the station. Well, for my airmail, first the bad news: Terri, my wife, is in the demo. The good news, however, is that she loves everything about ALICE. And she’s not alone.

Jumping from nowhere to #3 with women in its first Book. The New Alice 104.5 rose like a phoenix from the ashes of Star 104.5. Star had a great nine-year run, but had lost its Hot A/C position due to the broadening of the Soft A/C and Top 40 formats. Since her debut last November 4. ALICE is playing big in Philly and the competition isn’t sure just what to make of her. Nor should they. This is in every sense a new radio station—in style, music mix, and attitude.

Music With Passion
Several stations around the country play the “Rock A/C” genre but ALICE 104.5 is unique. The format was the brainchild of Steve Rivers in 1999. The music components are the biggest crossover rock hits from the ’70s through the ’90s, with an adult Top 40 presentation that is fun and upbeat with an attitude to match. The name “Rockin’ Hits” paints the picture for the listener.

In Philadelphia we took this concept and, well, went a little crazy. And the station exploded.

Catching rock listeners and even the most jaded critics by surprise, ALICE spans rock hits from Van Morrison’s “Brown-Eyed Girl” to Creed’s “Higher.” So why is this farflying mix of music hitting the target like a laser? Because every song is high passion. This format seems destined to do to classic hits what that format did to classic rock: replace it as the station of choice for 30-somethings. But unlike 1998’s format hybrid darling Jammin’ Oldies, Rockin’ Hits plays a healthy dose of newer songs.

This era spread does make the music balancing act a delicate one, and our MD, Kenny Walker, has a great touch with three decades of rock hits. The listeners love it.

Lots of people in the industry are taking note. I hear from Hot A/C PDs who say, “We’re where you were a year ago.” Their comments center mostly on the music mix, but what really takes center stage on ALICE is our unique, unmistakable signature sound. If this station were only about the music it would not have landed Top 5 out of the gate.

The attitude makes the station one of a kind.

ALICE Attitude
ALICE is to Philadelphia radio what Rudy was to Survivor. Unapologetically herself. Unpretentious. Never embarrassed. In your face. Not always p.c., but not really offensive either. And always making you wonder what she’ll say next. (You just gotta love her.)

Our production helps us accomplish this. It’s compelling and creative, produced by our APD/creative director Dan Kelly. I write the sometimes bizarre stuff and Dan brings the ALICE attitude to life.

A recent example is a play off: the Firestone tire recall. We issued an “important recall announcement” for owners of cars with radio preset buttons set to the classic hits station frequency: “Using this button may result in drowsiness and unsafe driving conditions!” Listeners can’t help but get the message. It’s their favorite songs on a station that’s fun. Chuck Riley voices the imaging liners—no let me rephrase that: Chuck booms the attitude!

When it comes to the jocks, “real” is a big part of the ALICE attitude. Christine Taylor, our midday jock, told me, “I was at an appearance and a listener came up and said, ‘Hey I like you. You’re a real guy on the radio.’” Taylor laughs, but the story says a lot about why she’s owning midmornings with adults. She’s real. Memorable. Christine, Glenn Kalina, Max Morgan, Dan Kelly, Big Ron O’Brien, Kenny Walker, and Ed the Phone Guy. Why are these jocks cutting through? Instead of reciting liners, they entertain. Sound basic? It’s not. Tune around the dial and try to find that passion. ALICE 104.5 jumps out of the speakers because every break is creative and fresh—branded with ALICE Attitude.

Sil Scaglione, our GM, has kept the brand attitude coursing through our TV, billboards, email campaigns, everywhere we market the station.

The Bottom Line
The Rockin’ Hits format is already popping up around the country. There are, no doubt, a few on the drawing board now. The ones on the air two years from now will have the guts to do a totally fresh music mix and they’ll have a signature sound and attitude that make sense because that’s the only way to lock in the listener. Just ask the PD’s who...
### HyperActive

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<td>Cruisin’ (Hollywood)</td>
<td>204</td>
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<td>Marc Anthony</td>
<td>My Baby You (Columbia/CRG)</td>
<td>379</td>
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<td>Faith Hill</td>
<td>The Way You Love Me (Warner Bros.)</td>
<td>514</td>
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<td>BB Mak</td>
<td>Back Here (Hollywood)</td>
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<tr>
<td>Billy Gilman</td>
<td>One Voice (Epic)</td>
<td>116</td>
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<tr>
<td>Joe</td>
<td>I Wanna Know (Live)</td>
<td>497</td>
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<td>Elton John w/ Backstreet Boys</td>
<td>Friends... (Dreamworks)</td>
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<td>Macy Gray</td>
<td>I Try (Epic)</td>
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<td>The Corsrs</td>
<td>Breathless (143/Lava/Atlantic)</td>
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<td>Jim Brickman</td>
<td>The Love I Found In You (Windham Hill)</td>
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<td>You'll Be In My Heart (Warner/Disky)</td>
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<td>Shelby Lynne</td>
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### A/C Chartbound

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<td>Jennifer Paige</td>
<td>Beautiful (Epic/America/Hollywood)</td>
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<tr>
<td>'N Sync</td>
<td>It's Gonna Be Me (Live)</td>
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<td>Britney Spears</td>
<td>Lucky (Live)</td>
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<tr>
<td>Sister Hazel</td>
<td>Change Your Mind (Universal)</td>
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<tr>
<td>Son By Four</td>
<td>Purest Of Pain (Sony Discos/Columbia)</td>
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<td>Joe Cocker</td>
<td>She Believes In Me (Red Ink)</td>
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<td>Anne Cochran</td>
<td>(A &amp; E Productions)</td>
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<td>LeAnn Rimes</td>
<td>Can't Fight The Moonlight (Curt)</td>
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<td>Michael English</td>
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<td>Sarah McLachlan</td>
<td>I Will Remember You (Live) (Arista)</td>
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<td>Shawn Taya</td>
<td>From This Moment On Island/Idjmg</td>
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<td>Believe (Warner Bros.)</td>
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<td>This Kiss (Warner/Reprise)</td>
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<td>Elton John</td>
<td>Someday Out Of The Blue (Dreamworks)</td>
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### G2 Most Added

**Elton John w/ Backstreet Boys - Friends Never (Dreamworks)** | 5

**Savage Garden - Affirmation (Columbia/CRG)** | 5

**Faith Hill - The Way You Love Me (Warner Bros./Reprise)** | 3

**Marc Anthony - My Baby You (Columbia/CRG)** | 3

**Nina Gordon - Tonight & The Rest Of My Life (Warner Bros.)** | 2

### G2 Spincrease

**Faith Hill - Breathe (Warner Bros.)** | +63

**Don Henley - Taking You Home (Warner Bros.)** | +40

**Joe - I Wanna Know (Live)** | +39

**Billy Gilman - One Voice (Epic/550 Music)** | +38

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**ALL 247 CHART RESEARCH is conducted and supplied by Mediabase, a division of Premiere Radio Networks, Inc.**

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

**ONLINE G2 TRACKING SERVICES are now available until 12 noon Wednesday Pacific Daylight Time.**
### HotAC

#### Hot AC Spins

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<td>Nine Days - Absolutely (The Story Of A Girl)</td>
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<td>Vertical Horizon - Everything You Want</td>
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<td>Sting - Desert Rose (ASAP/Integral)</td>
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<td>Creed - With Arms Wide Open (Wind-Up)</td>
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### Hyperactive

#### Hyperactive Spins

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<td>David Gray - Elbowton (RCA/ATO)</td>
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<td>Amanda Ghost - Idol (Warner Bros.)</td>
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<td>Sixpence None The Richer - Us (NBC Records/Red Ink)</td>
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<td>Enrique Iglesias - Sade Eyes (Overbrook Music/Interscope)</td>
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<td>Anika Paris - I'm No Ordinary Girl (Edel America)</td>
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### Hot AC Chart Bound

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<td>Janet Jackson - Doesn't Really Matter (Def Soul/IDJMG)</td>
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<td>Red Hot Chili Peppers - Californication (Warner Bros.)</td>
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<td>Christina Aguilera - Come On Over Baby (All I Want Is...)</td>
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<td>Savage Garden - Affirmation (Columbia/CRG)</td>
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<td>The Wallflowers - Step Walker (Interscope)</td>
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<td>Backstreet Boys - The One (Eve)</td>
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<td>Whitney Houston &amp; Enrique Iglesias - Could I Have This... (Eve)</td>
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<td>SR71 - Right Now (RCA)</td>
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### Hot AC Recurrents

#### Recurrents

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<td>Train - Meet Virginia (Aware/Columbia)</td>
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<td>Tal Bachman - She's So High (Columbia/CRG)</td>
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<td>Marc Anthony - I Need To Know (Columbia/CRG)</td>
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<td>Sugar Ray - Someday (Lava/Atlantic)</td>
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<td>Goo Goo Dolls - Slide (Warner Bros.)</td>
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<td>Fastball - Out Of My Head (Hollywood)</td>
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<td>Splender - I Think Goo Can Explain (Columbia/CRG)</td>
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*Gavin September 8, 2000*
The Heat

Owner: MTS Broadcasting, LLC
Frequency: 106.3 FM
Slogan: "106.3 The Heat"
Address: P.O. Box 237, Cambridge, MD 21613
Phone: (410) 228-4800
GM: Troy Hill
PD: Joel Scott
MD: Jessica Saxx

On-air lineup:
5-10 a.m.: Morning Mischief Radio Show
10 a.m.-3 p.m.: Jessica Saxx
3-7 p.m.: Joel Scott

Evenings we carry Baltimore Orioles baseball during the season.

Current major stat promotions:
- We just began a Heat Static Sticker promotion. We have hit the streets looking for listeners sporting one of our all-new Heat Static Stickers for prizes like cash, Six Flags tickets, CDs, cassettes, etc.
- Another exciting promotion we will unveil shortly is our brand new MTS website. In the weeks to come you can view that at www.broadcastamerica.com.
- The Heat has also just started with streaming audio; you can listen to us on www.broadcastamerica.com.
- Core Artists: matchbox twenty, Tori Braxton, Madonna, Everclear, Phil Collins, Britney Spears, Sarah McLachlan, Don Henley, Marc Anthony and Creed.

Sample Hour (5 p.m. weekday):

Britney Spears: "Oops ... I Did It Again"
Len "She's My Sunshine"
Enrique Iglesias: "Be With You"
Joel Scott: "It's My Life"

matchbox twenty: "Back To Good"
Ace of Base: "The Sign"
Dave Matthews Band: "Crush Into Me"

Everclear: "Wonderful"
Phil Collins: "Take Me Home"

Can you speak of the station's background?
Joel Scott: "When I started at WCEM/WMYQ in 1981 it was an Album Rock station known as WESP/WMYQ.

In the mid-80's the station changed call letters to 106.3 and played a variety of A/C music, making the station more up-tempo. In that day, this area was very conservative, so it didn't limit us as to what was tolerable for our audience. Then in 1990 the station changed to meet the needs of young adults and made the leap to Hot A/C, pushing the throttle forward and programming today's hottest hits.

So how do you see the station fitting into the Hot A/C format?

'The Heat packs a punch for our listeners and offers them today's hottest hits, but we also reach back into the '80s and '90s and play the more familiar artists like Mariah Carey, Madonna, and Phil Collins. Our format is designed for young adults, age 18 to 54, and it offers them a variety of today's hottest hits and yesterday's favorites not found on Delmarva.

Having just taken over the station, what are some of the changes that are in the works?

"I returned to WCEM as operations manager of this four-station cluster after four years at a station on the beach. Each of the four stations is hurting for some on-air direction, guidance, and some decent on-air promotions. Some of the changes include the addition of our website, outfitting our air personalities with proper remote attitude like logo shirts and jackets to make our outside appearance more fun for our listeners. Other changes include bringing the station up to the level it should be in respects to equipment. We're in the process of upgrading our studios, putting all of our music on hard drive (can you believe we still play CDs?) and adding voice tracking to enable our air staff to do other station-related business."

What are some of the unique challenges in terms of your listenership?

"This is a very conservative area, located between Baltimore/Washington and Ocean City, Md. (Delaware/Maryland/Virginia) as it's known has many close-knit communities, each with its own special qualities and we strive to focus our programming toward each of these. We love to do personal appearances/live broadcasts from many of the community events throughout the year. However, working with a limited staff that's not always possible, but we think we make up for it by promoting these on the air to ensure their success. The Heat is our other stations, it's very community oriented. Our goal is to focus our energy on including our listening audience in everything we do and delivering a product they enjoy listening to and feeling like they are a part of. Finally, I'd like to ask any of the record company reps reading this to please add us to your mailing list. Thanks!"

—Kathleen Richards
Welcome to another GAVIN Alternative Special Issue. In addition to Ryan Hiber's ratings analysis and a profile on the Stone Temple Pilots, you'll enjoy taking a peek at the most influential DJs in the business. But somehow it seemed appropriate to kick-off this special with a look at one of the real all-stars of the Alternative format—91X.

Last year I wrote about having worked at its sister station and getting to experience the very first day of 91X. After writing that article, I heard from Mike Glickenhaus, the current VP/Market Manager for all the Clear Channel Communications properties in San Diego (including XTRA, KGB, KIOZ, KHTS, KMSX, KJQY, and XHSM). Mike was actually working in sales at 91X on its first day in the format. That gives him the perfect perspective to share his views on the long-term success of the station.

Richard Sands: Mike, the Spring Book was a very good one for 91X.
Mike Glickenhaus: 91X did just have a great book. The station has been trending up on a continuous plane for about the last two years. Bryan Shock and his staff have done a great job focusing the station on our loyal goals. The personalities are market veterans and Gary Clapp, our promotions director, does a tremendous job in pulling it all together on the streets. Add to that Malcolm Night's dynamic imaging, and the station sounds terrific. The listeners obviously agree. The station's come is at its highest point ever—over 380,000, and is ranked number two in the market behind our own Top 40. KHTS.

Take us back to those exciting days of yesteryear.
We launched 91X in January of 1983 going from "Stairway to Heaven" to scratching the record half-way through, and then kicking off the Rock of the 80's format with "Sex" by Berlin. The original records we used were out of Rick Carroll's personal record collection, and he guided us through our first year. I have actually been at the station since early 1980 when we were Mainstream Rock, before 91X switched formats. Then owner John Lynch and the Noble Broadcast Group took a chance on this somewhat misadventure format. It was one of the most exciting times in radio I have ever been a part of. The advertisers didn't get it, our competitors didn't get it, I am not sure all our staff even got it, but most of all the listeners really did get it! The station exploded out of the box and actually beat heritage Rock stations KGB and KPIT in our first Book.

Like any brand new format that's in its early stages of creation, we tended to write the rules, break the rules, change the rules, and that was all in a single day. Today, almost 18 years later, the format has evolved and become fairly mature. Lifestyle has always been an important part of your success, right?
Our goal right from the start was to create a 91X lifestyle that was even broader than the music itself. The music may have been different, and unfamiliar to many people but the lifestyle was pure San Diego. Everybody wanted to be a part of this new hip lifestyle station whether they got all the music or not. In Southern California that meant the beach, the clubs, and the streets reflecting the year-round outdoor, active lifestyle. Promotions and marketing at 91X has always been a major position. Our biggest focus at this time is on what we call "Street Marketing" and interactive marketing using the Internet—being out with the listeners wherever they are and as often as we can, and one on one "permission" marketing with the web.

Bryan Schock was also there on the first day, although later he left for a time. Now he's the PD, following in the footsteps of veterans like Max Tolkoff, Trip Reeb, and Kevin Stapelford.

We brought Bryan Schock back home to San Diego from Denver to take the reigns in 1997. Bryan has done a tremendous job working in a very competitive market. 91X's library spanned an early Modern A/C competitor, The Flash (XHSM), and then KFMB-FM (Star), and that provided some definite challenges along the way. While ratings have been somewhat up and down, 91X always continued to be a music leader over the years, focusing clearly on the 18-34 audience. I think maintaining the focus has been key.

Over the years, we've had to think about whether we want to age with the audience, a la Classic Rock and AOR, or reinvent ourselves focusing on the 18-34 demo. We have chosen to stay 18-34, but concentrate on both of the cells 18-24 and 25-34, equally. That allows us to also be competitive 25-54.

How has the philosophy of Jacor, and now Clear Channel, helped?
In San Diego, we developed a cluster mentality early on with the 11 stations we own/operate in the market. We have one of the biggest clusters in the country and right from the start we brought all the stations together and encouraged what you might call "cooperation," leaning more heavily on the "cooperation" part. When we first took over PAR Broadcasting, which was the owner at that time of KIOZ, they had been strongly dabbing in a very heavy alternative leaning station. There was a tremendous overlap, sharing a lot of audience, as well as music. We immediately began to focus the stations more clearly with some individual targets that has actually allowed each of the stations to grow and prosper. The stations are now two of our top billers and highest-rated.

The PDs work together, share research, and bounce ideas off each other. I think what we realized is instead of focusing on what the other guy was doing all the time, we could put that time and energy in better serving our listeners and advertisers.

Care to share the secrets of the 91X success story?
We never treated 91X as some niche format and our expectations were never small. The station was prototypical right from the start, and today, has grown to become the top cash flowing station in our cluster this year and still has tremendous upside potential.

As our music began to be copied by other formats and variations of formats, our creativity always helped us through. The act of 91X'izing our ideas was part of our thought process always. Whether it was musically or image-wise or promotionally. The stellar group of people we've always had here allowed that creativity to shine.

We thought about how the average radio station would do a promotion and then how 91X should do it. For example, many stations give away cars, but 91X gave away six a week of these now legendary Yugos, and that was to one person.

The success of 91X is rather simple to state, but takes tons of work. You have to find the best, most passionate people you can and create an atmosphere that fosters the image on the air by giving them the tools and room to breathe, make mistakes be creative, and then sell the hell out of it by educating advertisers. ■
Now on over 245 Alternative and Rock Stations:

Reacting everywhere!

Top 5 phones
N92 phones WXRK New York
N95 phones WHFS Washington
N96 phones KDGE Dallas

Top 5 phones
N92 phones WPLY Philly
N96 phones WBKR Providence
N93 phones WXZZ Lexington
N95 phones WARQ Columbia

Top 10 phones
N96 phones WAYF Charleston
Top 5 phones WJBX Ft. Myers

Top 10 phones
N97 phones KXTE Las Vegas
Top 10 phones WZPC Nashville
Top 10 phones KFTE Lafayette
Top 5 phones KBRS Fayetteville

"Hemorrhage (In My Hands)"

The first single from their new album
Something Like Human

9*6* Modern Rock BDS
9*7* R&R Alternative Chart

On Tour Now · Record in stores September 19

Produced and Mixed by Ben Grosse Co-Produced by Carl Bell
Management: Gregory Epler & David Sestak, Media Five Entertainment


RADIOHEAD

"OPTIMISTIC"

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</tr>
</tbody>
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**Notes:**
- The chart includes tracks from various artists such as METALLICA, ROACH, STONE TEMPLE PILOTS, LIMP BIZKIT, among others.
- The chart also notes the time for each track.

**Additional Information:**
- The chart is from a radio station and includes artist names, album names, and track titles.
- The time for each track is also provided.

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**Station Information:**
- **XRRA-San Diego:** PD: Bryan Schoo MD: Chris Mudley (619) 247-1031
- **KNDD-Seattle:** PD: Phil Manning MD: Kim Monroe (206) 622-3221
- **KEDJ-Phoenix:** PD: Paul Kegler MD: Smilin' Mary (602) 266-1300
TURN ME ON "MR. DEADMAN"

THE UNION UNDERGROUND

HEATSEEKERS - 8-5
ANOTHER 10,000 UNITS SOLD THIS WEEK!
RANK #136' ON TOP 200 CHART

CHICAGO (RANK 78)
DALLAS (RANK 114)
SEATTLE (RANK 127)
ST. LOUIS (RANK 155)
PHOENIX (RANK 19)
AUSTIN (RANK 22)

BOSTON (RANK 181)
DETROIT (RANK 159)
PITTSBURGH (RANK 67)
DENVER (RANK 60)
SAN ANTONIO (RANK 13)
AND MANY MORE...

ACTIVE ROCK MONITOR - #1 (OVER 3 MILLION IN AUDIENCE)
MODERN ROCK - OVER 400 SPINS (OVER 1.3 MILLION IN AUDIENCE)

FROM THE DEBUT ALBUM
"...AN EDUCATION IN REBELLION"
PRODUCED & REMIXED BY DON GILMORE
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MANAGEMENT: JAMES JEDA AT JIM
WWW.THEUNIONUNDERGROUND.COM
**Dandy Warhols** are consistently in the top 3 phones for us—sounds great on the air, and the album is phenomenal." — Kylie Guedin, WEGX-Albany
The Second Single from the Double Platinum album "Infest"

INFESTING SEPTEMBER 12
The DJs Who Really Meant Something

BY RICHARD SANDS

This industry is filled with people who spent their formative years with a radio glued to their ear. Many a night, I fell asleep with my little transistor radio still on, only to find the battery dead in the morning. And of course, I had my favorites. Dave Diamond on KBLA, who would take me on a trip down the many levels of his “Diamond Mine.” When Matt Smith told me how he used to call Johnny Mars on WXRT, I totally flashed back to my younger days when I myself used to call radio DJs—I vividly recall phoning the late B. Mitchell Reed (KFWB and KMET) to pester him to play the songs I thought were cool. Later in my college days at Berkeley, I loved listening to Dusty Street on free-form KSAN—she could play just about anything, and often did! Recently, when I asked people in the biz who their favorite DJs were, it really struck a nerve. The response was so massive and heartfelt. Here’s a look at some of your early favorite radio DJs:

Tom Biery
WARNER BROTHERS

“By far the favorite DJ I grew up with was Kid Leo on WMMS. Circa ’74-’80, WMMS was unreal radio. Passion came screaming out of the speakers, both from the jocks and the music. I lived about 75 miles from Cleveland, but in the country in Pennsylvania, so I put an outdoor antenna on my parent’s house to pick up Leo better. I would often have to switch to mono mode on the receiver to get it in. Leo was on from about 3-6 every afternoon, and I would rush home from school to listen. At that time I was turned on to Springsteen, Southside Johnny, Roxy Music, New York Dolls, Boomtown Rats, and the list could go on and on. Leo always made me feel like I was special, getting turned on to new music—all through this incredible DJ and radio station. In about the 8th or 9th grade I actually made a rug of the Buzzard logo in art class! Years later, as the local promo guy in Cleveland for Warner Brothers, I gave the rug to Michael Luczak who was the PD at the time. Needless to say, Kid Leo is one of the main reasons I got into this biz. I would do anything for some of his classic shows on tape.”

Jim Trapp
TBZ-HOUSTON

“When I was getting started in California there was this guy on the air at KFRC named Eric Chase. He was the absolute pinnacle of how I wanted to sound. Crisp, personable—a real boomer in the best Drake tradition who nonetheless sounded like he was sitting right next to you in the car as we cruised through the blazing heat of a Valley summer. Not to put too fine a point on it, but when I realized I could never do what Eric did, that I just didn’t have it, that’s when I decided to cedicate myself to programming. So, although Eric Chase proved an impossible standard to meet, he nonetheless helped me in the direction that, as it turned out, was my first, best destiny. Best of all, in his incarnation as Paul Christy he now works with me as my P.M. driver on The Mix in Houston. I’m still in awe of his natural and flowing talent and the talk-talk I have with him out...
SEVENDUST
“GOING BACK TO CALI”

#1 Phones KXTE
Going for adds 9/26

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DYNAMITE HACK, FUN LOVIN’ CRIMINALS, DOPE, DRIVER,
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Republic UNIVERSAL RECORDS
classes any consultant you’d care to name with the exception of Guy Zapoleon.”

**Kris McCademy**
ATLANTIC RECORDS

“Poobah be his name! Actually, it’s Arthur Penhallor from WRIF in Detroit. The man is a legend! If you hear Arthur’s soothing yet booming voice once, you will never forget it. To propel me back in time to middle and high school, all I need to hear is Arthur P. “coming at me on the radio” in summertime with a foghorn and the one word that Arthur single-handedly made famous in Detroit—“Baby!” It sounds like an ordinary word but Arthur P. has a way of making ordinary things sound extraordinary and he propelled the word baby to a whole new level in Detroit. He’s quite simply the best.”

**Dan Mason**
PRESIDENT, INFINITY RADIO

“My favorite disc jockey growing up was Johnny Randolph at WAKY and WKLO in Louisville. There was always a buzz that surrounded the station—they were on top of every major event going on at the time. He made the station come alive and I was immediately drawn into both stations as a listener—like they were part of my own family. I used to picture all of the jocks sitting around in some big lounge smoking cigarettes with their crushed purple jackets on. I had a big imagination and they played right into it.”

**Rob Goldtaag**
WARNER BROTHERS

“Vic was definitely Bad the Fish. I remember growing up listening to him every day. He has always been so creative and completely bizarre as well as a great source to hear new music. He was never afraid to push the limit. I remember being an Intern at KROQ watching him and being completely blown away at the things he would say and do. He is someone at radio that loves the format, really cares, and has a trademark sound and quality to him. He will always be a classic talent.”

**Steve Kirigian**
WXRK-NEW YORK

“I grew up in the suburbs of Washington D.C., and when I was but a youth, I used to “surf” the AM dial, checking out stations like WPGC, WEAM, and WWINX. But I also used to check out FM in its early days, and heard the advent of the original WHFS. Not too many people realize those call letters mean “High Fidelity Stereo.” Anyway, it was an M.O.R. station by day, but at night is when the inmates really took over the asylum, and made a big impression on me. I remember listening to these guys they had on called Spittus Cheese and Cerph—plus that’s when they had on Damian, Weasel, and several others who had an influence on me.”

**John Butler**
SQUINT

“Vic Porcelli from WDHA- Morristown, N.J. was my favorite DJ growing up. Being very, very close to New York, you always heard the big guns like Imus, Pat St. John, and Howard Stern, but Vic was local, had a great delivery, and made you feel that WDHA was ‘your’ radio station. I listened to him in the afternoons and one of his signature production pieces was the ‘Is Vic There?’ Monty Python talk radio call-in skit. I hear Vic is doing really well in St Louis with Joe Larson and the folks at The River.”

**Luna Raposom**
KMYZ-TULSA

“I was a huge fan of a couple of midday jocks in my formative years. I guess I always knew my lot was not in being a big-dollar drive-time jock. My absolute faves were both Houston guys for a while. First, Harvey Kojan, now PD at the big Norfolk rock station was on KLOL as Dr. K. I liked the brevity with which he delivered info in a time when KLOL was very ‘new music’ (modern) intense, circa ’87-’88. I also was a huge fan of his mid-day counterpart on KRBE at the time, Chris Kelly. With Kelly it was an uncanny ability to be funny and identify the station all on a seven-second ramp—the guy took ‘glib’ to new levels and still stands to me as the best Alternative rock jock who never worked in the format.”

**TVT RECORDS**

“I listened to a lot of bad Philadelphia Classic Rock growing up... jocks like Michael Tearson, Ed Sciaky, Mike Wolf (now at KTGZ), John DeBella’s Morning Zoo on WMMR. I remember in 7th grade Trish Morello’s Trish Trash on WPST outta Trenton was all the talk in the cafeteria each morning. But some great college radio influenced me a lot as a teenager. Randy Now on WTSR (Trenton State) intro-
"ANGEL'S SON"
THE FIRST SINGLE FEATURING VOCALS BY
LAJON OF SEVENDUST

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COREY OF SLIPKNOT • MARK OF SUGAR RAY
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IN MEMORY OF JAMES LYNN STRAIT
OF SNOT 8/7/68 - 12/11/98

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Nickelback
The first single from their debut album The State.

Produced by Salo Pyrene & Nickelback
Mixed by GGGarth Victorsson
Managed by Bryan Colombo for Jesus Entertainment Group

SALES - over 225,000 pieces sold
8775 pieces scanned this week
Billboard Heatseekers Chart: #6
Billboard Alternative New Artist Chart: #3
Billboard Top 200: #134

RADIO -
Top 10 airplay and Phones
WBCN, KNRK, Q101, KTZB, WRZX, WXNR, KKND, WMRQ, KRAD, KAEP

91X - SAN DIEGO
"Shotgun" by Tom Kelly was an influence to me when I was a kid growing up in San Diego. He was a great AM radio jock in the magic time of the late '60s-early '70s AM pop hits. He brought great energy to the airwaves. He's now in Los Angeles at K-Earth 101. Later it was Jim Ladd at KMET. The station was great to begin with—with a real together family feel. It's a philosophy that I've tried to carry into every station I've ever programmed. Jim was such a big part of that family. He was (and still is) very creative with his show. Tying current issues into theme blocks of music. Great stuff while under the influence (and I'm sure he was)."

91X - SAN DIEGO
"Growing up in North San Diego County I was all about 91X and KROQ. The jocks on 91X that I really remember digging were Steve West, Mike Halloran, Robin Roth, Billy Bones (all of whom I've had the honor of working with) as well as Oz Medina, Pam Wolf, and Flo Rogers. On KROQ I always dug Jed, Tami Heide, and Richard Blade. On the rock tip—Cynthia Fox, Bob Coburn, and Jim Ladd.

HOLLYWOOD RECORDS
"Jay Taylor, a.k.a. 'The Jammer.' I'm one of the few very few who actually heard him go under the name Jammer on KLUC-Las Vegas, playing Human League and Soft Cell around '82-'83. He was very upbeat with a very deep voice. Another favorite was the duo of Ken Jordan and Romney the Rocket—they were two DJs from KUNV, who played the most amazing music."

KXTE- LAS VEGAS
"A couple of DJs that really hit home with me when I was uh...younger: First, Arthur Penhallow of WRIF where, ironically, I ended up working for over three years. He always made it seem that he was having as much fun as the first day that he was on the air. This convinced me that this was the kind of job I wanted. Arthur always had the ability to make whatever he's talking about seem special. His show always had 'surprise guests' popping in and calling him—making him seem bigger than life. In fact, he is bigger than most rock stars in Detroit. Jed The Fish is most likely the best jock on the air. I used to have my friends on the West Coast send me cassettes of Jed. His natural ability to be hip and make you crack-up without seeming like he was really working at it has always been amazing. Jed is a true original, and possesses a great maniacal laugh. The true test to his air work is the amount of young radio jocks that have patterned themselves after Jed."

DREAMWORKS
"My favorite was Johnny Mars at 93 XRT in Chicago. I used to call him at night and beg him to play my favorite bands: Ministry, Pearlhead, Nitzw Ebb, but most of all, Naked Raygun. I used to have conversations with him about how Naked Raygun could be a big band if he just played them. I asked him, "How great would it be if Naked Raygun, a tiny Chicago band, could be big all over?" I was like '16 at the time, he finally played "Understand," but the hit on the record was "Entrapment." Oh well, little did I..."

KXTE-LAS VEGAS
The first single from their debut album The State.

Produced by Salo Pyrene & Nickelback
Mixed by GGGarth Victorsson
Managed by Bryan Colombo for Jesus Entertainment Group

SALES - over 225,000 pieces sold
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Billboard Top 200: #134

RADIO -
Top 10 airplay and Phones
WBCN, KNRK, Q101, KTZB, WRZX, WXNR, KKND, WMRQ, KRAD, KAEP

SNAP SHOT
"Growing up in the U.K., my favorite was a guy called Steve Wright. By far, he's the funniest person I've ever heard on radio. In the U.S., I'd have to say Big Rick Stuart. He's the best in the country at 'localizing' with his stories and anecdotes. No wonder listeners loved him."

DREAMWORKS
"My favorite was Johnny Mars at 93 XRT in Chicago. I used to call him at night and beg him to play my favorite bands: Ministry, Pearlhead, Nitzw Ebb, but most of all, Naked Raygun. I used to have conversations with him about how Naked Raygun could be a big band if he just played them. I asked him, "How great would it be if Naked Raygun, a tiny Chicago band, could be big all over?" I was like '16 at the time, he finally played "Understand," but the hit on the record was "Entrapment." Oh well, little did I..."
"my generation" in stores october 17

#1 Most Added Out-of-the-Box with over 55 Alternative Stations including:
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- KROQ
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> album produced by terry date and limp bizkit
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> additional production by josh abraham
> additional production by scott weiland
> mixed by andy wallace
> executive producer and a&r jordan schur

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On tour with eminem this fall.
know a promotion guy was born. To this day, whenever I go home, I still listen to him because I think he's one of the best.

**WPLA-JACKSONVILLE**

"I never was a huge fan of DJs until I got into radio. My favorite jocks are and were Sean Demery, Tim Virgin, and Wil Pendavis at 99X. I loved the old Ron & Ron Show on 95 YNF in Tampa. Most of all, I remember the big voice guys of stations like 98 KUPD in Phoenix, K-ROQ, and people like Charlie Kendall and Joe Kelly. There's nothing like hearing a great sweeper—it makes a station seem so huge."

**WHFS-WASHINGTON**

"I was lucky to work with Ray White at WLIR early in my career. He had the absolute best 'ears' of anyone I've ever worked with and was the consummate music director who loved all genres of music. I'll never forget him giving me the advice: "Your audience can hear a smile," talking about delivery, and also I remember Ray discovering a hidden track on London Calling, calling me into the music office, as we listened to 'Train In Vain' for the very first time. The other favorite is, of course, Vin Scelsa. I'm not sure if I admired Vin more for his amazing talent or his refusal to give in to 'formatted' radio. Following Vin on air at WXRK, doing cross-overs with him and just watching him do his radio show was a great experience. Talk about Survivor! Vin Scelsa is the true survivor of Alternative—although he would hate that label."

**WHFS-WASHINGTON**

"My favorite DJ growing up was Jack Malloy on WVEE-Pittsburgh, who did overdubs. Jack was a strange guy. He didn't try to sound cool, but you couldn't tell he was, and he had a really unusual persona. Jack seemed dark and a little mysterious—I dug that."

**EPITAPH**

"Without a doubt, the single most influential DJ in my life has to be Rodney Bingenheimer. In 1976, Bingenheimer took to the airwaves at KROQ in Los Angeles where he's been ever since. He gave me my first dose of bands like the Sex Pistols, Siouxsie & the Banshees, Blondie, The Ramones, Suburban Lawns, Redd Kross, TSOL, Adolescents, The Go-Go's and so much more. In the late '70s and early '80s, if you wanted your band's records to have a chance to be played on KROQ, you went to the Rock & Roll Denny's and paid homage by buying Rodney a patty melt. Rodney has always been on the cutting edge of what's happening both locally and globally. Rock & Roll Denny's is now a "Denny's Diner," the sweet aroma of hairspray has been replaced by The Moon Over My Hamie, but my debt of gratitude to Rodney will remain for years to come."

**WXRK-AUSTIN**

"The only DJs I remember are the ones who were rude to me and hung up on me when I was a bratty 10 year-old calling to request Madonna songs. I got into this business by accident. I can blame only Joel Habershaw for my current position. And not because I admired his air talents, but because he lured me into the radio world, and if it wasn't for him, I'd probably be a physical therapist, making lots of money and living in a huge house on the lake. Thanks a lot, Joel."

**WXSR-TALLAHASSEE**

"Mine is Neal Rogers in Miami. For years he was on WIOD, and now he's on WXAL. He is such a bastard. Neal makes Howard Stern look like an amateur. When he's on fire, his fast-paced diatribes are monstrous. He pushes buttons without sounding like he's trying to push them. When you listen, you can't help but to have genuine love for him, or feel a genuine hate for him. When I was 17, I worked on a construction site and we would all listen to him while we worked. One hundred and ninety construction workers listening to an openly gay man freak-out on the sheriff of Broward County because of the sheriff's arrest of the girls in 2 Live Crew. Neal used every slur in the book describing the sheriff and the sheriff's Latin heritage—and all of us on that construction site were glued to the radio waiting for him to be taken off the air or arrested. That was a really weird experience. Neal is god!"

**BLACKBIRD RECORDS**

"My favorite DJ growing up was Anita Gevinson on WMWH and then WYSP in Philadelphia—she was a
bally chick back in the day when there weren't many on the radio.

**Kim Monroe**

**KNDD-SEATTLE**

"Hands down my favorite and most influential jock growing up was Kid Leo on WMMS. I was lucky that I could pick up both Cleveland and Pittsburgh radio stations, because there wasn't much influence in Youngstown. I just loved listening to him, because I thought he knew everything about everyone. He did great interviews and was just sooo laid back and comfortable."

---

**Paul Krieger**

**KEDJ-PH OENIX**

"Larry Lujack was my most influential DJ. His book Superjock was and is required reading. Everything about that book was a big warning about getting into the business. It didn't deter me—probably because I read it at such a young age. When I was growing up in Omaha, Larry could be heard until the sun rose on AM88 WLS-Chicago. Larry told the best stories. He was a storyteller, simply put. I tell my jocks to this day to go to reel-radio.com and listen to Larry's old airchecks, and note how his voice commands the listener, and how he relates a story—as if he was right there telling it to you. Larry's "Animal Stories" was an amazing bit. Larry's back on the air in Chicago...lives in Santa Fe and Zephyr's his daily show back to Chicago. God Bless Superjock! Other jocks I've always admired: Big Rick Stuart, Jed The Fish, Freddy Snakeskin, and the entire airstaff of the old 'Mighty 1290 KOIL' in Omaha."

---

**Marti Whitney**

**KEDJ-PH OENIX**

"There's lots of DJs I've loved. Alternative DJ. Male. Jed The Fish. Of course—and I've told him once when I was gettin' drunk, I hope he took it as a compliment—I think he did. Second would be Steve Masters, 'cause nobody does a better 'Dude' than 'Buddy, buddy.' My third is Chris Ripley at KXTE in Las Vegas. For Alternative DJ. Female: There are some good ones like Robin Nash here at The Edge. But hands down, I'd have to say Jayn at KNRK-Portland. She's intelligent, able to act, sounds sexy, and lives the lifestyle. She is tops!"

---

**Steve Tipp**

**ARTISTSdirect**

"I was a huge radio fan in high school and was really into KMET in its free-form days. Steven Cleen was the afternoon drive DJ and he was a totally wacked-out, anything-could-happen jock. When a new album came out he played his favorite songs over and over throughout the show—if it was a great new song, he played it a few times in a row. This could be Jackson Browne, The Eagles, or it could be Funkadelic. The music was really broad, the format was free-form and it sounded like a party on the radio. As I started moving towards KROQ there was one man who was the wildest, craziest jock, Frazier Smith. His Friday and Saturday night shifts were mania with him screaming about the Sex Pistols, 'Sing along and bark like a monkey,' and just this crazy frenetic shit. Radio during my formative years was broad, unpredictable, personable and a lot of fun. And my favorite jocks today keep that feeling alive."

---

**Chris Williams**

**99X-ATLANTA**

"Believe it or not, growing up in Athens, Ga. I was listening to Atlanta radio most of my life. I started emulating the Urban jocks on V103. Ryan Cameron was one of my first idols. After getting into radio I listened to WLR Pendarvis on 99x until he split, then my jocks and I would sit around dissecting the brilliant breaks we heard from Sean Demery each day. My favorite was the time a song ended, second of silence, Sean clears his throat...then starts the next song. I thought it was sheer genius. One of the guys who impressed me as much as anyone was an overnight guy in Athens named WC. This guy sounded like he didn't have any business being on the air. He didn't talk DJ, he didn't sound DJ, he didn't think DJ. I would kill for his delivery, because it was the most real person I've ever heard on the radio—dangerous radio. WC sounded like a cross between Johnny Fever and 'Chris' from Northern Exposure. By the way he is out of radio and somewhere in the desert—if anyone needs an overnight guy, I'll track him down and send him to you with my recommendation."

---

**Scott Jameson**

**WRXZ-INDIANAPOLIS**

"Growing up in Cleveland I was fortunate to have two killer stations to listen to—one on the AM, CKLW, and one on the FM, WMMS. No one got the weekend going like Brother Bill Gable on 'The Big 8.' On the FM side, my favorites were all the jocks that made up the WMMS lineup in the late '70s: Kid Leo, Denny Sanders, Matt the Cat, and of course Murray Saul! 'The Get-Down Man.'"

---

**Dave Reasing**

**JACOBS MEDIA**

"I grew up in Falls City, Nebraska, which for Hillary Swank fans is the town where the true story from Boys Don't Cry was set. Somehow I made it out alive. And it was midway between Omaha and Kansas City, which have been great radio markets through the years. A lot of talented jocks and programmers have come through those cities. As is sadly common in our business, two of my favorite morning jocks turned out to be major alcoholics. One has told his story to People magazine and others, so I'll go ahead and use his name. Jimmy O'Neill hosted Shindig on NBC-TV and was a top-rated L.A. jock before severe drinking landed him in Omaha. I was impressed with his L.A. connections, and that he'd been a guest on the Flinstones, renamed 'Jimmy O'Neillstone.' The other, who shall remain nameless, did mornings on KCMA in Kansas City. I remember hearing him do the New Year's Eve morning bit where you get drunk on the air with a State Patrolman on hand to document it. Years later a buddy of mine mentioned that an old jock that was trying to get over his drinking problems was homeless and sleeping on his couch. It was him, the jock I'd idolized in my youth. There were all kinds of lessons learned from listening to those guys—both professional and personal."

---

**Gene Sandholm**

**KROQ-LOS ANGELES**

"I grew up in L.A., and back in late '79 or so, I started listening to Jed The Fish on KROQ. He was very refreshing—just so completely unique and original."

---

**Tom Gabor**

**THIRD RAIL**

"I'm probably not the person to ask on this one, because all my favorite/most influential DJs in my formative years came from FM TV (CU-Boulder, a college-programmed TV station), WNUR (Northwestern's student station in Chicago) and KXXL...all non-commercial stuff. I do know that I miss hearing Roland West on the air—I loved the way he sound-ed—so low-key, ironic, and with a bitter bite. He ruled. It always felt like he gave a shit."

---

**Mike Stern**

**KXPK-DENVER**

"The biggest influence on me had to be WRIF, at the time it was programmed by Fred Jacobs. Every afternoon while I did my paper route I listened to Arthur Penhallow religiously. 'Baby' and 'Kick Ass' became part of my vocabulary because of him. Every morning it was J.J. & the Morning Crew with Dick The Bruiser. I still plan to bring back 'Prime Cuts Thursday' somewhere. I lived with that station and am proud to say I still have my collection of WRIF commemorative stickers including the rare Stones sticker they had to recall because they didn't have permission to use the lips and tongue. That's what a geek I was. I also have to mention listening to The Electrifying Mojo, who was 'live from the Mothership' every night—I was a charter member of the Midnight Fan Club. He gave away roses to female listeners and introduced me to Parliament, older Prince, and tons of great funk. Finally, in an effort to make him feel old, I have to mention 'Radios In Motion' with Mike Halloran. That was my really first exposure to 'alternative radio.'"
**Sonic youth**

**WPLY-PHIILADELPHIA**

"The minute I heard of this topic, I immediately thought of somebody. Jonathan L was and is the most influential DJ in my life. When I was in the thick of teen angst, Jonathan’s Virgin Vinyl Show on KLIX was like a musical life raft. Growing up on the east side of Tucson, my purple hair and love for the Sex Pistols didn’t go over well with my Trans Am-driving, mullet-headed, comb-in-the-back-pocket, ‘Slynard-lovin’ class-mates. Sunday night was a weekly reminder that I wasn’t a complete freak. It was the first place I heard anything from Black Flag to Jane’s Addiction to Madonna. Jonathan possesses the quality that separates the good from the great. I always felt like he was speaking directly to me. He was and is the most passionate music fan I know. I eventually became his intern and he has continued to encourage and support me in my own radio career."

**Eppel Kingsing**

ASTRALWERKS

"I’ve thought a lot about it and this is just the inescapable truth: The DJs that meant the most to me growing up were unquestionably my two older brothers! Since I was a baby, my older brothers consistently played the latest and most exciting music every single day in our home. I owe my current musical passion and knowledge 100 percent to Ron and Jeremy Kolosine. The Brothers worked it out!"

**Hillie Baczynski**

**KPOI-HONOLULU**

"My favorite and most influential DJs were definitely Jed The Fish, and Richard Blade. Growing up in L.A., I was an official KROQ groupie. I remember when KROQ started, and Jed The Fish has always been one of my favorites for the simple fact that he was an original. You will never find a jock like him anywhere else. Of course, growing up in the ’80s in L.A., I loved the whole ’80s music scene, and would go to the Florentine Gardens when Richard Blade would spin records there. Plus he has that great accent. Then after moving to San Diego, I was a big Mike Helloran fan. It was so great to listen to someone on the air who was so passionate about the music and the bands. He was an inspiration for me to get into radio and take my love of music and put it to good use. Then when I moved back to L.A. in the early ’90s, I loved Kevin & Bean. They always made me laugh on my way to work. It makes me happy to see them become the success that they’ve become at KROQ, because I always thought they were great. Now that I actually am a DJ, I know there’s nothing better than to have a listener come up and tell you that you’re their favorite DJ. It validates what you do every day and makes it all worthwhile. It’s a great life we have, eh?"

**SEND THE JUNK**

NITRO RECORDS

"I actually spent more time riding my bike to various record stores to blow my allowance on Buzzcocks and X albums than I did listening to the radio when I was a kid. But when I did tune in, I’d listen to Rodney Bingenheimer’s show and to KROQ during the Dusty Street, Freddie Snakeskin, Jed The Fish (Guppy) era. When I first moved to Salt Lake City I’d listen to Todd Nuke’Em’s show on KJQ during my janitor shift."

**Evan Russo**

**KWOD-SACRAMENTO**

"My most influential DJs would probably be a tie between Broadway Bill Lee and Alan Kable when they both worked in Minneapolis. I learned a great deal just by watching them run the board, answer phones, see them edit bits, etc. They seemed like rock-stars to me—they were so polished and smooth."

**Summer**

**KWOD-SACRAMENTO**

"The jock I thought was god, and shamelessly plagiarized for the first several years of my career, was Alan Kable! He was on KWB and later WLOL in Minneapolis."

**Jadine Scharmann**

**KTCI-DENVER**

"Growing up in Detroit, my favorite radio show was Steve Dahl and his morning crew. I was really young and my older brother would turn it on for our way to school—it was kind of naughty and I loved all the voices and characters. After Steve Dahl was fired and left the market, I never thought the morning shows were as good. Last summer I did a live remote in Boston for Sam Adams Beer. Several key markets were there including Chicago’s Steve Dahl! I was pretty excited to meet him, needless to say. I was, however, put off when I found he wouldn’t be arriving on the shuttle with the rest of the afternoon shows—he had a private car service for himself. His entourage showed up later and they took up three broadcasting spaces! The other afternoon shows rolled their eyes and kept to themselves. I stood by his booth and watched the show for a while and couldn’t help wondering, ‘What happened to Steve Dahl?’ What I was told was, ‘He quit drinking and wasn’t funny anymore.’ But even worse was the whole prima donna shit goin’ on, and having the other people on mic just there to laugh or giggle at the drop of a hat. I never bothered to introduce myself. Then, just this past winter, I again found myself in the same room with him. It was in New York at the premiere party for The Sopranos. This time I did introduce myself and told him how I listened to and loved him back in the Detroit days. I also told him how ‘different’ I found him to be at that Boston remote and that it was not a change I expected. After taking at length, I realized we had all just grown up a little and it takes a lot more to stay in this biz than simply ‘dick jokes’ and wacky voices. What was ballyhoo back then is commonplace now (although I did enjoy hearing that Steve Dahl irreverence). I soaked up all the advice I could. Like it or not, you gotta admire those people who can both adapt to, and manipulate their situation,"cause things always change.""
Stone Temple Pilots

Despite "grunge" being long-considered a thing of the past, and despite Scott Weiland’s very public bouts with drug addiction, the Stone Temple Pilots have managed to survive. With their fourth album on Atlantic—the simply titled No. 4—STP prove their skills in the craft of songwriting and the now-sober Weiland has emerged as an apt and charismatic frontman for a band that finds itself at the forefront of Alternative rock.

While there has been an overflow of pop/punk/rap/rock acts, Stone Temple Pilots come as a refreshing dose of cleverly-constructed alt-rock songs that easily flow between hard-hitting and the subdued. Having the advantage of being able to stand apart from the rest, they’ve also got years of experience and talent to keep their success going. Combining Dean DeLeo’s firm grasp of clean riffs, bassist Robert DeLeo’s contributions to songwriting, and Weiland’s vocals which can encompass melodic songs like their current hit “Sour Girl” to more full-frontal rock, STP produce a steady stream of radio-ready songs that attract heavy rotation.

Santa Cruz native Scott Weiland and Jersey-born bassist Robert DeLeo first met at a Black Flag show in L.A. after discovering they shared something in common: their girlfriend. Oddly enough, this uncomfortable commonality led to a musical partnership. Later they recruited drummer Eric Kretz and Robert’s brother Dean on guitar. Originally calling themselves Mighty Joe Young, the soon-to-be Stone Temple Pilots moved to San Diego where they were able to play live regularly and perfect their alt rock sound.

Their first release, 1992’s Core, came out amidst an explosion of successful Alternative acts and the "grunge" sound. Catchy songs such as “Sex Type Thing,” “Plush,” and “Wicked Garden” had STP cutting through the clutter, however, many criticized the band and especially Weiland’s vocals—as too closely resembling that of then mega-grunge stars Pearl Jam. But the album was still an undeniable collection of crafty melodic hard rock, and it sold seven million copies, earning them a Grammy for “Plush.”

Their 1994 release, Purple, was also hugely successful. It contained hit songs “Vasoline” and “Interstate Love Song.” The album debuted at Number One in the U.S. album charts and remained there for three weeks. Tiny Music...Songs From The Vatican Gift Shop, released in 1996 was an excellent follow-up, but their success was interrupted due to Weiland’s ongoing drug problems. That same year Weiland was ordered to a drug rehabilitation center following his arrest for possession of heroin and cocaine. After the release of his 1998 solo album, 12 Bar Blues, Weiland was again arrested for violating his probation.

The band unofficially broke up due to Weiland’s seemingly unending problems but reunited for their fourth album, No. 4, released last October. The album marks a return to STP’s heavier sound and a new maturation of their songwriting. Songs such as their single “Sour Girl” and “Atlanta” show that STP can be melodic and pop-minded, and they serve to balance more rocking, riff-laden songs like “Heaven & Hot Rods” and “Sex & Violence.” Also featured on No. 4 is the production and mix work of producer Brendan O’Brien who has worked with the band since Core, and who also supplies backing percussion and piano on selected tracks.

Although No. 4 was released while Weiland was serving a 12-month sentence, the singer’s new-found sobriety is propelling STP’s success. The band is currently on tour with the Red Hot Chili Peppers.

—Kathleen Richards
**Active Rock Chart Bound**

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**Active Rock Recurrents**

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<td>1. INCUBUS - Perdon Me (Immortal/Epic) 476</td>
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<td>2. KORN - Make Me Bad (Immortal) 396</td>
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<td>3. GODSMACK - Keep Away (Republic/Universal) 373</td>
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<td>4. CREED - Higher (Wind-Up) 369</td>
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<td>5. METALLICA - No Leaf Clover (Elektra/EEG) 334</td>
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<td>7. CREED - What It (Wind-Up) 301</td>
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<td>9. STAIND - Home (Capitol) 294</td>
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<td>10. STAIND - Mudshovel (Elektra/EEG) 284</td>
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<td>11. ROB ZOMBIE - Dragula (Geffen/Interscope) 261</td>
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<td>12. RED HOT CHILI PEPPERS - Otherside (Warner Bros.) 232</td>
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<td>13. BUSH - The Cherryhols Between Us (Trauma) 225</td>
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<td>14. FOO FIGHTERS - Learn To Fly (RCA) 223</td>
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<td>15. LIMP BIZKIT - Rearranged (Interscope) 217</td>
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<td>16. RAGE AGAINST THE MACHINE - Sleep Now In The Fire (Epic) 212</td>
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<td>17. RAGE AGAINST THE MACHINE - Guerrilla Radio (Epic) 206</td>
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<td>18. LIMP BIZKIT - Break Stuff (Interscope) 201</td>
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<td>19. KORN - Falling Away From Me (Immortal/Epic) 197</td>
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<td>20. RED HOT CHILI PEPPERS - Scar Tissue (Warner Bros.) 196</td>
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**Active Rock Chart**

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CRS-Southwest Wrap-Up, Part 2

BY JAMIE MATTESON

One of the best sessions during the recent CRS Southwest Seminar was the Programmers Panel which brought together such programming pros as John St. John (KYGO-Denver), Dean James (KSCS-Dallas), Dene Hallam (WKFX, and Eagle 106.7-Atlanta), Scott Huskey (Rusty Walker Programming) and Roger Allen (KONO-San Antonio).

Moderated by KGYY-San Antonio OM Steve Giuttari, the panelists and record attendess in the audience discussed a variety of music issues currently facing programmers. Here’s a recap of some of what was said:

How long should you play a record?

John St. John: “We hold on to a record as long as research dictates and we also have a powerful recur-

rent category. You don’t have to worry about the big hits. They will show themselves to you. It’s the songs that are not obvious hits and sitting in your mid-chart area that you need to look at and ask yourself, ‘Is this a good song for my station?’”

Dene Hallam: “Not enough PDs have the courage to go with a record. Before BDS and Mediabase came along, songs became hits in our format because they were familiar. What we’re facing now is that because of airplay monitoring, marginal records—where they used to be paper ads—are actually getting on the air. It’s about reach and frequency and you can’t achieve that with five spins. We have to have the courage to play it and stick with it.”

Dean James: “It’s interesting to hear from the labels. Now that we’ve created longer records, labels are calling and wanting us to get on their new music faster. It’s radio’s ‘dirty secret,’ but in truth, we want

“The key is differentiation. How are you different?”

—Dean James

to play 20 songs and play them a lot. That’s not what the record community wants to hear. They want you to play a lot more music.”

Advice to stations that don’t have research available to them:

■ Keep a good pulse on your market.

■ Watch stations that you think are successful to see what songs they are playing. It’s important to remember that when looking at other stations you need to delve into the philosophy of what they’re doing and trying to accomplish and not just look at their music list. What they’re doing might not be right for your market.

On Pop crossovers:

Dean James: “I don’t have a problem with a song crossing over, but we shouldn’t be getting records that are specifically targeted for A/C radio and we’re used to ‘warming them up.’ Country radio should be given something a little more specific for our format.”

John St. John: “Some PDs are hating crossover artists. I personally love it. We are cultivating and educating a whole new audience to be Country fans. We recently had the Tim and Faith concert in Denver. A lot of the audience came to see Faith, but they also found they liked Tim a lot.”

Overall feeling about the format and the music:

Scott Huskey: I’m excited about where we are in the format. The music has gotten better and listeners are grabbing on to our artists more. I sense a buzz out there. We don’t know what’s going to happen next or when.”

John St. John: “I’m also excited about our format. There’s a lot of creativity and talented new artists coming out of Nashville. Steve Holy is currently #1 in our research!”

Dene Hallam: “We should keep in mind that our current biggest sellers weren’t here five years ago.”

THE MUSIC MEETING

Kelly Thompson (KKXC-Lafayette, La.

Background: I’ve been in radio for 17 years, 15 of those in Country music, the last 10 here at KKXC.

What is your definition of a music director? It’s usually the person with all the concert T-shirts! Seriously, it’s the person who has a good knowledge about the music and the artists. They should understand the overall flow and sound of the station and act as a conduit for the music. It’s also someone who can name a song in three notes, and keeps the studio monitors at full throttle.

How much research is involved in your job? We look at a couple of different things, including national numbers, and we conduct our own auditorium tests.

When should you trust your instincts more than your consultant (or research)? I try to go with my instincts as much as possible. The consultant can sometimes like to play it safe, which can take away from the opportunity to make your station stand out. Instinct can sometimes tell you to take a risk and give your station a more unique sound.

Who (besides you) is involved in the music decisions? There are three of us that complement each other very well. It is myself, our PD Renee Revett, and our consultant Keith Hill. Renee is at one end of the spectrum, while Keith is at the other, and I fall somewhere in between, which actually works well for us.

How much time do you actually spend listening to music? I listen to new music all the time. On the weekends I like to get in my truck and try out new albums. I’ll put four or five CDs in the player and listen to them throughout the weekend. After a few listens I can get a feel for the project.

If you were to clone yourself, what career would you choose have? My clone would probably be involved in some way with professional sports—either in marketing or broadcasting.

The Boys Are Back! Dreamcatcher Records recently stopped by the Gavin Nashville offices to introduce their new group Marshall Dylan. {Back Row L-R:} Mediabase’s Julie Dove, Gavin’s Jamie Matteson & Marcus Rowe, MD’s Paul Martin, Gavin’s Paula Erickson, and MD’s Todd Sansom. {Second row L-R:} MD’s Jesse Littleton & Daniel Cahoon, Gavin’s Christina Bullock, and MD’s Todd Sansom.
The debut single from Jo Dee's already-gold album Burn heats up radio and shows us 'The Way' to hit the top of the chart!

1. **ALAN JACKSON** - It Must Be Love (Arista/RLG) 5162 5462 -300 149
2. **JO DEE MESSINA** - That's The Way (Curb) 5353 5278 +75 150
3. **RAYE STONE** - I'm Gonna Love You Anyway (Capitol Nashville) 4819 5216 -397 150
4. **LONESTAR** - What About Now (BNA/RLG) 4096 4598 -102 148
5. **KEITH URBAN** - Every Everything (Capitol Nashville) 4496 4598 -102 148
6. **JOE DIFFIE** - It's Always Halloween (Curb) 4388 4388 +10 148
7. **BROOKS & DUNN** - You'll Always Be Loved By Me (Arista/RLG) 4179 4438 -257 149
8. **TOBY KEITH** - Country Comes To Town (DreamWorks) 4058 3899 +159 149
9. **99 PERCENT** - Kiss This (Arista/RLG) 3999 3850 +149 150
10. **FAITH HILL** w/ **TIM MCGRRAW** - Let's Make Love (Warner Bros./Curb) 3875 3588 +287 150
11. **GEORGE STRAIT** - Go On (MCA) 3810 3648 +162 150
12. **LEANN RIMES** - I Need You (Columbia/Sparrow) 3510 3539 -29 148
13. **VINCE GILL** - Feels Like Years (Capitol/RLG) 3180 3151 +29 150
14. **JOHN MICHAEL MONTGOMERY** - The Little Girl (Arista) 3127 2916 +611 150

With top spincity honors for the third consecutive week, music ballads seem to be well on their way to becoming Country's biggest song of the Fall!

15. **TRAVIS TRITT** - Best Of Intentions (Columbia) 3016 2789 +227 150
16. **MARTINA MCBRIDE** - There You Are (RCA/RLG) 2923 2953 +110 149
17. **PHIL VASSAR** - Just Another Day In Paradise (Arista/RLG) 2813 2398 +215 146
18. **TRACY LAWRENCE** - Lonely (Arista/RLG) 2194 2447 +147 150
20. **BRAD PASLEY** - We Danced (Arista/RLG) 2322 2026 +296 147
21. **STEVE HOOT** - Blue Moon (Warner Bros./Curb) 2217 2190 +27 148
22. **SARA EVANS** - Born To Fly (RCA/RLG) 1981 1781 +200 148
23. **STEVE WARNER** w/ **GARTH BROOKS** - Kate Wants... (Capitol Nashville) 1719 1572 +147 147
24. **PATTY LOVELESS** - That's The Kind Of Man I'm In (Epic) 1542 1512 +30 139
25. **KENNY CHESNEY** - I Got Love (BNA/RLG) 1407 1021 +386 141
26. **DIXIE CHICKS** - Without You (Monument) 1408 1023 +457 130
27. **SHANIA TWAIN** - I'm Holdin' On To Love (MCA) 1467 1053 +414 128
28. **CLINT BLACK** - You Can't Leave Without (Curb) 1426 1427 +1
29. **BILLY RAY CYRUS** - You Won't Be Lonely Now (Monument) 1420 1293 +127 145
30. **TENNI CLARK** - A Little Gasoline (Mercury) 1397 1108 +281 141
31. **CHAD BROCK** - The Visit ( Warner Bros.) 1078 1055 +232 131
32. **CLAY DAVIDSON** - I Can't Live With You (MCA) 971 808 +163 128
33. **CHRIS CABLE** - She's On My Mind (Capitol/RLG) 920 916 +14 95
34. **KENNY ROGERS** - He Will She Knows (Dreamcatcher) 810 769 +41 95
35. **TIM MCGRAW** - My Next Thirty Years (Curb) 763 442 +321 88
36. **JAMIE O'NEAL** - There Is No Reason (Mercury) 580 527 +53 77
37. **CLARK FAMILY EXPERIENCE** - (Moments) Back At The Ranch (Curb) 563 320 +261 93
38. **YANKEE GRAY** - The Time Around (Monument) 518 561 -43 74
39. **CROOG MORGAN** - Paradise (Atlantic) 477 453 +24 91
40. **TRACY ANGUS** - I'm Gonna Love You Anyway (Capitol Nashville) 476 524 -48 61
41. **SONS OF THE DESERT** - Edwards' Gotta Grow Up (MCA) 441 417 +24 147
42. **TRACY BYRD** - Take Me With You When You Go (RCA/RLG) 304 259 +52 68
43. **COLLIN RAYE & BUBBIE EAKES** - (Tired Of) Loving This Way (Curb) 377 366 +11 45
44. **SHANE MCNALLY** - Run Away (Curb) 360 367 +7 5
45. **CLAY LAWRENCE** - Once In A Lifetime Love (Giant) 357 330 +27 65
46. **REBA MCENTIRE** - We're So Good Together (MCA) 334 320 +142 53
47. **RIDGETTE** - She's Gone (Columbia) 315 208 +47 57
48. **NEAL MCCOY** - Every Man For Himself (Giant) 291 — BW 68
49. **JOHN RICH** - I Spy You (BNA/RLG) 282 263 +19 46
50. **DARRELL SINGLETON** - I Know I Loved You (Audium) 236 — BBW 29
**GavinCountry**

**Hotline**


"The song I'm most excited about right now is Marshall Dylam's 'Live It Up.' This is one of those records that's gonna smoke! I haven't been this excited about a song in a long while! I even called up their label, Dreamcatcher, and told them this song's a monster. keith urban's 'Your Everything' is a smash! He was here a few weeks ago for an acoustic show and he tore the roof off the joint! Travis Tritt's 'Best Of Intentions' has incredible listener passion behind it. What a great song! Another song that sounds great on the radio is Steve Wariner & Garth Brooks 'Katie Wants A Fast One!' It's the perfect song to break up some of the pallorium out there right now! John Michael Montgomery's 'The Little Girl' is a no-brainer! It's tops on our request phones and will soon be a #1 smash! I really hope programmers take a second look at Shane McAnally's 'Run Away!' It's a hit! He played here recently and he's really committed to his craft and to country music... Good early phones on Tim McGraw's 'My Next 30 Years,' too!"

Mike James, PD/MD, WQIK-Jacksonville

"John Michael Montgomery's 'The Little Girl' is without a doubt our biggest reaction record right now! Initially, I felt some hesitation and resistance to playing this song, but ultimately, the listener decides what's a hit. Country (and really any format) succeeds when a song engages people emotionally... Another area of interest for me as a PD is trying to bring back some melodies to our format. I'm excited to have artists like Montgomery Gentry, Clay Davidson, and Chris Cagle to play on WQIK. 'Hillbilly Shoes' was the beginning of this surge. We need a balance of attitude, energy and tempo to co-exist with the slow ballads and we're finally starting to see this... I love the Jamie O'Neal song 'There is No Arizona.' It's country, yet contemporary with a unique and fresh sound to it. I'd have to say that Jamie and Chris Cagle's singles are my two favorite new songs out right now!"

Scott Winston, MD, KVOX-Fargo

"Our hottest song is John Michael Montgomery's 'The Little Girl.' It's just huge here! Aaron Tippin's 'Kiss This' is another song that's doing really well for us. I like it because I'm a big believer in solid hooks that people can really sing along with... I'm a big fan of Chad Brock's 'The Vest.' It really pulls the rug out from under you... I also really like Sara Evans 'Born To Fly.' I look forward to hearing the rest of her new album."

Mark Allen, MD, WQHK-Fl. Wayne

"John Michael Montgomery's 'The Little Girl' is the biggest impact record I've heard in quite some time! It's also the best record we've got on the air right now!... Aaron Tippin's 'Kiss This' is generating huge positive phone reaction... I'm a big fan of the Dixie Chicks 'Without You!' I think it's a real good sound for them... I'm hoping that the resurgence of Travis Tritt with 'Best Of Intentions' will help bring back our male listener!... I'm also a huge fan of Rascal Flatts 'This Everyday Life.' It's gonna be a smash! They're playing here with Chris Cagle on September 17. What an amazing, high-energy show that will be! We're also looking forward to having Kenny Chesney, Montgomery Gentry, and Phil Vassar together for a show later this fall!"

**G2 Country**

**Looking Ahead**

1. JO DEE MESSINA - That's The Way (Curb) 101 0 3894 -96
2. SHERWOOD - I Will But Lyric Street 101 0 3743 +45
3. TERRY KETH - Country Comes To Town (DreamWorks) 101 0 3622 +170
4. KELLY URBAN - Your Everything (Capitol Nashville) 99 0 3568 -8
5. FAITH HILL - The Girl is (Warner Bros. Cur) 100 0 3444 +130
6. AARON TIPPIN - Kiss This Lyric Street 100 0 3367 +278
7. GEORGE STRAIT - Go On (MCA) 101 0 3304 +180
8. JOE DIFFIE - It's Something (Epic) 94 0 3161 -245
9. LEANN RIMES - I Need You (Capitol/Curb/Sparrow) 99 1 3126 +152
10. VINCE GILL - Feel Like A Used Car (USA) 101 0 3049 +136

It's great to see Vince back in the Top 10 with big spins at WUSZ 50X, WHTT 47X, KFTX 45X, KDB 45X, KOIL 44X, WBAY 44X, WFYR 43X, KEAN 42X, WCOX 42X, and WOGK 42X!

**Weekly Breakthrough**

3. BROCKS & DUNN - You'll Always Be Loved By Me (Arista/RLG) 94 0 2984 -676
12. MARTINA MCBRIDE - There You Are (RCA/RLG) 101 0 2818 +92
13. TRACY LAWRENCE - Lonely (Atlantic) 100 0 2895 +146
14. THE WARREN BROTHERS - That's The Best Of A Heart (BNA/RLG) 99 0 2584 +7
15. TRAVIS TITT - Best Of Intentions (Capitol) 100 2 1803 +267
16. PHIL VASSAR - Just Another Day In Paradise (Arista/RLG) 99 0 2491 +125
17. BRAD PASELEY - We Dance (Arista/RLG) 101 0 2396 +160
18. STEVE HOLY - Blue Moon (Curb) 56 0 2283 -11
19. JOHN MICHAEL MONTGOMERY - The Little Girl (Atlantic) 99 4 2197 +434
20. S.WARNER/BECKY G - Katie Wants A Fast One (Capitol/Nashville) 95 0 2023 +157
21. CLINT BLACK - Love You Can't Live Without (RCA/RLG) 95 0 2007 +30
22. PATSY LOVELLESS - That's The Kind Of Love I'm In (Epic) 93 3 1998 +45
23. PHILIP BROWN - Born To Fly (RCA/RLG) 95 3 1992 +147
26. TERRI CLARK - A Little Gasoline (Capitol) 96 3 1717 +87
29. KENNY CHESNEY - I Lost It (RCA/RLG) 57 8 1553 +172
29. CHAD BROWN - The Vest (Warner Bros.) 54 1 1602 +45
28. BILLY RAY CYRUS - You Won't Be Lonely Now (Monument) 85 5 1596 +92
34. DIXIE CHICKS - Without You (Monument) 86 6 1536 +437
33. SHANA TIAN - I'm Holding On To Love (Mercury) 81 3 1518 +242
30. KENNY ROGERS - We'll Still Our Love (Dreamcatcher) 78 1 1350 +30

**G2 Breakthrough**

**Artists with No More Than 3 Top 10 Singles**

1. SHELBY - I Will But Lyric Street 101 0 3743
2. JILLI THOMAS - Your Everything (Capitol Nashville) 99 0 3568
3. THE WARREN BROTHERS - That's The Best Of A Heart (BNA/RLG) 99 0 2584
4. PHIL VASSAR - Just Another Day In Paradise (Arista/RLG) 101 0 2491
5. STEVE HOLY - Blue Moon (Curb) 99 0 2283
6. PHILIP BROWN - Born To Fly (RCA/RLG) 95 3 1992
7. CLAY DAVIDSON - I Can't Live Without (Epic) 87 1 1319
8. CHRIS CABLE - My Love Goes On And On (MCA) 71 10 1086
9. SONS OF THE DESERT - Everyday's Gotta Grow Up Sometime (MCA) 63 3 1020
10. CRISS MORGAN - Paradise (Atlantic) 47 1 704
11. JOHN O'REILLY - The World Is Rounder (MCA) 49 8 637

Jamie's haunting debut single breaks into the Top 40 this week with eight new adds including KVOX 4X, WFLX 14X, KEGE 10X, KNUO 10X, KTPX 10X, and WHK 30X!

**Country Top Tip**

**Neal McCoy**

"Every Man For Himself" (Giant)

Anyone who's ever experienced the dating scene will relate to this slice of life tale torn from the pages of bachelorhood. It's one of this week's most added with 15 new believers including KKB 20X, KNOT 20X, and WTCM 16X.

**Email Comments to Jamie@gavin.com or Call (615) 255-5010**
**GavinCountry**

**NORTHEAST**

**MOST SPINS:**
Jo Dee Messina (1118)
Alan Jackson (1099)
Shelby (1083)

**SPINCREASE:**
Shania Twain +121
John M. Montgomery +106
Shelby +98

"I am in love with Chris Cagle's music! His song 'My Love Goes On And On' gets our fingers tappin' and the request lines ringin'!"
—Gail Austin, PD, WCOO-Columbus

**SOUTHEAST**

**MOST SPINS:**
Jo Dee Messina (1626)
Alan Jackson (1571)
Shelby (1492)

**SPINCREASE:**
John M. Montgomery +212
Shania Twain +124
Brad Paisley +68

"Brad Paisley's 'We Danced' is really starting to light up our request lines!"
—Ron Brooks, PD, WESC-Greenville

**MIDWEST**

**MOST SPINS:**
Jo Dee Messina (782)
Alan Jackson (723)
Shelby (720)

**SPINCREASE:**
Faith Hill w/ Tim McGraw +67
Tracy Lawrence +55
Brad Paisley +52

"It's been a long time since a record has stirred the level of emotion with our listeners the way John Michael Montgomery has with 'The Little Girl'."
—Ron Chatman, MD, WYCD-Detroit

**SOUTHWEST**

**MOST SPINS:**
Shelby (279)
Jo Dee Messina (714)
Alan Jackson (704)

**SPINCREASE:**
John M. Montgomery +125
Faith Hill w/ Tim McGraw +62
Sara Evans +47

"Even if it played John Michael Montgomery's 'The Little Girl' every hour, it still wouldn't be enough for our listeners!"
—Linda O'Brian, MD, KSCS-Dallas

**WEST**

**MOST SPINS:**
Jo Dee Messina (1128)
LoneStar (1107)
Alan Jackson (1065)

**SPINCREASE:**
John M. Montgomery +131
Shania Twain +118
Phil Vassar +78

"We are getting an insane amount of requests for Clay Davidson's 'I Can't Lie To Me.' Our listeners just can't get enough!"
—Jason Hurst, MD, KKS-Fresno

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**NORTHEAST**

**WCCO Columbus**

Radio: WILX
PD: David Gudgion
GM: Bob Russell

**SOUTHEAST**

**WSEC Greenville**

Radio: WRQX
PD: Tom Brosnan
GM: John G udgion

**MIDWEST**

**WYCD Detroit**

Radio: WRIF
PD: Lisa Shankman
GM: Ron Chatman

**SOUTHWEST**

**KPLX Dallas**

Radio: KSLD
PD: Brian Phillips
GM: Cody Allan

**WEST**

**KKS Fresno**

Radio: KFMD
PD: David Livingstone
GM: John Gudgion

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**www.americanradiohistory.com**
Bill Wyatt of WHEE-Martinsville, Virginia, writes, "Many of you wonder on a daily basis whether the Americana format is the "right decision" from a business standpoint. For those of you like myself—we're a commercial AM station—you put everything on the line. Bucking the trend and doing what no one else in your market is doing is a risk, a big risk. When I look back at WHEE Radio in November of 1997, we were a typical News/Talk AM station carrying local talk in the morning, then Dr. Joy Browne, Rush Limbaugh, and Ken Hamblin 'The Black Avenger.' When we changed formats in early '98 we changed completely, dropping all the syndicated talk shows and adopting the Americana format completely. That year's revenue hardly moved, we didn't lose anything but we really didn't gain anything either. Things improved in 1999, but this year we're beginning to realize the fruits of our labor. Our current billing is now over 300 percent of what we were doing before we changed. That should mean something to most of you. Like anything worthwhile, the commitment we make to what we do takes time to cultivate. I have been part of few things so rewarding."

Possible new reporter: Dean Johnson at KKOT-Columbus, Nebraska, which is located in the Omaha/Lincoln market. Address: 1418 25th St. Columbus, NE 68601. Call (402) 564-9393, fax (402) 564-2667 and email deanjohnson@hotmail.com.

Also under consideration for reporting is Lee Hay at WVXU, Xavier University in Cincinnati. Address: 3800 Victory Parkway, Cincinnati, OH 45207. Call (513) 458-3143, (513) 745-1004 fax, email lhay@xstarnet.com. Lee programs AudioSyncrasy, a program carried on the XStar Radio Network. XStar has seven affiliates covering a four-state area as well as the lower Ontario, Canada border. Cincinnati/Dayton/Springfield/southern Indiana/northern Kentucky, Chillicothe (southern Ohio), Mt. Gilead (Columbus, Ohio), Manistee & Rogers City, Michigan (upper Michigan, lower Ontario); and Maysville, Kentucky (southern Ohio, eastern Kentucky). And they stream on their website (xstarnet.com).

David Childers, Michael Reno Harrell and labelmates, the Rank Outsiders were honored by the readers and critics of Charlotte's premier entertainment magazine, Creative Loafing in their annual "Best of" issue on August 5.

Rockabilly Fest 2001 has been set for June 29, 30, and July 1, 2001 in Memphis. For more info contact Henry Harrison at (901) 427-8521 or check out the website at: www.rockabillyhall.org.

Greg Brown's Covenant CD was just named Americana Album of the Month in MOJO. It sold 5800 units the first two weeks at retail.

Stephanie Corby has departed Train Wreck to do her own music full-time. Her new album, produced by John Platianna, will be done by the end of October and released in radio in January. Corby's Train Wreck replacement is Arielle Freedberg, reach her at arielle@trainwreckrecords.com. BTW, both Chip Taylor and John Platianna are planning to release new albums early next year.

Kris Kristofferson and Peter Fonda star in the movie Wooly Boys, which begins filming next month in the Badlands of North Dakota.

Lyle Lovett will appear in the comedy film The New Guy. Lovett will also score his first movie, the new Robert Altman romantic comedy, Dr. T & The Women.

Former Sire promo guy Mike Downey has landed at Ryko Distribution as advertising manager. Contact him at (212) 287-6165, fax (212) 287-6169, or mike.downey@palmpictures.com.

Trent Summar & The New Row Mob are off to a splendid start, with a first week out number one at Tower Records in Nashville, even beating out Sting!

Outstanding selections, all. Ask your Columbia rep for service on these titles. And call Jack if there's an album you'd like to see become a future release.

There is new music coming from Lucky Dog as well. Look for an exciting package on your desk soon, recorded at the legendary Grenue Hall in New Brunswick, Lucky Dog Unleashed Live with Charlie Robison, Bruce Robison, and Jack Ingram in their natural Texas habitat. The album captures the energy of their respective live shows, and the music is unmissable. Cut from the spirit of the Outlaw tradition, this album will bring back the feel-good memory of being at the show, for those of us lucky enough to have seen Jack, Bruce and Charlie live.

Highlights include Bruce Robison's "The Good Life," then brother Charlie and wife Kelly Willis jump in on stage for "Rayne, Louisiana" and "Angry All The Time." Charlie Robison starts with the anemic "My Hometown," and brings the crowd to its feet with "Bartilgh." Jack Ingram and the Beat Up Ford Band stretch the room with "Work This Out" and "Barbe Doll." If only the world would start paying more attention.

Riders in the Sky, Woody's Roundup (Walt Disney)
Susan McKeown Lowlands (Green Linnet)
Farm Aid—Volume 1 Live (V/A)

SEPTEMBER 12
Billyguts: Mucho Rancheros (6SR)
Kathy Johnson Way Out West (Singing Bridge)
Frederick Nighthawk: Brand New Day (Red Mountain)
Freedom Sings: FA (First Amendment Center)
The Guords: Bolsa de Agua (Sugar Hill)

SEPTEMBER 19
Don Rigby: Empty Car Mailbox (Sugar Hill)
John Hiatt Crossing Muddy Waters (Vanguard)
Loretta Lynn Still Country (Vanguard)
The Guords: Bolsa de Agua (Sugar Hill)

September 8, 2000 gavin • 49
**Gavin Americana**

**Selected Tracks**

- **ALLISON MOORE - Stand Up And Sing (VCS)**
- **WILLIE NELSON & THE OFFENDERS - Rainy Day Blues (Loco)**
- **JEREMY SHAVER - Ain't No God In Mexico (Freefalls)**
- **RAY PRICE - Better Class Of Losers (JustinT/R)***

**Most Added**

- **GAVIN AMERICANA**
- **WILLIE NELSON & THE OFFENDERS**
- **RAY PRICE**
- **KEVIN KECHEN & THE OFFENDERS**
- **RAYMOND RAY**

**Americana Tracks**

- **ALLISON MOORE - Stand Up And Sing (VCS)**
- **WILLIE NELSON & THE OFFENDERS - Rainy Day Blues (Loco)**
- **JEREMY SHAVER - Ain't No God In Mexico (Freefalls)**
- **RAY PRICE - Better Class Of Losers (JustinT/R)***

**Week's Highest Trend**

- **ALLISON MOORE - Stand Up And Sing (VCS)**
- **WILLIE NELSON & THE OFFENDERS - Rainy Day Blues (Loco)**
- **JEREMY SHAVER - Ain't No God In Mexico (Freefalls)**
- **RAY PRICE - Better Class Of Losers (JustinT/R)***

Mike Crow, KTFW-Fort Worth

"On Cory Morrow's new album Double Exposure (one CD is acoustic; the other electric) produced by Texas legend Lloyd Maines, Cory never strays far from his country roots. He pays tribute to Merle, Jones, Waylon, and Willie on 'Nashville Blues.' "Wrapped Up In Your Love" shows off his unique vocal style and fits our traditional country format very well. For something a little more rocking, check out 'Georgia On A Fast Train,' as he makes the Billy Joe Shaver tune his own."
Paul Pena: Why It Took 27 Years

At the Gridicle (The GAVIN Summit's Triple A Jukebox Jury) we did something that we don't often. We ran a video that told a story of an album that was recorded 27 years ago in Bearsville Studios in Woodstock, N.Y. by a young, burgeoning artist by the name of Paul Pena.

Pena got critical attention in his native Massachusetts in 1969 thanks to his performance at the Contemporary Composer's Workshop at the Newport Folk Festival, which included the likes of James Taylor, Joni Mitchell, and Kris Kristofferson.

The rumors spread of a young, blind singer/songwriter with an extraordinary ability on the guitar. He relocated to San Francisco in '71 and worked with T-Bone Walker ("Stormy Monday") and can be heard on Walker's Live in Montreux album. He also worked with Muddy Waters, John Lee Hooker, B.B. King, and Mississippi Fred McDowell.

Bonnie Raitt says, "The first time I saw Paul, I was struck by the breadth of what he did. He had the chops of somebody like Jimi Hendrix and he had a great very flexible voice. I met Paul when I was going to college in Cambridge in 1968. There was word of this great singer and guitarist, who turned out to be Paul. What you hear on this record is somebody who is an unbridled, open-ended soulful guy who can't be put in any category of blues or rock. He's simply a great musician."

All of this lead to the release of a self-titled album on Capitol that received further critical acclaim and brought Pena to the attention of Albert Grossman of Bearsville Records who promptly signed Paul in 1972. Pena recorded the album with the help of producer Ben Sidran (Steve Miller Band).

Sidran says, "We recorded New Train with Gary Malabar (Van Morrison's drummer on Moondance) on drums and Harvey Brooks (Dylan's Highway 61 Revisited) and member of Electric Flag on bass and me on piano, with some guests (Jerry Garcia, Merle Saunders, and the Persuasions). His career was about to take off, but it didn't happen that way. We were all devastated when the record didn't come out but Paul was much more philosophical about it and seemed to take it in stride."

Grossman didn't like the record and wanted it to be re-recorded. Significant artistic differences arose because Pena, Sidran, and Pena's manager, Gunter Wiel, did not believe the record needed to be redone. In chess, as in life, this is called impasse and Grossman agreed to release Pena from his contract.

Sidran says, "Malabar and I both worked on Steve Miller's Book of Dreams and I told him about Paul's record. We listened to it and fell in love with 'Jet Airliner.' It became one of Steve's best known songs."

The decision to shelve Pena's album was painfully ironic. You have to wonder if Grossman ever admitted to himself that he had made a mistake on what became a Top Ten hit for Steve Miller and a radio perennial. Pena became disillusioned with the recording industry, and did not record again commercially until 1994 when he made an album of Tuvan throat singing in connection with the documentary film Gaughis Blues.

Sidran says, "The New Train record is coming out now in part due to Paul's celebrity from the film which was nominated for an Academy Award and won the Sundance Film Festival for Best Documentary."

The film is the story of how Paul found the sound of the Tuvan throat singers in '84 and was so intrigued with it that he taught himself the difficult vocal techniques and language. After meeting performer Kongar-ol Onar in '93, Pena was invited to perform at the second international Khoomei Symposium (throat singing contest) held in the capital of Kyzyl, Tuva, a tiny village between Siberia and Mongolia. Pena won overall, and the category of "Audience Favorite." He was given the name "Earthquake" by the Tuvan community out of respect for his vocal power.

Says Sidran, "With all music, some of it will withstand the test of time and some will not. Clearly New Train does that."

Bonnie Raitt concurs. "Like so many heartbreakingly beautiful songs in the music business, it was unfair for the rest of us who could have enjoyed 20 or 30 years of Paul celebrating a brilliant career. This is a long time coming," she says. "It is great music and we should be glad that we have it."

Impact dates

SEPTEMBER 11
Collective Soul "Wrong" Pt. 2 (Atlantic)
Shemekia Copeland 'It's A Man's World' (Alligator)
Farm Aid Live (Redline)
Hank & John "Out There" (Shanachie)
John Hiatt "Before I Go" (Vanguard)
Keb' Mo' "Come On Back" (Sedgemoor)
Shawn Mullins "Everywhere I Go" (Columbia)
Willie Nelson "Wagon Wheel" (Capitol)
Sinedri Eiconnar "Jealous" (Atlantic)
Fat Mcgee Band "Rebecca" (Giant)
Paul Pena "New Train" (Hybrid)
Amy Rigby "Wait Till I Get You Home" (Koch)
Sally Taylor "4 Km" (W.A.R.)
U2 "Beautiful Day" (Interscope)
Rusty Zinn "The Chief" (Alligator)

SEPTEMBER 18
Chris Duarte "Buddens" (Roadrunner)
Frogwings "Lullaby of the Flowers" (Flying Dog)
Lyle Lovett "Don't It Silly Str2k3 For Dr. T & The Women (MCA)
matchbox twenty "Crutch" and "If You Love" (Atlantic)
The Pierces "The Way" (Sedgemoor)
Professor Louie & The Crown Jewels "Over The Edge" (Chrysalis)
Come On Back For Mo'

Keb' Mo'

On Your Desk Now
Adds 9/11

Early Adds:
WXPN and World Cafe

"Come On Back"
The new single
from 2-time Grammy® winner
Keb' Mo',
from his forthcoming new album
The Door.

Produced by: Russ Titelman and Keb' Mo'
Management: John Buncimino

www.kebmo.com

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**TripleA Boomer Grid**

Editor: Dave Einstein

**Spins in BLUE are ADDS**

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**GridBOUND**

Sarah Harner (Reader)
Leona Naess (MCA)
9 Days (Eco/500 Music)
David Wilcox (Vanguard)
Chris Snitker (High Tone)
Foot Fighters (RCA)
Koka Taylor (Alligator)
Rikke Lee Jones (Artemis)

**SpinsCREASE**

The Wallflowers +299
Mark Knopfler +155
Emmylou Harris +405
The Dandy Warhols +81
Sting +78
Rikke Lee Jones +72

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**Reviews**

**Shawn Mullins**

*Everywhere I Go* (Columbia)

Hot off of a compelling performance at the Columbia lunch at the Boulder Summit, Shawn Mullins is releasing the first single, "Everywhere I Go," from a brand new collection of songs, *Beneath The Velvet Sun*. The single was co-written with Matthew Kahler and delivers from the first time you hear the undeniable hook. The tremendous success of his 1998 album *Soul's Core*, and the mainstream success of the song "Lullaby" have established Mullins and "Everywhere I Go" re-enforces his reputation as a talented songwriter and storyteller. His tour starts the first of the year and, in the meantime, we have *Beneath The Velvet Sun* scheduled to hit the stores on October 24.

—Dave Einstein

**Emmylou Harris**

*I Don't Want To Talk About It Now* (Nonesuch)

Emmylou's new album *Red Dirt Girl* is the answer to 1995's *Wrecking Ball*. It says answer, because after winning her ninth Grammy with that album the question was "what next?" Her answer was to write with the exception of Patty Griffin's "One Big Love," "Red Dirt Girl" is about Emmylou Harris the writer. The musical direction takes off from *Wrecking Ball*, especially in the single "I Don't Want To Talk About It," a tale of a narcotic-like love addiction the singer has for someone she knows is not good for her. The album takes off in other musical directions and features guests like Bruce Springsteen and Patty Scialfa, Jill Cuniff (Luscious Jackson) and Dave Matthews, Malcolm Burn & Darly Johnson (Soyboy), and Americana superstar Buddy Miller on guitar. There are some wonderful musical moments on this album not the least of which is "I Don't Want To Talk About It."

—Dave Einstein
From the debut album *Shine*

Produced by **Jerry Harrison**
Mixed by **Andy Wallace**
Direction: Bill Graham Management

www.giantrecords1.com
www.patmcgeeband.com

Already in: **KBCO, WMMM AND WNCS**

On tour this Fall

Contact: Jann Hendry ©
Giant Records 818-977-0410
or Jennifer Polenzani ©
Warner Bros. Records 818-953-3395

www.americanradiohistory.com
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**IMPACTING 8/28**

**ON YOUR DESK NOW!**

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**TOM SHEEHAN / FILM AT ELEVEN**

"Tom Sheehan is an artist that you need to know about."

—John Schoenberg, totallyaduit.

**Early airplay with...**

- **KFAN, KRVM, KAXE, WLPW, KRCL, KUWR, KRKS, KGHR, WEVL**

...and many more!

Includes "Black Ice," "Long Night" and "All I Can Do," plus eleven others

---

**FOR INFO & ASSISTANCE, CONTACT:**

**A3 Radio:** David Fleischman, 818.981.7110; Michael Ehrenberg, 510.530.8262; Jesse Barnett, 914.381.2977

**Press:** Ginger Ward, 727.323.8877 | **Retail:** Steve Bogin, 301.962.9101 | **Label:** Marsha Muth, 610.478.8448

fourteen new songs from songwriter tom sheehan
Smooth Jazz Jocks: “Personality” Wanted

A couple of columns ago I asked for input from our esteemed readership. During the next few weeks we’ll feature a few of them, including these reflections on air presentation from KWJJ–Seattle music director/evening host Diana Rose.

By Diana Rose

Over the past 10 years Smooth Jazz has evolved into a major player with the other big boys: A/C, Top 40, Urban, Country, etc. We’ve got major promotional campaigns like them. We’ve got ratings like them. Why not have strong personalities like them?

People still listen to the radio to hear another voice, to relate to someone, to connect with someone. We’re not a wallpaper format, with flat-line music and jocks with liner-card personalities. The energy of the music has gone up several notches, becoming more rhythmic, more energetic. Think of artists/groups such as Gota, Bonafide, Ronny Jordan, and Down to the Bone. The air talent needs to move right along with it. This doesn’t mean we need shock jocks, but we need to make sure that we’ve got the “person” in personality.

I’ve attended several panels that focused on developing air talent, but I’ve not seen one where our format was represented. Why? That aside, these panels tend to focus mostly on the morning shows, but as you know, all dayparts play an important role in keeping the overall TSL and AQH strong. Let’s not forget how important the air personality is to the overall product.

We’re also fortunate in this format to have a strong concert ingredient in our recipe: Smooth Jazz cruises, multiple-day festivals, lunchtime concerts, weekly Smooth Jazz venues, etc. These are terrific promotional tools that afford us the ability to connect with our listeners live and in person more than other formats, and our air personalities play an important role in these, or should.

We talk about “stickiness” in reference to keeping people on a website. Applying that term to radio listening, what can air personalities do to make the station stickier? Two-thirds of the music we play is voiceless, so we face the challenge of creating familiarity with the listeners who probably can’t distinguish a Kirk Whalum song from a George Howard or a Richard Elliot.

It’s vocals give them the sprockets to latch on to. Well, our air personalities are another vocal! Something to latch onto and identify with, and shouldn’t be seen as simply a way to get from the music to the stopsets. Stickiness!

Our PD, Carol Handley, encourages the jocks to be personable, playful, real. This includes live crossovers. For example, Carol follows morning host Matt Reidy. One day he announces her coming up next while she was in the booth. She yells from the back of the studio, “Not until you clean up this place! This studio’s a mess!” That’s real! That’s stickiness!

I follow the afternoon jock, Jay Phillips, who on one particular day borrowed my windscreen to do some production and forgot to return it. While I was live he rushed back into the studio, grabbed my mic, and put the windscreen back, apologizing for causing my Ps to pop, then rushed out, leaving me laughing and trying to gather myself. That’s real! That’s stickiness! Even when tracked we sometimes record the crossovers.

Speaking of tracking, as radio becomes more and more computerized and we’re tracking more and more, we run the risk of having air talent sounding more robotic, since we’re removed from the live energy. Try this if you would stand up in the booth while you’re live, try standing up while you track! And what about good old-fashioned show prep? If you have crutches (and who doesn’t) write down a dozen different ways to say something, like the weather, station promos, etc. I know it sounds like Broadcasting 101, but sometimes we have to back to the basics! Even if you’re voicing a show for a different locale, there are still universal elements you can apply.

If you’re tracking, leave in a minor stumble. Laugh! Laugh at yourself! Listeners can identify with us better if we’re more than just liner card readers. Just as listeners hear the smile, they can also hear the difference between air talent reading to them and talking to them.

Think of how A/C radio and personalities have changed in the past 10-15 years in their energy and presentation. Is our air talent sounding like the A/C of the ’80s, or Smooth Jazz of the new millennium?

Next week: Independent Promotion Rep Julie Kerr offers a better way to keep track of re-issue airplay at Jazz Radio.
This compilation of jazz giants debuted last week after an amazing 46 adds. Fueled by amazing Spincresses, Space Cowboys will shoot the moon.

**Artist Profile**

**Charles Lloyd**

**Release:** The Water Is Wide

**Email:** mlended@gmail.com

**Hooey Carmichael, and Lloyd himself. It took him a year to find three days that all of the musicians could be available. Carrying the water, as it were, to remarkable heights are Brad Mehldau, John Abercrombie, Larry Grenadier, and drummer Billy Higgins, who earns lofty praise from Lloyd. “He’s a spiritual master who has elevated his instrument to that level where he hears ‘in the moment’ and plays what the music ‘is’ at that time…makes you jump up and shout, makes you think you can walk on water, makes you want to testify.”

Words that, most assuredly, apply to Lloyd himself.

—Steve Williams
Eric makes his second appearance on the Smooth chart this week.

**ARTIST PROFILE**

**Bob Baldwin**

**Album:** BobBaldwin.com

He's the master of the keyboard—and his own destiny. Bob Baldwin is back with a fresh musical perspective from his new CD, 

Bob Baldwin.

Although he spent the last year on the road with the Jazz Explosion Tour, Baldwin managed to complete his first project in what has been a couple of years.

"Baldwin, "There's lots of history on this CD. I raised some personal dollars to record the CD independently: second mortgage, favors, loans, and promissory notes up the wazoo. If I hit the right pulse, the only thing left to do is to figure out a successful business model for the real cats who don't have real avenues for deals...Tom Browne is at the top of my list."

Browne is also at the top of a list of stellar supporting cast members on Baldwin's new labor of love, which also includes talent such as Gerald Albright, Eric Esixk, Dean James, and Marlon Meadows.

The influences of Ramsey Lewis and Herbie Hancock along with his signature left hand and memorable moments from Smooth Jazz legends like Meadows and Loeb make this album and instant and identifiable radio hit. As for the title, Baldwin offers, "The CD was inspired by the internet. It's brought us closer together, but technology should never replace the heart and soul blood and sweat of a human being."

Baldwin has also been busy writing jingles for CD101.9-New York as well as for stations in Detroit, Huntsville, Albany, and soon, Norfolk, and his own shrift for WCLG-Atlanta is widely appreciated for his spinning of hardto-find discs by the likes of Rodney Franklin and Chick Corea.

Baldwin hits the road to support this exceptional effort and to find out where and when, visit his website at bobbaldwin.com Expect great things to happen with the release of this work.

—Steve Williams

**DOTSERO (6) West of Westchester (Peak:Concord)**

**CHELI MINUCCI (4) Sweet On You**

**JEFF KASHIWA (4) Another Door Opens (Native Language)**

**STUART HAMM (4) Outbound (Favored Nations)**

E-mail Comments to Steve@Gavin.com
You remember the phenomenon, now meet the artist

*tiffany*

"The Color of Silence" is thoughtful, intelligent, and full of grace. It's also unpretentious. Consider it Tiffany's equivalent to Alanis Morisette's landmark "Jagged Little Pill."

Billboard cover story (8/19)

"I'm Not Sleeping is SUPER-SEXY" Spin.com

"Tiffany could easily go from teen sensation to adult superstar with this..."

JoJo Wright, DJ (KIIS FM, Los Angeles)

"It blew up the phone lines and led me to believe this will be a SMASH!"

Kris Cruz, DJ (WXII FM, Orlando)

*IMPLICATING CHR and HOT A/C SEPTEMBER 12*

THE NEW ALBUM "THE COLOR OF SILENCE" IN STORES OCTOBER 2000

Produced by Tim Feehan

www.tiffanymusic.com

Jay Marose Public Relations, 334/650-6040
Rand Management, Los Angeles, CA

2000 A&R Entertainment Group

Watch for tiffany on VH1's "Behind The Music"