Country Comes To Town!

#1 in G2!

TOBY KEITH

TWO SMASH HITS FROM THE GOLD ALBUM

how do you like me now?!

CMA NOMINATIONS FOR:
Single of the Year & Music Video of the Year

how do you like me now?!

we believe!
Darryl Worley
A Good Day to Run

The follow-up single to the debut hit "When You Need My Love"

Airplay NOW!

WE BELIEVE!
Bully Tactics

"I feel like the music industry is currently being unfairly bashed by the Internet industry." — AUTHOR AND ENTERPRENEUR PO HRONSON SPEAKING AT THE GAVIN.COM: MUSIC ON THE NET CONFERENCE IN SAN FRANCISCO LAST WEEK

Apocalypse Now

"The world is such a disaster; isn't it. I don't think I could save it." —NO DOUT'S GWEN STEFANI COMING CLEAN ON HER SHORTCOMINGS

Imagine

"I think he would be liberal, I think he would care. I think he would probably want to see me released." —DAVID CHAPMAN, THE MAN WHO KILLED JOHN LENNON, OFFERING UP AN INTERESTING THEORY WITH HIS FIRST PAROLE HEARING COMING UP NEXT WEEK

European Union Kept Busy With Mergers

The European Union is still pondering whether it should clear America Online's $135 billion takeover of Time Warner, a draft decision from the 15 EU states was due Wednesday at press time.

"The Commission will have to decide whether the undertakings are sufficient to deal with the problems. It hasn't yet come forward with a view," said a source close to the investigation.

The Commission has until October 24 to rule on the AOL-Time Warner merger and until October 18 to reach a decision on a separate Warner-EMI Music joint venture.

Meanwhile, Vivendi SA, Seagram Co., and Canal Plus SA have assured European regulators that they won't discriminate against competing music companies and cellular network operators who see the trio's possible $34 billion dollar merger as a serious antitrust threat.

Bartels Sr. VP At Arista

Steve Bartels has been named Senior Vice President, Arista Records, it was announced today by Antonio “LA” Reid, the label's president and CEO. In his new post, Bartels will oversee promotion and direct the day-to-day activities of the Top 40, R/AC (Adult Contemporary), Alternative, Dance, Rhythm & Crossover, and Video Promotion areas. He will also oversee and direct the Arista Special Markets Department, which is responsible for song licensing, direct marketing and cross-promotional corporate tie-ins. Bartels will be based in New York and will report directly to Arista Exec. VP Jerry Blair and to Exec. VP/GM Larry Mestel.

---

1999 World Music Sales Ranking—Top 10 Countries

(Retail value in $ millions U.S.)

1. USA 14,291.4
2. Japan 6,436.6
3. UK 2,908.9
4. Germany 2,832.5
5. France 1,983.4
6. Canada 863.6
7. Brazil 668.4
8. Australia 656.3
9. Spain 639.5
10. Mexico 626.0

Source: "The Recording Industry In Numbers, 2000"

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SPECIAL: COUNTRY

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TRIPLE A 45
Sarah Harmer Makes Subterranean Mainstream Pop
JAZZ/SMOOTH JAZZ & VOCALS 49
Monterey Jazz Festival 2000
One of the worst things you can ever do, when told something often enough by your friends, is believe them. I stumbled into that trap when I was a freshman in college in LA and dabbling as a disc jockey on the campus radio station. The guys in the dorm would constantly barrage me with comments like, “You’re really funny! You should try stand-up comedy.” And after several months of these suggestions I took them up on it.

I got up at Open Mic at a local comedy club. The next nine minutes are a blur. Kind of like being in a car wreck on acid. But one thing became abundantly clear: I wasn’t nearly as funny as my friends said I was. Or so thought the audience, who sat there blankly like anesthetized sheep.

I’ve seen that look many times since that night in 1980. Usually when addressing people in radio and using the word “vibe.” As in, “That station has a great vibe.” Or, “What’s the vibe for Halloween?” That glassy, Vulturum stare. I’m quite familiar with it.

My employer, a guy who has grudgingly signed my paycheck for the past eight years, is big on “vibe.” Jerry Clifton defines vibe as “Where attitude and emotion meet. The sum of all you do on and off the air. You don’t often hear a cookie-cutter, liner card-reading, remote-burdened radio station with a vibe. And you rarely hear a successful station of any format that lacks one.

Anyone can have a radio station. Simple. Get some CDs, hire a couple of DJs: viola! You’ve got a station. A vibe takes you beyond being just a radio station. You’re something that is pure emotion and attitude. It’s hard to describe.

One station that truly had an overwhelming vibe was the KMEI of the late 80s and early 90s. The music, the announcers, the imaging, everything was vibe. “The Bay Area” poured from your speakers.

And maybe that’s a true Vibe Test: if you removed the ID and direct references to your market, could your listeners tell where your station was from? Most stations are anonymous. They could be in Buffalo, Duluth, Charleston, or New Orleans. A station with a vibe would never be able to be dropped into another market because it would sound too market specific. "96 in Chicago is a terrific radio station. How would they do if their signal was blasted into Kansas City? They’d do all right, but their vibe is Pure Chicago. Which is a city with a massive vibe in and of itself. And the station reflects it a “t.”

Mike Marino has worked at vibrating stations like KGGI-Riverside and Wild 94.9-San Francisco. Now the program director at Mega 100-Chicago, Mike says, “It’s an emotional attachment your listener feels/has/receives from their listening experience. They can get it from a contest or an announcer but it should indefinitely come from the music mix. If you’re vibing with your audience you have “The Vibe”…you have connected with them and their daily routine, and tapped into all their emotions.”

Sometimes it’s an employee who sets the vibe of the station. In every market there are perhaps two people who dictate what is cool, hip, and trendy. A station with a vibe has at least one of those people on staff. Allan Dee, when he was at WPAG-Washington, was one of the three for that market. When he walked into a club…his place came to a jarring halt to acknowledge his presence. I’ve seen that twice in my career. Obviously ‘PGC built around that with music, imaging, and a community presence that rounded out their vibe. Remember: it’s the sum total of all that you do.

With a vibrating station, the first place you’ll feel it is in the halls. “If they have fun in the halls at work, they translate that to the listeners,” says Jack Daniels, program director at WEND-Charlotte. “This is ‘Slow Business!’ The station’s sound should be directly proportionate to the PD’s personality. Show me a PD with a great personality and I’ll show you a station with a great ‘stacionality.’ If you have an anal PD who hotlines every jock every break, you’re going to have a sound that reflects that,” he adds.

You don’t have to watch a million Mountain Dew and Gatorade TV ads to know that it’s all about attitude. Does your station have an attitude? Most don’t and are content to just be purveyors of music. Emotion? I’ve always said that if you can evoke emotion from your listeners and make them passionate about what you’re doing, you’ll win. Any emotional response is better than just the soundman/fulfilling way that the majority of listeners use radio.

Vibe is what sets the winners apart from the “also rans.” Vibe is everything that you, your staff, and your market is about. If you can capture that feeling and present it to your audience, then you, my friend, have the vibe.

Thank you! You’ve been a great audience. And please don’t forget to tip your waitress.

Paige Nienaber, who still suffers from flashbacks of his brief foray into the field of comedy, is VP/Fun ‘N Games for Clifton Radio and CPR. You can reach him at (651) 433-4554 or via email at NWCPROMO@embers.com.
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 Advantage™ 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.

WPPP Wins
Spring Ratings Series with Pinpoint Programming
Manager credits PD Advantage for rise in standings

From Associated United Press Syndicate

Staff at local station WPPP celebrated their Cinderella-story finish in the Spring Arbitron survey with a champagne toast at an all-staff meeting following the release of the Spring book. The station surprised many local radio watchers with a come-from-behind victory in the Spring ratings race, finishing with a 7.2% share and a 43,500 AQH.

The Spring results were all the more impressive given the decline the station endured in the Winter book and increased competition from crosstown rival WSSS. Program director Jamie Jackson attributes the win to the station's steady focus on giving listeners what they want: "Our whole on-staff staff has been focused like a laser beam on building this market's at-work station—which is essential to reach the upscale demo we've been targeting."

Interestingly, Jackson says the new PD Advantage™ (version 2.5) software service from Arbitron also played a big role in helping the station reach its target listeners. "Because of the Workplace Zip report in PD Advantage, I decided to move more of our remote broadcasts and billboard buys to the west side of town, where the report said most of our target listeners are working. This kind of surprised me, since conventional wisdom says you need the downtown zips to reach these guys...but why argue with success, you know?" added Jackson.

PD Advantage: When You Know More, You Program Better
MUSIC ON THE NET: FOocused & Targeted

“It was the most focused event of its kind I’ve ever attended.” That was the comment from one highly placed record exec (we promised not to use his name) that summarized the general consensus following the last session of last week’s “Gavin: Music On The Net” conference in San Francisco. Virtually everyone who attended came away with a new perspective, a clearer concept of where things are headed, and an even clearer notion that there’s a lot of evolution still ahead of us as we shift business models into an online world.

Crystal Ball Gazing
What with Napster, MP3s, Net radio et al., it’s the question on everyone’s lips: Where’s this all going? At an industry town hall meeting moderated by EMI’s Ted Cohen and including panelists Todd Tate (Angry Coffee), Scott Purcell (OnAir.com), Dick Wingate (Liquid Audio), Bill Bales (Flycode), and Andrew Nibley (Get Music), the postulations and friendly jostling got the conference off to a real kick-start.

“The radio stations are the ones who are really in danger here,” claimed Bales. Purcell begged to differ. “No, they’re adopting…joining the train and making it longer.” But business and technology models, and the melding of inter-industry relationships, remain problematic. Most agreed, however, that in the end the same old business truisms will prevail. Said Nibley: “Brand names with deep pockets will emerge as the winners.”

So…how do you make money with music on the Internet? Well, there’s the locker model, the subscription model, the advertising-based model… but which is best, and what will win out in post-Napster cyberspace? These were the questions discussed at the Executive Leadership Forum titled “Is The Model Changing?” moderated by MuMu CEO John Adams. Several panelists, including Launch Media CEO David Goldberg said that, since the advent of MP3 and file-sharing technology, consumers on the Internet will demand that music be free, or be able to access it so that it “feels like it’s free.”

“Our advertising-based business model has always been that users get the music for free,” Goldberg said. “Three or four years from now, we won’t think about Napster, but we will be getting music for free, in part, because of it.”

Emusic CEO Gene Hoffman was more certain that copyright enforcement would allow Internet music companies to have success charging consumers directly for tunes. “I always hear that the law can’t keep up with technology—wrong!” he proclaimed. “Copyright was invented because of technology.” Hoffman suggested the implementation of “speeding tickets” for file-sharers as a model for enforcement.

Til Death Do Us Part?
Competition between radio and the new, emerging media is coming to a head, observed RAIN President Kurt Hanson, panel member of the “Radio vs. New Media: A Fight To The Finish?” session. Not all of his cohorts agreed, however, as Clear Channel’s John Martin observed, “It’s not one or the other. Many of the media choices are very viable. There’s just going to be more of them.” And, as Outside Media’s Stewart Zalon commented, “Radio obviously works… it’s the model that we’re following. The only reason that not many people are listening to radio on the Internet is because most of the stations out there suck.”

Playing In The Majors
Arguably the most enthralling panel discussion of the two-day Music On The Net conference took place first thing on Friday morning (with a few Wammy Awards hangovers in evidence). The session titled “Major League Strategy: The Content Guns Speaks” was no hyperbole. Record industry big guns Kevin Conroy (BMG), Larry Kenswil (Universal Music Group), and Jay Samit (EMI) waxed philosophical on the issues—monetary and otherwise—that the labels face in the new digital music age. It might surprise some to hear that the smell of fear was not in the air. “All of the core competencies of record companies continue to be a strength as we go into these new technologies,” said Conroy. But as EMI’s Samit noted about Napster, “The bottom line is that each artist only has one career. And when a Napster comes along it can kill the career of a new act.”

“Can You Break Music On the Net?”
The Internet is getting a lot of respect and attention from traditional media, but players from the major labels on the panel: “Can You Break Music On the Net?” tended to agree that new media alone fail to give artists the gross impressions they need to break. “The goal is to create an offline presence from online means,” said Virgin’s Tj Brasseil: “We wanted to take Ben Harper to the next level, so we put up exclusive live MP3s with retail websites. People did pay for the downloads, but even though we didn’t end up making money on it, we got good press—a half-page in Time—so it was a winner.” Columbia’s Brian Cullinan said that his department is offering radio station websites “killer promotions” in hopes of securing terrestrial airplay for his artists.

Finding New Artists On the Net
Although panelists sounded around from topic to topic, including the wildly successful viral marketing of DreamWorks’ Papa Roach and the Britney/Backstreet phenomenon, one act that kept resurfacing was Fisher, the L.A.-based duo signed by panelist Mark Nathan’s company, Farmclub.com, because of the million-plus downloads the band received on MP3.com as a self-promoted indie. Although, in this most glaring of examples, the Internet became a fantastic A&R filter, Nathan also bemoaned, “I think that the percentage of C-30 tapes I used to get in envelopes that were not worth listening to—it’s the same now with the MP3s.”

For details on the session “Radio: Competing On the Net,” please see this week’s Top 40 column on page 8.
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PROGRAMMING DEPT

- Former KDMX-Dallas PD Randy James is named Dir./Operations & Programming for Blue Chip-Dayton, overseeing WGTC, WING-AM/FM, and WKSW. He replaces Michael Luczak, back home in Cleveland programming WZJL.
- WFKS (Kiss 107)-Cincinnati APD/MD Jeff Murray transfers to the PD chair at new Clear Channel Rhythmic outlet WLDA (Wild 96-7)-Atlanta. Kiss PD Rob Phillips needs a replacement.
- WJFX-Ft. Myers PD Jason Kidd is upped to PD. Down the hall, midday jock Kevin Gregg exits, replaced by Marty “The One-Man Party” (may not be actual birth name).
- Clear Channel Top 40 WKXJ (Xtreme Radio @ 104.3)-Cincinnati PD Jason Kidd leaves the show with a final act of “Radio: Competing On The Net.” Moderated by KZQZ (95.7)-San Francisco PD Casey Keating, the major topic of discussion revolved around traditional terrestrial radio and what can done to ensure its shelf space on and against the Internet.
- The underlying consensus, even voiced by several in the crowd: Radio guys make good Internet broadcasters, but, conversely, Internet guys don’t seem to “get” radio. StreamAudio.com’s Case, echoed that prevailing sentiment when he said, “The Internet people are not good programmers. All the talent is on our side—the Internet people salivate.” KROI.com overlord (and Wanny Award winner) Gene Sandbloom commented that any major threat was “a ways off.” Programming legend Steve Rivers of San Francisco-based RadioCentral countered. “There are too many people working on the Internet, eventually they will get it right.” When they do, terrestrial radio isn’t going to go away, it’s just going to get more competitive.”

To those dichotomous radio geeks in attendance at Gavin.com: Music On The Net, all of Day One and half of Day Two were spent immersed in soaking up an entire new language sponsored by a sea of new faces that have, until now, inhabited the Internet space.

Finally, at 2:30 p.m. on Friday, some familiar faces emerged: Steve Rivers, Bob Case, Gene Sandbloom, Tracy Johnson, and Dan Halyburton for the session, “Radio: Competing On The Net.” Moderated by KZQZ (95.7)-San Francisco PD Casey Keating, the major topic of discussion revolved around traditional terrestrial radio and what can be done to ensure its shelf space on and against the Internet.

The underlying consensus, even voiced by several in the crowd: Radio guys make good Internet broadcasters, but, conversely, Internet guys don’t seem to “get” radio. StreamAudio.com’s Case, echoed that prevailing sentiment when he said, “The Internet people are not good programmers. All the talent is on our side—the Internet people salivate.” KROI.com overlord (and Wanny Award winner) Gene Sandbloom commented that any major threat was “a ways off.” Programming legend Steve Rivers of San Francisco-based RadioCentral countered. “There are too many people working on the Internet, eventually they will get it right.” When they do, terrestrial radio isn’t going to go away, it’s just going to get more competitive.”

Ways to improve radio station websites was another subject tackled during the session. “Radio people have to embrace the Internet—stop using it just as a value-added trade promotion—it’s a terrible waste of exalted stations. When Keating, poster boy for programmers everywhere, asked the panel how a website should be properly used without cannibalizing the primary product, Johnson remarked, “We look at our website as an extension of our station’s personality, and as an arm of our marketing department, used creatively to enhance our listeners’ experience. Think of using your website the same way you would a billboard campaign or a TV spot. Said Rivers, “How about alternative channels? Things you can’t do on terrestrial? It only helps the brand.”

Another audience member asked the panel, hypothetically, if they were to start their collective Web initiatives today, to name three key mistakes we could avoid: 1) Don’t use your site purely as an added-value vehicle. 2) Don’t simply duplicate your terrestrial programming, create some fresh content. Susquehanna VP/Group Operations Dan Halyburton jumped in on that note, “Radio’s running too many commercials to just duplicate its programming online...and you know we’re not getting top dollar for those ads,” he said. “It’s still not natural for the listening experience to be had in front of a computer.”

When former KRBE-Houston PD John Peake, now PD of Paris-based NRJ Radio, remarked from the audience that Susquehanna’s KRBE still only runs ten units per hour, Rivers turned to Halyburton and quipped, “Dan, you’re my new hero.”

The third goal, according to the panel, would be to have some fun, for God’s sake. “We ought to be doing some crazy-ass stuff,” said Halyburton. “We can create new characters, doing things we can’t on the air. Even with the really good sites. I still have no sense of there being an actual person behind it. I don’t think we’re having enough fun.” The bottom line, according to Case, “Don’t put up a website if you can’t maintain it. If you can’t, it’s just like a failed TV campaign...we’re in the radio business, not the Internet business.”

Gavin.com: Where Terrestrial and Internet Radio Meet

BY TODD SPENCER AND KEVIN CARTER

In the opening session, Todd Spencer and Kevin Carter noted that radio is still king of the radio business. This year alone, it’s been a landmark year for specialty radio, with the launch of the new Clear Channel Classic Rock format, and the continued success of satellite radio. With the growth of the Internet, radio has had to adapt and find new ways to reach its audience. One way is through its websites. But radio has a long way to go before it can truly compete with the Internet.

Spencer and Carter posed the question: “What does the future hold for radio? Will it be a hybrid between terrestrial and Internet radio?” They noted that radio has been slow to catch on to the Internet, but that’s changing. The Internet is providing a new platform for radio to reach its audience.

The panelists discussed the current state of the radio industry and the challenges it faces. They highlighted the importance of having a strong online presence for a radio station. They noted that radio stations need to be on the Internet to reach their audience and to stay competitive.

Gavin.com has been a leader in the online radio industry, and has been providing a platform for radio stations to reach their audience online. Gavin.com has been providing a platform for radio stations to reach their audience online. Gavin.com has been providing a platform for radio stations to reach their audience online. Gavin.com has been providing a platform for radio stations to reach their audience online. Gavin.com has been providing a platform for radio stations to reach their audience online. Gavin.com has been providing a platform for radio stations to reach their audience online.

Spencer and Carter noted that radio stations need to be creative in their online presence. They need to offer content that is unique and engaging. They need to offer content that is unique and engaging. They need to offer content that is unique and engaging. They need to offer content that is unique and engaging. They need to offer content that is unique and engaging.

The panelists also discussed the importance of having a strong mobile presence. They noted that more and more people are accessing the Internet through their mobile devices. They said that radio stations need to be sure that their websites are optimized for mobile devices.

Spencer and Carter ended the session by noting that radio stations need to be creative in their use of the Internet. They need to be creative in their use of the Internet. They need to be creative in their use of the Internet. They need to be creative in their use of the Internet. They need to be creative in their use of the Internet.
**GavinRhythmCrossover**

### Rhythm CROSSOVER

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<th>SPINS</th>
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<td>2. MYA - Case of the Ex (Interscope) 2125</td>
<td>2085</td>
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<td>3. PINK - Most Girls (LaFace/Arista) 1951</td>
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<td>5. RUFF ENDZ - No More (Epic) 1683</td>
<td>1663</td>
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<td>6. KANDI - Don't Think I'm Not (Columbia/CRG) 1585</td>
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<td>7. JA RULE - Between Us &amp; You (Def./Interscope) 1548</td>
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Another huge week for the #1 HyperActive record on the chart, 75 spins @ KMLE-SF, up 41-72 at KUUD, up 50-71 spins @ WJMH-Greensboro.

### R/Chartbound

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<td>RICKY MARTIN - She Bangs (Columbia/CRG) 214</td>
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<td>JOY ENRIQUEZ - Tell Me How You Feel (Face/Anista) 214</td>
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<td>DR. DRE - Explosive (Aftermath/Interscope) 168</td>
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<td>ENRIQUE IGLESIAS - Sad Eyes (Interscope) 154</td>
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**Snap Shots**

**Late-Breaking News:**
Former WWZZ (Z104) - Washington PD Dale O'Brien finally finds a gig where his big ol' Virginia accent won't stand out—the vacant PD slot at Cox Top 40 WBTS (95.5 The Beach-Atlanta). The job has been open since Mike Abrams exited several months ago. The station will continue to be consulted by Michael Newman of Steve Smith Radio & Ratings, as well as Bill Tanner.

### Success Stories:
"Keep an eye on Melanie C’s ‘I Turn To You,’ big phones and the #1 club record in NY."
- Geronimo, MD, WKUT-New York

"Samantha Mumba, hands down, is a smash—we’re selling now, we’re seeing more logs being thrown down."
- Jeff Kapugi, PD, KSLZ-St. Louis

"I’ll tell you what’s huge: we’re getting Top 10 phones on Barry Williams’ ‘The Real Greg Brady.’"
- Scott Sanders, PD, WZPL-Indianapolis

"Next Episode' by Dr. Dre is large, and Ruff Endz is Top 10 phones and testing."
- Don London, Dir./Prog., WNVZ-Norfolk

### Passion Pit:
"It Wasn’t Me’ by Shaggy is still #1 phones after seven weeks. It’s also #1 callout and the #1 selling album in Hawaii—it’s humongous. It’ll be one of the biggest records of the year, ranking right up there with ‘Bye Bye Bye.’"
- Jamie Hyatt, PD, KXXM-Honolulu

**Who Wants To Be An Estrogen-Laden Millionaire?** ABC's Live With Regis is opening up that famous co-hostess chair next to the 'Women of Radio.' Submit a two-minute audio or videotape from your show, plus a one-page letter explaining why you’d make a great co-host for a day. (Even if you never hear another word, it’s a great morning show bit) Mail to: Live’s Women of Radio Co-host Week, Ansonia Station, POB 230309, NY, NY, 10022-0309. The deadline is Monday, October 9, and you must be able to appear on Live With Regis during the week of October 23.

**Email Comments to Kevin@Gavin.com or Call (661) 263-6688**

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**www.americanradiohistory.com**
### GavinTOP40

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It's now easy to conjure up the mental image of this Creed single as a giant snowplow, pushing anything out of its path as it continues to clear the road to #1.

### G2Top40

1. JANET JACKSON - Doesn't Really Matter (Def Soul/DJMJ) | 3276 | -582 | 78 |
2. P!NK - Most Girls (LaFace/Arista) | 2964 | +193 | 80 |
3. VERTICAL HORIZON - You're A God (RCA) | 2914 | +111 | 64 |
4. DESTINY'S CHILD - Jumpin' Jumpin' (Columbia/CRS) | 2904 | -375 | 66 |
5. B.O.Y. - It's My Life (Island/DJMJ) | 2886 | -61 | 81 |

### Soul Decision

- Fantasize (RCA)

### Nice

Nice nine-point chart jump signifies that a lot of programmers are playing the living daylight out of this thing, and the listeners don't seem to mind very much.

### G2Top40CHARTBOUND

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<td>ROBBIE WILLIAMS - Rock DJ (Capitol)</td>
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<td>MATCHBOX TWENTY - If You're Gone (Lava/Atlantic)</td>
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<td>MYA - Case Of The Ex (Interscope)</td>
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<td>DREAM - He Loves U Not (Arista)</td>
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<td>RED HOT CHILI PEPPERS - Californication (Warner Bros)</td>
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**Gavin** September 29, 2000 • 11
Phife Dawg
Flawless (Superrappin)

"You liked him when he was with Tribe, and if you ask me, out of the three of them, his sound is the closest to what Tribe was all about. Stop hatin'.

—Mr. Vince, WVKR-Poughkeepsie, N.Y.

Planet Asia
The Last Stand (Bat/Landspeed)

"One of the hottest EPs on the shell!! If you're not a big Asia fan already, you will be by the time you finish listening to this one. Freshness for sure."

—Dayana Alayon, KCSU-Fort Collins

Jedi Mind Tricks
Violent By Design (Superegular/Landspeed)

"May the force be with you. This album is sick! I can't get enough of it. Everytime one of the songs come on, it makes me bring out my fuzzy slippers."

—ID, KTOB-Rhonert Park, Calif.

Kronon
The Best Form (Sol music Works/ABB)

As Chace Infinite who's also featured on this wax would say, "it's the return." This time of Cali's finest MC by the name of Kronon. Been a minute for this L.A. vet, but teaming up with ABB for an extremely strong single, Kronon shines over blaze beats with serious flows and ill delivery. You've got three cuts to choose from, all with solid production and content. Heavy hitters on the street include "The Best Form" and "James Worthee," both produced by DJ Khali, as is "God Spawn," featuring Chace of Self Scientific. Don't let this one sell out before you realize it's gone.

Que. D
Quite Delicious (Royal Flyness)

Cutta Detroit you got my man Que. D, down with Slum Village and Phat Kat (Ronnie Cash). A strong single lampin' at your local retail spot. The wax features three cuts, all produced by Jay Dee of Slum Village. Of the three, my choice is the second cut, "Rock Box," featuring Que. on some usual MC affair talkin' bout his name, his steez, and what his lyrics and presence will do for ya. He's not the most potent MC, but he's pleasing to the ear. Production is nice as Jay Dee flips the beat of what sounds like "Fakin' Jac" from N.I. & Pete Rock. Definitely nice, but give it a listen before you splurge.

Unsung Heroes
What Would You Do? (75 Ark)

Y'all remember the Unsung Heroes, right? And with good reason. Back with J-Live, Mr. Complex, L-Fudge, Siah, and Yeshua Dq Poed, this record will leave you spinin' like a Technics. First up is "What Would You Do?" feat. Live, Complex, and Fudge. This cut is strictly banging and will go lovely in all mix-sets. On the flip you got Siah with "Work It Out." Another hot cut to flip from deck to deck. Last we find Siah and Yeshua on the "Transatlantic Remix." All I can say is, be blessed if you copped this one promotionally. It's a fatty that you should go out and support if you didn't receive it. Nuff said.

Dilated Peoples
No Retreat Remix (ABB/Capitol)

Leave it to ABB to bless the wheels with nothin' less than hot wax. Kutmaster Kurt drops the phatty on ya' with his dope remix of "No Retreat." You can't miss this 12" at the store, the ill cover features Ir. Ev. and Babu with a maze interwoven in their shadow. Beni B. says the maze can actually be done, but I wouldn't recommend trying it on your cover. The second cut features Evidence behind the boards and holds its weight, but my choice is "The Last Line Of Defense" with Alchemist on the production. Easily the winner on this wax, but to each his own. Cop this 12".

All I have to say is, this pic is tight. Just as tight as Chop Shop (KYLD) DJs E-Rock (left) and Scotty Fox (right). And no, Scotty, this time you don't look fat!
Jeffrey's Top 10 for KVCU—Boulder

1. Bad Seed "For The Kids" (J-Cap)
2. Slum Village "Climax"
3. Eddie H & DL "Misuse"
4. Tak & A Zone "Let It Bump"
5. Royce 5'9" "Boom"
6. Masterminds "Joants 2000"
7. Masta Ace & Bald Head Slick "Conflict"
8. Big L "Hold It Down"
9. Sticky Fingaz "Get It Up"
10. CNN "Phone Time"
WVAZ's Maxx Myrick: Get To Know Me!

Who gives you the greatest inspiration?

My children, my friends, and her.

What are your immediate goals for the station?

To regain a 6.0 share in the 25-54 demo.

What's been your greatest accomplishment?

Well, in radio, hitting number one in Chicago and maintaining the number one or two position under heavy fire for the past seven years. My greatest personal accomplishment is the fact that my children love me.

Along the way, if you could have done something differently, what would it have been?

I would have learned to be a better politician. In this business you have to play politics and I don't do that very well. Also, I would never have gotten married.

Tell us about your staff.

The Dream Team: Jamilah Muhammad and Rosa. On air: Tom Joyner, Emilee McKendall, the Monds Squad (John, Bonnie, & George) Mel Devonne, Andree Stilts, Herb Kent, Wali Muhammad, Jim Ruggs, Stacy, Cliff, Sandra Robinson, Raqui, Scott, John Keith, and Tim Wright. My staff has two nationally syndicated personalities and two Radio Hall of Fame members. We are number one from 6-10 a.m., number one from 10 a.m.-3 p.m., number two from 3-7 p.m., number two from 7 p.m.-midnight, and number one on weekends.

Not Bad. What promotions are you currently doing?

The "2K 2 Million Dollar Giveaway" where listeners have a chance to win $5K a day and $10K on Thursday. They then qualify to win $25K, and one lucky person will win $2 million! Pretty cool, huh?

What song or artist are you in love with right now?

I love the Jill Scott CD Who Is Jill Scott? Words & Sounds, Vol. 1

ARTIST PROFILE Jill Scott

Album: Who Is Jill Scott?: Words & Sounds, Vol. 1

Label: Hidden Beach

The recently formed Hidden Beach Recordings label marks its debut with the album Who Is Jill Scott? which is also the debut for the eloquent sister herself. Jill Scott began her performing career reciting street poetry and spoken word. Her literary skills give the north Philly native's music the power to call attention to the everyday life right before us. Her music career began when her performances caught the attention of Ahmir Khalib Thompson (Questlove), drummer for Philly's the Roots, who extended an invitation for Jill to join them in the studio. The result was the co-composition of "You Got Me," a Top 40 hit and winner of Best Rap Grammy for the Roots and Erykah Badu in 1999.

Jill next appeared on The Roots Come Alive album which included a live version of her performing her own lyrics. Her way with words paved the way for collaborations with Eric Benet, Will Smith, Common, Mos Def and others. Jill was also featured on such soundtracks as Wild Wild West, The Wood, and In The Big Easy. Having already been a classically trained vocalist, Jill then toured Canada in a production of the Broadway musical "Rent."

Jill's more often than not mid-tempo songs are richly entertaining, and her soothing vocals fluently blend soulful croons. One instant reaction from the listener is the sense of relation to emotional detail. Her neo-soul sound combines songs with rooted poetry and a classic jazz sound. She is also making an influential mark within the hip-hop culture in a solo battle against stereotypically overproduced vocals. This lady likes to keep it real and is considered to be a throwback to the days of real music. Who is Jill Scott? is a story in full-depth description about love and relationships and their many turns.

On "Exclusively," Jill tells of her thoughts during an encounter with her boyfriend's ex in a supermarket. "Getting In The Way" articulates tastefully powerful warnings to either the previously encountered ex or others to stay away. "I Think It's Better" describes a separation from one outgrown relationship to the celebration of a new one. Each of the tracks on this album passes completely within its own story. Heads up for unusually placed bonus and hidden tracks. After track 17, "Show Me," there are 26 four-second blank tracks, followed by a 44th track, "Try." Spaciously placed after the song ends is another hidden selection, an additional version of "Love Rain" that features an uncredited rapper.

Responding to the question in the album's title requires much more than a simple answer, but is one worthy of repeated inquiry.

—Tina Salazar
Gavin

Urban

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KODA – Dallas (57), WEPN – Huntsville (48), WTLK – Indianapolis (43), WQJ – Detroit (41), WMJ – Orlando (41), WUSL – Philadelphia (40).

CHANGING FACES - That Other Woman (Atlantic)

YOLANDA ADAMS – Open My Heart (Elektra/EG)

COMMON – The Light (MCA)

Wyclef Jean – 911 (Columbia/CRG)

CAR. THOMAS – Summer Rain (Bad Boy/Artista)

SHYNE – Bad Boy Artist (Bad Boy/Artista)

MYA – Best Of Me (Motown)

JAY-Z – Hey Papi (Roc-A-Fella/IDJMG)

BETTY WYNE – I Told You (Def/Columbia/CRG)

MUSIQ – Jumpin, Jumpin (Columbia/CRG)

SNOOP/C-MURDER/MAGIC – Down My N****s (MCA)

METHRONE – Your Body (Claytown/Capitol)

HyperACTIVE

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R. KELLY – I Wish (Motown)

MUSIQ – Just Friends (Def Soul/IDJMG)

PROFYLE – Lil (Motown)

JA RULE – Between Me & You (Def Jam/Irascible)

DESTINY’S CHILD – Independent Women (Columbia/CRG)

LIL KIM – How Many Licks (Atlantic)

AVANT – My First Love (MCA)

Wyclef Jean – 9111 (Columbia/CRG)

CHANGING FACES – That Other Woman (Atlantic)

CHANTE MOORE – Straight Up (Silas/MCA)

NEXT – Beauty Queen (Artista)

BEENIE MAN – Girls Dem Sugar (Virgin)

JAY-Z – Hey Papi (Roc-A-Fella/IDJMG)

NELLY – E.I. (Universal)

WHITNEY HOUSTON – Fine (Artista)

CAMPION – Why Wee the World To You (Epic)

NEXT Beauty Queen (Artista)

LIL KIM – How Many Licks (Atlantic)

FIELD MOB Project Dreams (MCA)

SCARFACE – It Ain’t (Part II) (Rap-A-Lot/Priority)

MONIFAH – Can Tell (Universal)

TELA – (Rap-A-Lot/Priority)

DONELL JONES – The Luv (LaFace/Artista)

SPARKLE – It’s a Fact (Motown)

2 PAC – Thug Nature (Death Row)

GURU’S JAZZMATAZZ VOL. III – Keep Your Wrongs (Virgin)

KEITH SWEAT – I’ll Trade a Million Bucks (Elektra/EGG)

CHARLIE WILSON – Without You (Majorty)

OUTKAST – BOB (LaFace/Artista)

SLIM CUTTA CALHOUN – It’s Okay (Elektra/EGG)

STEPHEN SIMMONDS – I Can’t Do That (Priority)

UrbanCHARTBOUND

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TREND SERVICES AVAILABLE UNTIL 1ST DIVISION DUCTED AND SUPPLIED

NEXT Beauty Queen (Artista)

LIL KIM – How Many Licks (Atlantic)

FIELD MOB Project Dreams (MCA)

SCARFACE – It Ain’t (Part II) (Rap-A-Lot/Priority)

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STEPHEN SIMMONDS – I Can’t Do That (Priority)

All 54-7 Chart Research is conducted and supplied by Mediabase Research, a division of Premiere Radio Networks, Inc. All Non-MediaBases Charts are compiled by Gavin. The G2 designation refers to "Gavin Secondary Charts," compiled from prohibited airplay data submitted by select non-monitored stations.
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The Industry Standard for Internet Music Promotion

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Julie Stoeckel, Music Director, Alice FM/San Francisco

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Steve McKeever, President of Hidden Beach Recordings

“MusicTabs makes it a great time to be in radio”
Helen Little, Operations Manager, WUSL-FM/Philadelphia

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Tony Fields, VP Broadcast Operations, Blue Chip Broadcasting

“MusicTabs will cut down on lost time due to product disarray”
Rick Nuhn, Sr. Nat’l Director of Promotions, Warner Brothers

See MusicTabs for yourself! Join us at our Wammy Award Cocktail Party kicking off the Gavin.com conference at the Palace of Fine Arts/San Francisco, on Sep. 21st at 6P. Stop by our booth at the NAB Radio Show for details!
Fun in the Sun at Alice@97.3’s Now & Zen

BY ANNETTE M. LAI
ac@hotac.com

You couldn’t have asked for a more perfect day than last Sunday in San Francisco, a town not known for its great weather. Alice@97.3 (KLCI) San Francisco held its annual Now & Zen fest in Golden Gate Park where 14,000 listeners soaked in the warm sun, hopped aboard with vendor sponsors (WebEx, Volkswagen, Janhu Juice, Multi.com, Tower Records... and took in music from Dogstar, Travis, Tonic, the Go-Go’s, and Beck.

PD Louis Kaplan tells GA, “It was a great day and the best part for me... there was absolutely no backstage drama. Everything went really smooth.”

Highlights for Kaplan? “I enjoyed watching Beck slide along the backstage area in full view of the audience and seeing the crowd in the area slowly realize who they were looking at... it was pretty comical. Another cool highlight was having Billie Joe Armstrong of Green Day jump on stage with the Go-Go’s and sing the bridge to ‘Our Lips Are Sealed.’” Onstage, all the bands really sounded great.” APD/MD Julie Nakahara adds, “Backstage, it was a love fest among all the musicians. They all showed mutual respect and support for each other... it was great.”

As far as logistics are concerned, Kaplan says, “While we still encounter new problems every year, the planning is a little easier because we are better able to anticipate problems. We’re starting to get pretty good at it. As for our good luck with the weather, although I’d like to take the credit for having an ‘in’ with some very important folk, I chalk it up to clean living and living in one of the greatest cities in the world.” Then he laughs, “OK, maybe it’s just The City.”

Alice@97.3 PD Louis Kaplan sure looks like he’s enjoying the day. He’s seen here with Now & Zen headliner, DGC/Interscope star Beck.

Universal recording group Tonic in action at Now & Zen.

A Now & Zen Group Hug (sort of): Standing (l-r): Lyle from Beck’s band, Dogstar’s Brett & Rob, the Go-Go’s Jane & Charlotte, Beck & his bass player, Tonic’s Dan & Jeremy. Kneeling (l-r): Dogstar’s Reenu Reeves, Tonic’s Jeff, Alice@97.3 APD/MD Julie Nakahara, and Tonic’s Emerson.

ARTIST PROFILE

Everclear

Label: Capitol
Contact: Vice President, Adult Promotion
Mark Rizzo (212) 293-3053

Current single: “Wonderful”
Album: Songs From An American Movie, Vol. One: Learning How To Smile

Everclear has already achieved enough success that any band could hope for, but their new pop-heavy single, “Wonderful,” off their fourth release, Songs From An American Movie, Vol. One: Learning How To Smile, is demonstrating that their creativity isn’t even close to losing steam.

Growing up in Santa Monica, California in the 1970s, frontman Art Alexakis faced hard times early on: addiction, divorce, and poverty. Finding solace in music, he started the band Dogstar in San Francisco, which disintegrated, and moved to Portland, Oregon. Hoping to start anew, Alexakis sought bandmates in Seattle’s paper, The Rocket, hooking him up with bassist Craig Montoya and drummer Scott Cutlip.

Naming themselves after a potent and in many states, illegal brand of liquor, Everclear released its first album, World of Noise in 1993 on the local Tim/Kerr Records, which generated a significant buzz. After signing with Capitol, the band replaced Scott Cutlip with local Greg Ekland. Two years later, Everclear hit mainstream success with their second release, Sparkle and Fade, earning them rotation on MTV with the hit “Santa Monica.” Their third album, So Much For The Afterglow, was an even bigger success, selling more than 2 million copies, and included the hits “Father of Mine” and “I Will Buy You a New Life.” Despite the band’s success, Alexakis began work on two solo albums but quickly dropped the idea when he invited Montoya and Ekland to play on a couple tracks, realizing the songs were indeed Everclear material.

Learning How To Smile, the first of two CDs to be released by Everclear this year, is pop radio’s dream album, with songs like “All Radio” reflecting Alexakis’ deep appreciation of the popular ‘70s format. Everclear promises that their second album, Vol. Two: Good Time For A Bad Attitude, will show off their rocking, guitar-oriented roots, and is slated for release this fall.

Kathleen Richards

Impact DATES
(subject to change)

OCTOBER 2 & 3
Backstreet Boys “Shape of My Heart” (Jive), Hot & Mainstream
Lara Fabian “Love by Grace” (Columbia/CRG), Mainstream
Kathie Lee “Love Never Fails” (Universal), Hot & Mainstream
Leigh Nash of Sixpence None the Richer “Need to Be Next To You” (Arista/The Engine/Miramax Records)
Palolo “Sonny” (Columbia/CRG), Modern
SoulDecision “Faded” (MCA), Hot/Modern

OCTOBER 9 & 10
Cavier “Teenage Speech” (Colcord/VIMM) Hot
Tracy Dawn “(You Deserve) To Be Loved” (Warner Bros.), Hot/Modern & Mainstream
Janis Ian “On the Other Side” (Windham Hill), Mainstream
Sade “By Your Side” (Epic), Top 40 & Rhythm, Hot/Modern & Mainstream
They Might Be Giants “Boss of Me (Theme to Malcolm in the Middle)” (Restless), Modern
Unamerican “Tonight’s the Night” (Universal), Hot/Modern
Lee Ann Womack “I Hope You Dance” (MCA Nashville/Universal), Hot & Mainstream

All photos by Jeff Blakenberg
I'M LIKE A BIRD
NELLY FURTADO

MOST ADDED AT TOP 40 & HOT A/C

KLLC/SAN FRANCISCO
KZZO/SACRAMENTO
WNTQ/SYRACUSE
WJBO/PORTLAND
AND MANY MORE...

WXPT/MINNEAPOLIS
CKEY/BUFFALO
WXLK/ROANOKE
KZMG/BOISE

KRSK/PORTLAND
WRHT/GRENVILLE
WXYK/BILOXI
WERZ/PORTSMOUTH

Produced by Gerald Eaton and Brian West for Track and Field Productions and Nelly Furtado.Chris Smith Management, Inc.
www.nellyfurtado.com - www.dreamworksrecords.com

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www.americanradiohistory.com
### A/C CHARTBOUND

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### G2 Spin Crease

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**Reporting Deadlines for G2 (Gavin Secondary) Hot A/C and Mainstream A/C Stations Stay the Same.**

**Hot A/C:** Please report by 5 P.M. (PDT) on Mondays.

**Mainstream A/C:** Please report by 2 P.M. (PDT) on Tuesdays.

You may call in (415) 495-1990 or fax (415) 495-2580 your report. Thank you very much.
THE GOLDEN BOY
Young, Handsome, Olympic Gold Medalist
WBC Champion Father, Philanthropist
Role Model and now...
Professional Recording Artist.

Oscar
De La HOYA

RUN TO ME
the first single and video
from the self-titled album

Produced by award-winning Rudy Perez

www.americanradiohistory.com
GavinHotAC

G2 HotAC

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<td>Ricky Martin</td>
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<td>Barenaked Ladies</td>
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G2 Station Profile

KRUZ-Santa Barbara

Owner: Cumulus Broadcasting
Frequency: 103.3 FM
Slogan: "More Music...Better Variety"
Address: 800 Kilmarongo Drive, Suite D, Santa Barbara, CA 93109
Phone: (805) 966-1381
GM: Sandy Lipowski
PD: Jim Rondeau
MD: Holly Paulson
On-air lineup:
6-10 a.m. - Rick & Courtney
10 a.m.-3 p.m. - Jim Rondeau
3 p.m.-7 p.m. - Holly Paulson
7 p.m.-midnight - Lenor Bend
Current major on-air promotion: KRUZ 103 "Paycheck Payoff". Listeners win daily prizes and qualify for a grand prize trip to the "Paycheck Payoff" party on Chicago's "Magnificent Mile" where they're eligible to win their salary for 20 years—up to $1 million. Each morning at 7:10, the morning show announces an "At Work Bonus Hour" when someone is guaranteed to instantly win the daily bonus prize, which could include Hawaiian vacations.
Core artists: Sarah McLachlan, Matchbox Twenty, Sting, Don Henley, and Natalie Merchant.

Sample Music Hour:
5 p.m., Wednesday, September 20
Goo Goo Dolls "Broadway"
Mike + the Mechanics "The Living Years"
Natalie Imbruglia "Tom"
Huey Lewis & News "If This Is It"
Don Henley "Taking You Home"
Cure "Just Like Heaven"
Sixpence None the Richer "Kiss Me"
Paul McCartney "Maybe I'm Amazed"
Spin Doctors "Two Princes"
Natalie Merchant "Kind and Generous"
Genesis "That's All"
Counting Crows "Round Here"

Gavin: What makes KRUZ unique?
Jim Rondeau: "KRUZ is known as the "biggest station in the nation" for its incredible signal coverage. With 105,000 watts, engineers have concluded it's the biggest station in America. In addition to Santa Barbara, KRUZ completely covers the San Luis Obispo/Ontario/Ventura markets and parts of several others including Los Angeles and San Diego. It's a challenge catering to the somewhat eclectic tastes of our home market while maximizing KRUZ's competitiveness outside of it. And the huge geographical coverage puts extra demands on us to stay connected and promtionaly active within communities that our competitors may dismiss."

How did KRUZ get to where it is now?
"KRUZ was an easy listening/soft AC station in the early 1990s until it was purchased by Pacific Coast Communications in 1996 and re-launched as a personality-driven Hot A/C, headed by Paullette and Howard Grifaman. As an independently owned and programmed station, KRUZ returned to being a community, classic oldies market for San Luis Obispo/Ontario/Ventura adults."

How does your station fit into the hot A/C format?
"After evaluating the changing landscape of the market, KRUZ has evolved over the past several months from a current/recurrent-based presentation to fewer currents and more gold from the '70s and '80s. By doing so, we expect to be the commen 25-54 station in the market. Personalities are encouraged to relate to and reflect on what's happening in the community. Our promotions are big and exciting. KRUZ is committed to being the contemporary music station of choice for Santa Barbara and Ventura Adults."

What are some of your biggest challenges as PD?
"It's a challenge to assemble a staff that is 100 percent committed to creating a quality product. That's particularly true in a resort city like Santa Barbara, where there are endless sources of recreation and other distractions. The former owners of KRUZ, Paullette and Howard Grifaman, set a major-market standard for the station based on their previous experiences, which include KMEI-San Francisco. My background in L.A. and elsewhere allowed me to keep expectations for the station high and encourage the staff to be uncompromising."

How do you deal with these obstacles?
"Maintaining a clear vision of who the audience is and how the station can best serve them is essential. Everyone, including sales, labels, talent, consultants, and corporate bring with them somewhat differing agendas. The PD has to be an advocate for the product. That means knowing when to compromise and being firm when you can't."

—Kathleen Richards

Music Research Editor: Kathleen Richards
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That Good Ol’ Picture Page Standby

I remember talking with WHFS PD Robert Benjamin when I first started at GAVIN nearly two years ago, discussing some of the difficulties of the transition from radio to "journalism" (that’s a laugh!). “Well, there’s always the picture page,” Robert said. I don’t know why (yeah, right), but that’s always stuck in my head. And since I’m on vacation this week, I’m taking Robert up on his suggestion. I’ve emptied out the photos that have been building up in my files, and found some of the “Best of Summer 2000.”

1) Fore. What would the summer of 2000 be without at least one golf photo (before I gave up the game because I sucked so bad.) Here’s a pleasant memory—being out with Kyle Wong, Jacent Jackson, and Bryan Schock, and having my best game ever!

2) Kling Klang Goes the Trolley. Here’s good buds Mark Hamilton and Rob Goldklang, who Mark calls Kling Klang. You should too.

3) The MDs. They’re not doctors—they just play them on TV. 99X MD Chris Williams shares a moment with WXZZ MD BJ “It’s Not What You’re Thinking” Kinard.

4) Not Related to George W. Danny Buch, a frequent guest caller on the Howard Stern Show, decided to bring some of his friends to the K-Rock studios. That’s Danny and Matchbox Twenty with WXRK PD Steve Kingston and PM driver Will Pendarvis.

5) That Makes it a Tax Write-off? The hardest working band in show business just might be Cowboy Mouth, shown here with KPOI-Honolulu’s Nikki Robinson. I just happen to be visiting her right now, making this a “business trip,” right?

6) He’s in the Middle. Best rated TV show with your demo? Probably Malcolm In the Middle, (now on Fox twice a week). Here’s Kathryn Lauren with the show’s star Frankie Muniz at the HFStival. Check out They Might Be Giants’ theme song “Boss of Me” on Restless.

7) Camera Adds 10 Pounds. Leslie Fram and The Morning X get to interview some major stars. Earlier this year John Travolta paid homage to the mouths of the South—Leslie, Jimmy, and Barnes.

8) Deftone, Not Tone Dead. It’s been a great summer for Maverick’s Gaby and Ted, breaking the Deftones in a huge way. Here’s Chino, the lead singer, backstage with KXTL-Las Vegas PD Dave Wellington right after an Xtreme Radio Back Patio Session.

9) Most Influential Jock, No Doubt. In the Alternative special issue earlier this month the most frequently named “favorite DJ” was undoubtedly KROQ’s “Jed The Fish.” Here’s Mr. Gould with Gwen and Tony at the Weenie Roast.

www.americanradiohistory.com
<table>
<thead>
<tr>
<th>LW</th>
<th>TW</th>
<th>SPINS</th>
<th>Trend</th>
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<td>FUEL - Heather (Epic/500 Music)</td>
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<td>3 DOORS DOWN - Low (Republic/Universal)</td>
<td>1356 1328 +28 53</td>
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<td>6</td>
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<td>STP - Right Now (RCA)</td>
<td>1264 1359 -95 42</td>
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<td>U2 - Beautiful Day (Interscope)</td>
<td>1253 1963 +90 50</td>
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<td>8</td>
<td>ONSY - Fiction (Dreams in Digital)</td>
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<td>9</td>
<td>DEFTONES - Change (Maverick)</td>
<td>1208 1297 -89 43</td>
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<td>10</td>
<td>10</td>
<td>BLINK 182 - Man Overboard (MCA)</td>
<td>1200 734 +466 51</td>
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**This pop-punk trio leapt-frog twelve spots up the charts this week, skipping the small stuff and moving right into the Top Ten.**

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<td>DISTURBED - Stupify (Giant)</td>
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<td>3 DOORS DOWN - Kryptonite (Republic/Universal)</td>
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<td>RAGE AGAINST THE MACHINE - Eulogy (Ep)</td>
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<td>14</td>
<td>VAS - Free (Elektra/EG)</td>
<td>992 981 +11 54</td>
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<td>WEATUS - Teenage Dirtbag (Columbia/OGR)</td>
<td>966 1052 -86 39</td>
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<td>RED HOT CHILI PEPPERS - Californication (Warner Bros.)</td>
<td>896 1097 -199 50</td>
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<td>A PERFECT CIRCLE - Judith (Virgin)</td>
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<td>EVERLAST - Black Jesus (Tommy Boy)</td>
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<td>A PERFECT CIRCLE - 3 Libras (Virgin)</td>
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<td>FOO FIGHTERS - Next Year (RCA)</td>
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<td>EVE 6 - Promise (RCA)</td>
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<td>EVERCLEAR - AM Radio (Capitol)</td>
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<td>25</td>
<td>CREED - With Arms Wide Open (Wind-Up)</td>
<td>696 788 -92 45</td>
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<td>26</td>
<td>26</td>
<td>RADIOHEAD - Optimistic (Capitol)</td>
<td>647 1116 +469 38</td>
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**Just their first week on the charts, Radiohead makes a smashing entrance, debuting at #26 and earning over four hundred spins! I’d say “Optimistic” is putting it lighty.**

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<td>STONE TEMPLE PILOTS - Sour Girl (Atlantic)</td>
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<td>PAPA ROACH - Broken Home (DreamWorks)</td>
<td>609 512 +97 35</td>
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<td>COLLECTIVE SOUL - My Heart (Atlantic)</td>
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<td>LINKIN PARK - One Step Closer (Warner Bros.)</td>
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<td>HARLEY DAVENGER - Bad Sweetheart Of The Rodeo (London)</td>
<td>569 532 +37 36</td>
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<td>NICKELBACK - Leader Of Men (Flipranner)</td>
<td>563 622 -59 28</td>
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<td>DEXTER FREESH - Leavin Town (Capitol)</td>
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<td>(HAPPY) - Bartender Live (Jive)</td>
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<td>METALLICA - I Disappear (Hollywood)</td>
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<td>EVERCLEAR - Wonderful (Capitol)</td>
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<td>CREED - Are You Ready (Wind-Up)</td>
<td>423 418 +5 24</td>
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<td>CAVAR - Tangerine Speedo (Island/UMG)</td>
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<td>GOOD CHARLOTTE - Little Things (Capitol)</td>
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<td>BARRENAKED LADIES - Pinch Me (Reprise)</td>
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<td>Lenny Kravitz - Again (Virgin)</td>
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<td>OPM - Heaven Is A Halifax If I Die (Atlantic)</td>
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<td>UNION UNDERGROUND - Turn Me On Mr. Deadman (Columbia/OGR)</td>
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<td>P.O.D. - Rock The Party (On The Hood) (Atlantic)</td>
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<td>QUEENS OF THE STONE AGE - The Lost Art Of Keeping (Interscope)</td>
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<td>54</td>
<td>GOODSMACK - Bad Religion (Republic/Universal)</td>
<td>229 252 -23 13</td>
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<td>55</td>
<td>55</td>
<td>8 STOPS 7 - Question Everything (Interscope)</td>
<td>225 266 -41 14</td>
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**All 24-7 chart research is conducted and supplied by Mediabase Research, a division of Premiere Radio Networks, Inc.**

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

**Online tracking services now are available until 12 noon Wednesday Pacific Daylight Time.**
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<td>David Roberts 3</td>
<td>Jim Mischalski 3</td>
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<td>MD: Lisa Worden 3</td>
<td>MD: Mary Shumina 3</td>
<td>PD: Johnny Dianna 3</td>
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<td>A PERFECT CIRCLE, Judas 10</td>
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*“ANGEL’S SON”*

The first single featuring vocals by LAJON OF SEVENSTUD

1 WEEK BEFORE IMPACT THANKS TO EARLY ADDS FROM:

KFMA, WQXA, KJEE, WMFS, WJJO, WTPT, KTUX, KWOD, KACY, WBOP, WWT, WTK, KQRC, WKL, WGM, KFME, WRBR, AND MANY MORE!!

In Memory of James Lynn Strait

www.americanradiohistory.com
The Road More (or Less) Traveled, Part II

BY JAMIE MATTESON

In last week's issue I recounted the first leg of a recent road trip from Phoenix to Nashville. Setting out on our driving adventure, my friend Kate and I decided to quell any potential boredom by keeping track of the Country stations and songs we heard along the way. Our first day's drive took us from Phoenix through the beautiful town of Flagstaff, Ariz. into the desert-like city of Gallup and eventually, Albuquerque. So now, we pick up where we left off, on the long road to Nashville.

There's not a whole lot of radio to listen to between Albuquerque and Amarillo, so Kate and I decided this would be a great time to try out the mystery book on tape we had rented earlier that day. I wasn't sure how I would like "hearing" a book, but it was well done, and helped pass the time on that lonesome stretch of I-40. About 50 miles outside of Amarillo we took a break from the mystery and intrigue of Mary Higgins Clark, and found 97.9 KGNC, where our good friends Bob Shannon and Patrick Clark run a great sounding station. We then hopped over to KATP 101.9 Cat Country, and heard some oldies but goodies like "Daddy's Hands," "Here's A Quarter, Call Someone Who Cares," and Reba's "The Greatest Man I Never Knew." Deciding we needed a fix of newer songs, we checked out 96.9 KWMJ, which did a great job of promoting its website, but then immediately passed me off with their slogan, "Amarillo's Favorite Country Station And None Of That Unknown Artist Stuff." Don't they know that everyone's a new artist at some point? And if new artists can't get a break, Arbitron market #187, then there's no need for Nashville to ever put out another new project. We punched back to KGNC and got our fill with Chad Broke's "The Visit" and Sara Evans' "Boon To Fly." We then switched over to "Fresh Country Hits" 97.3 WYFY-Weatherford, Okla., and when we hit the Oklahoma border and caught David Hal's "Look What Followed Me Home." Just as we pulled into Applebee's for lunch—did I mention the five pounds I gained in three days on the road?—and then dessert at Dairy Queen, we checked out Oklahoma City's The Twister KNT, whose slogan is "The Most New Country In The Free World!" After feeding our faces, we punched over to "Today's Hot New Country: Y97 KXXY." Just in time for Garth's "The River." We then passed through Yukon, Okla., and saluted as we passed the big sign proclaiming it as "The Hometown of Garth Brooks." Back on KXXY, Kate and I chuckled when we heard the beginnings of The Tractors' "Baby Likes To Rock It," and we both knew all the words. Who knew our brains could hold so much useless information? As we neared Ft. Smith, Ark.—and the fabulous Hampton Inn div

Continued on page 36
I look around and all I see
Is your happiness embracing me
Oh, Lord I'd be lost
But for the grace of God

keith urban

But For The Grace Of God

the follow-up
to his Top-5 hit single
"Your Everything"

Impact Date:
October 9
ERIC HEATHERLY
SWIMMING IN CHAMPAGNE
featuring "Flowers On The Wall" and the new single
"Swimming In Champagne" already over 300,000 units

JAMIE O'NEAL
SHIVER
in stores October 31st
"There Is No Arizona"

Congratulations to this year's
CMA Awards nominees and winners
It was, after all, Sunday night at 8:45 p.m., who'd ever think we'd face a 45-60 minute wait at the Olive Garden in Fort. Smith, Ark.? We won our car around and caught the less than thrilled hostess at the Outback Steakhouse who informed us that they would be closing at 9 p.m. No problem for us—bring two steaks, that bloomin' onion thing and too big glasses of red wine. Okay, it was 9:15 p.m. when we left, but we tried to make up for it with our tip. Back to the Hampton Inn where we turned on HBO and caught the end of some scary movie that gave me nightmares.

We were definitely ready to leave the next morning, especially since today's destination was Nashville—home! Nearing Little Rock, we found 106.7 KDKK The Duck, which is a really good sounding station. Punching around the dial we hit on KNSN, where we caught Travis Trin's new smash "Best of Intentions" which segued into Hank Williams, Jr.'s "All My Rowdy Friends (Have Settled Down)." Before hitting Memphis—our intended lunch stop—we found 95.5 KFRC Forest City, Ark., which held our attention as the DJ said, "I want everyone who hears this song to cry" before segueing into Trace Lawrence's "Break It To My Heart." We then grooved out to Jason Sellers 'Matter of Time,' Jo Dee Messina's "That's The Way," and Yankee Grey's "Another Nine Minutes." Lunch in Memphis was a bust. Guess you gotta know where to go, but looking at another group of depressing faces at a

and Garth Brooks' "Somewhere Other Than The Night." At that point we suddenly realized that we had driven nearly 1200 miles in two-and-a-half days and we were both sick of country music, sick of driving, and definitely feeling a bit sick from those Gordillas. Luckily, we had just a bit of Mary Higgins Clark left and we were able to hear her solve the mystery of the stowaway before hitting Nashville's Davidson County line. Punching into WSIX, I was a bit caught off guard to hear the station's new slogan, "Gerry House All Morning, 12 In A Row All Day." When did this happen? How long had I been gone?

As I neared my driveway, I silently thanked God for keeping us safe and keeping at bay any situations that would have required Kate to produce the pistol. I am also grateful to all those Country stations that I've mentioned in this article and those we listened to that didn't get their call letters written down fast enough. Even while driving through strange and unfamiliar areas, listening to music that I know, in a format that I love, created a sense of comfort and calm. Until the next adventure...
## Gavin Country

### NORTHEAST

**Most Spins:**
- Jo Dee Messina (1062)
- SheDAISY (1003)
- Faith Hill w/Tim McGraw (982)

**Spincrease:**
- Tim McGraw + 120
- Dixie chicks + 117
- John M. Montgomery + 109

### SOUTHEAST

**Most Spins:**
- Aaron Tippin (1607)
- Jo Dee Messina (1579)
- George Strait (1473)

**Spincrease:**
- John M. Montgomery + 176
- Aaron Tippin + 174
- Kenny Chesney + 165

### MIDWEST

**Most Spins:**
- Aaron Tippin (743)
- Toby Keith (644)
- Jo Dee Messina (638)

**Spincrease:**
- John M. Montgomery + 76
- Tim McGraw + 73
- Travis Tritt + 71

### SOUTHWEST

**Most Spins:**
- John M. Montgomery (731)
- George Strait (746)
- Aaron Tippin (732)

**Spincrease:**
- John M. Montgomery + 120
- Travis Tritt + 114
- Tim McGraw + 98

### WEST

**Most Spins:**
- Aaron Tippin (1014)
- Jo Dee Messina (1007)
- SheDAISY (993)

**Spincrease:**
- Tim McGraw + 130
- Sara Evans + 101
- Dixie chicks + 80

---

"When I listen to Phil Vassar's 'Just Another Day in Paradise', I think, 'this is my life!'" — Meg Stevens

PD, WGAR-Cleveland

---

**WGAR Cleveland**
- PD: Joy 105
- MD: Chuck Gallie
- 216-326-0900

**WKTU FL Myers, Fla.**
- PD: Kenny Dollin
- 917-215-0265

**KJYJ Des Moines, Iowa**
- PD: Steve Daniels
- 715-396-1900

**KSCS Dallas**
- PD: Tonyin Koon
- 915-555-0900

**KJUG Visalia, Calif.**
- PD: Gary O'Brien
- 936-311-2000

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**WVIZ Hartford**
- PD: Joy 105
- MD: Mark Raimo
- 860-723-0600

**WQOK Tampa**
- GM: Eric Kupfer
- 813-287-1020

**KBEK Kansas City**
- PD: Mike Kennedy
- 816-352-5060

**KPLX Dallas**
- PD: Blair Phillips
- 817-324-2600

**KUFL Portland**
- PD: Gary Krulewicz
- 503-222-6000

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September 29, 2000 gevin • 37
Democrat, Republican, or Independent? Conservative, liberal, or progressive? While there are many opinions and affiliations, all votes are counted equal! To coincide with this election season, we asked our radio, record, and artist friends some lighthearted questions and polled their views on some weightier topics currently facing our industry. Enjoy, and don't forget to vote!

—Jamie Matteson

WHAT WOULD YOUR THEME SONG BE IF YOU WERE RUNNING FOR PRESIDENT?

"Louie, Louie" by The Kingsmen, or "Life is A Rock (But The Radio Rolled Me)"—John Crenshaw, PD, WCMS-Norfolk
"Larger Than Life" by the Backstreet Boys—Jessica Andrews
"Kiss This"—George King, PD, KNIX-Phoenix
"Ready To Run" by the Dixie Chicks—Chalee Tennison
John Conlee’s "Common Man"—Keith Hill, The Unconsultant

"A Country Boy Can Survive"
—Gary LeVox (Rascal Flatts)

Terri Clark’s "A Little Gasoline"—Dave Spencer, MD, WBKR-Owensboro, Ky.
"Take It To The Streets"—Tom Baldrica, VP/Promotion, BNA
"Old Enough To Know Better"—Jon Anthony, APD, WMZQ-Washington
"Living In America" by James Brown—Jeff Carson
Garth Brooks’ "The River"—Joe Don Rooney (Rascal Flatts)
"Even The Losers... (Get Lucky Sometimes)"—Michael Powers, VP/Promotion, Mercury
"Katya Wants a Fast One"—Eric Logan, OM, WQYK/WRBQ-Tampa
The Cars "Shake It Up!"—Jimmy Haren, Co-National East Promotion and Artist Development, DreamWorks
"Fixin’ With Disaster" by Molly Hatchet or "Running With The Devil" by Van Halen. Why sugarcoat it?
—Jim Elliott, PD, WOVK-Wheeling
"Ready To Run"—Scott Winston, MD, KVOX-Fargo
"You Can’t Touch This!" by MC Hammer—Jolie Edwards (Jolie & The Wanted)

"Better Than A Biscuit" by John Berry—Bob Moody, McVay Media
"The Happiest Girl in the Whole U.S.A."—Ken Tucker, Director/National Promotion, East, Warner Bros.
Aaron Tipperin’s "Kiss This." Hey, think about what this song would have done for Bill Clinton—Chip Miller, PD, WPXK-Springfield, Mass.

WHAT WOULD BE YOUR CAMPAIGN SLOGAN?

"Forget, Hell!"—Bob Moody, McVay Media
"Women, wine, and 69!" That was our high school’s unofficial class slogan.
—Dale Turner, VP/Promotion, Lyric Street, and ‘69 high school graduate
"Vote For This Woman’s Heart! Go To The Polls October 10th!"—Chalee Tennison
"Vote for me, and I’ll get that dedication on for you next."—Tony Thomas, MD, KMPS-Seattle
"Interns Welcome"—Eric Logan, OM, WQYK/WRBQ-Tampa
"More bang for your tax buck!"—Jay DeMarcus (Rascal Flatts)
"Your Money Back!"—Keith Hill, The Unconsultant
"Will Sing For Krispy Kreme."—Jolie Edwards (Jolie & The Wanted)
"Common Sense For Americans."—Jim DeCesare, OM, WGGC-Bowling Green, Ky.
"Winston Talks Good, Like a Politician Should."—Scott Winston, MD, KVOX-Fargo
"Eelect The ‘Powers’ That Be...And It Won’t Get Much Worse...I Promise."—Michael Powers, VP/Promotion, Mercury
"In God We Trust."—Gary LeVox (Rascal Flatts)
"Taking The Country Back!"—Mike Rogers, Nat. Promotion, Columbia
"We’re All Here, Cause We Ain’t All There."—Clay Davidson
"Don’t &%$#* Tread On Me, Anymore!"—George King, PD, KNIX-Phoenix
Six Weeks at #1
CMA NOMINATIONS

Album of the Year
- "Hope You Dance"

Single of the Year
- "I Hope You Dance"

Song of the Year
- "I Hope You Dance"

Video of the Year
- "I Hope You Dance"

Vocal Event of the Year
- "I Hope You Dance" (w/Sons Of The Desert)

Female Vocalist of the Year

The follow up smash to "I Hope You Dance"
Immediate Airplay

www.americanradiohistory.com
"No Fear"—Joe Don Rooney (Rascal Flatts)

**WHO WOULD YOU CHOOSE AS YOUR RUNNING MATE?**

"It would have to be Dennis Miller—he seems to know it all."—Jay DeMarcus (Rascal Flatts)

"Drew Barrymore, because the campaign trail can get long and lonely."—Michael Powers, VP/Promotion, Mercury

"Ricki Martin. I know that would be the time of my life!"—Jessica Andrews

"WQYK-Tampa morning man Skip Mahaffey because next to him, I look better."—John Crenshaw, PD, WCMC-Norfolk

"My running mate would be Regis Philbin, because everyone wants to be a millionaire! Yes, that is my final answer!"—Chalee Tennison

"Survivor winner, Richard Hatch, because he knows what exactly needs to be done to win!"—Dave Spencer, PD, WBKR-Owensboro, Ky.

"Jimmy Harrison. If there's one man on the planet that could get a DJ voted into the Oval Office, it's Jimmy!"—Jon Anthony, WMZQ-Washington

"Steve Spurrier. Go Gators!"—Chad Broock

"Shania Twain. Aside from those pesky senatorial breakers, what is the VP but a PR position anyway? And if we could get every person who bought her CDs to vote for us, how could we lose?!"—Jim DeCesare, WGGC-Bowling Green, Ky.

"WAMZ's Coyote Cafhoun, to ensure my personal safety."—Bob Moody, McVay Media

"All! I hate cats and he eats them!"—Eric Logan, OM, WQYK/WRBQ-Tampa

"Quick Jamie, run for dog catcher, so I can pick you! You really have to ask why?!"—John Crenshaw, PD, WCMC-Norfolk

"I would choose our PD, Splash Gordon. This guy can find a new angle or short-cut on damn near anything and I think that his talent would be invaluable on the Beltway."—Scott Winston, MD, KVOX-Fargo

**WHAT POLITICIAN WOULD YOU MOST LIKE TO BE STRANDED ON A DESERT ISLAND WITH?**

"At first he's kinda cute."—Jessica Andrews

"Thomas Jefferson. He was a farmer that was in touch with nature and he would probably know what fruits and berries could be eaten."—Keith Hill, The Unconsultant

"The Rock from The WWF cause you’re not going to win that debate."—Tony Thomas, MD, KMPF-Seattle

"My uncle, Guido Baldrica. Why? Because he’s got some very “influential” friends!"—Tom Baldrica, VP/Promotion, BNA

"Rush Limbaugh."—George King, PD, KNIX-Phoenix


"It would have to be Kenny Rogers. That guy continues to amaze me. Since I was a kid, he’s been on top!"—Tim Rushlow

"Chris Gaines because just like the real Vice President, he is non-existent!"—Jim DeCesare, WGGC-Bowling Green, Ky.

"WAMZ's Coyote Cafhoun, to ensure my personal safety."—Bob Moody, McVay Media

"All! I hate cats and he eats them!"—Eric Logan, OM, WQYK/WRBQ-Tampa

"Quick Jamie, run for dog catcher, so I can pick you! You really have to ask why?!"—John Crenshaw, PD, WCMC-Norfolk

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**FREE MUSIC! FREE DIGITAL MUSIC DOWNLOADING (NAPSTER, ETC.)**

"Con. The writers, artists, producers and labels deserve to make money for their efforts. There may be no way to prevent this downloading, but more effort should be put into developing a technology (i.e. watermarking, time bomb, etc.) that would prevent people from stealing music."—Keith Hill, The Unconsultant

"Con. This is a business and I want to make money. We can’t be giving things away (except for t-shirts and bumper stickers, etc.)"—Chip Miller, PD, WKPX-Springfield, Mass.

"Why would anyone who receives a paycheck from this business ever remotely think this is a good idea?"—Mike Rogers, National Promotion Director, Columbia

"Fighting in court isn’t the long-term answer. The gene is already out of the bottle. Napster has proven to music lovers that digital downloading can be fast and simple. The record industry’s challenge is how to provide a revenue producing model that’s as easy and intuitive. Or, how to show that a CD or DVD is so much better for the consumer that the digital downloads become accepted by all as samples of the enhanced product."—Tony Thomas, MD, KMPF-Seattle

**WHAT SOME COUNTRY ARTISTS HAVE TO SAY: IF YOU COULD USE YOUR CELEBRITY STATUS TO CHANGE ONE THING, WHAT WOULD IT BE?**

"I'd encourage people to stop violence. It's something that really bothers me in the world today. I would do everything I could to let people know that violence is not the answer."—Jessica Andrews

"I would work with children's charities and focus upon the plight of homeless children and their families. Being homeless is a terrible situation. But being a child in that kind of situation where peer pressure, social status, etc. all bear down so hard on you, is really horrible."—Chad Broock

"I'd create balance and equality for all humanity, because we need it!"—Joe Don Rooney (Rascal Flatts)

"I would make it illegal to serve 'Value Meals.' We have totally exploited fast food."—Jay DeMarcus (Rascal Flatts)

"Heather and I work toward bettering the animal shelters around the U.S., especially the Nashville one, since it was named the worst in the nation. We believe that every life should be respected and cared for, and shown love. When you look in the eyes of an animal, it can show many emotions, just like a person."—Jennifer Kirkley

"The Ohio State football team. I'd change some of the offensive plays and beat Michigan every year until the year 3000."—Gary LeVox (Rascal Flatts)

"I'd take the fear and violence out of our schools."—Chalee Tennison

"I'd change speakers in fast food drive-thru’s. Why? For once they might get my order right."—Clay Davidson

"I would make a new law that says all restaurants must serve Nebraska beef because I'm a steak snob!"—Jolie Edwards (Jolie & The Wanted)
“Con. We’re creating a generation of consumers who believe everything (music, video, software, etc.) should be free. Artists (in any field) deserve to be paid for their creativity and intellectual property.”

—Tom Baldrica, VP/Promotion, BNA

“I have no opinion either way on this subject, although I will say that mankind will always find the easiest and cheapest way to get what he wants. This is not to say that we are cheap or that we don’t want to pay the price for what we want, but technology has made it this way. As technology continues to simplify our lives, the easier it will be to get the things we want.”

—George King, PD, KNIX-Phoenix

“Why should people get something for nothing? We’re creating a business. But con. We’re creating a business. But the consumer-getters. Consolidation should have taken that particular station and the jocks, who live in their community.”

—Jim DeCesare, OM, WGGG-Bowling Green, Ky.

“Consolidation is good for business people at the top of the food chain. But for the average announcer it’s a bad deal! When companies are having major market jocks voice track for several stations, it’s an assault on my craft.”

—Scott Winston, MD, KVOX-Fargo

“Less. With the ridiculous prices being paid for these radio properties and with revenue opportunities beginning to lessen, the only way companies can keep making bottom line numbers is to make cuts—and that means people will lose their jobs. So, this is becoming the norm.”

—Tom Baldrica, VP/Promotion, BNA

“Consolidation has limited the opportunities in radio. Where there used to be two managers now there is one. Where there used to be two programmers, now there is one, etc.”

—Keith Hill, The Unconsultant

“Fewer opportunities for personalities, more for front office. Star System type programs will suppress creativity among radio’s part-timers. There will no longer be a “farm team.” On the other hand, consolidation will open doors for more sales opportunities and upper management jobs through the never ending search for “new” revenue.”

—Mike Rogers, Nat. Promotion Director, Columbia

“We’re in an age of incredible opportunity. If being a professional means keeping up with your industry and always improving your skill set, then radio professionals will be in good shape. But not those who pine for the way it used to be.”

—Mike Rogers, Nat. Promotion Director, Columbia

“We’re in an age of incredible opportunity. If being a professional means keeping up with your industry and always improving your skill set, then radio professionals will be in good shape. But not those who pine for the way it used to be.”

—Tony Thomas, MD, KMPX-Seattle

“Ten years ago I was just a simple radio PD. Now I’m a self-taught website designer and computer systems administrator for a seven-station facility, and a whole bunch of non-radio entertainment stuff that we have going on in Wheeling. This is in addition to the radio stuff I’ve always done. Different opportunities have given me the chance to grow and to acquire skills, and to do things that I might never have done otherwise. While the existence of voice tracking, etc. has trimmed out the size of radio station staffs some, it might not be an altogether bad thing. The survivors of that process are often the people with open minds and a variety of skills. They are the creative ones whose way of thinking isn’t limited by the way things have always been, and who aren’t locked into the procedures and ideas of the past.”

—Jim Elliott, PD, WOWK-Wheeling

**SATELLITE RADIO: IS SATELLITE RADIO VIABLE COMPETITION FOR TERRESTRIAL RADIO?**

“No. They can’t tell me time or comment on issues important to my local audience. USA Today hasn’t driven any newspapers out of business, has it?”

—John Crenshaw, PD, WCMS-Norfalk

“No. It’s like DMX through cable. These products take so long for consumers to understand and by the time they understand, the companies can’t survive.”


“Satellite radio is competition for terrestrial radio. It will be similar to television though. We will never lose the need for localism in radio.”

—Mike Rogers, Nat. Promotion Director, Columbia

“When the wireless Internet becomes robust because of improved bandwidth, satellite will become a dead rabbit on the roadside. Unless they get Howard Stern or Rush Limbaugh, they will be dead anyway. Satellite is very limited competition. This era’s Titanic will be the loss of money invested in XM and Sirius.”

—Keith Hill, The Unconsultant

“Satellite radio will give listeners more power to hear what they want when they want to hear it, and local radio will feel that power. One example is when I was home. I want to hear the news, but in Seattle I can’t get more than a minute of radio news at the top and bottom of the hour on a few AM stations. Give me news when I want it via satellite radio and I’ll pay. Unless those AMs add non-stop news during my drive home. I’ll be tuning into XM or Sirius. We all have wants like that. If local stations stay in touch with the audience and on top of what listeners want, there won’t be a mass deflection. But if local stations lose touch with the audience and think listeners will tune in out of loyalty anyway, there are going to be some surprises.”

—Tony Thomas, MD, KMPX-Seattle

“Very viable competition. Just like HBO and cable TV changed the television industry, satellite radio has the opportunity to change radio as we know it. I hope terrestrial radio can “keep it local,” but the amount of voice tracking, syndicated programming and budget cuts...”

**ADD DATE: OCT 13th**

Wes McClelland

Bill Wence Promotions
615-778-2060
wencepromo@ songs.com

www.wesmcclelland.com
Programmers who aren't worried too much about satellite radio sound just like the local network television guys back in the '70s who said:

- "Who's gonna pay for what we give them free?"
- "Let them drill holes in your wall, tie your TV to a cable, and stick a bulky box on top."
- "Nobody will watch CNN because it doesn't have local news."
- "Our local anchors are big stars. We're going to make sure you can't get them on cable."

The main difference is that it won't take satellite radio nearly as long to get their hardware in the homes and cars of our audience as it did for the cable TV industry to hard-wire the entire nation. The crazy part is that terrestrial radio is creating the market conditions for this new service to thrive. Higher spot loads, less local content, and bland programming will make 100 channels of highly diverse programming with nationwide coverage a very compelling alternative.

-Bob Moody, McVay Media

"There's a threat only if we allow it. In order to counter that threat and survive, radio must evolve. I think that the danger to radio's continued survival can be better met by a concentrated initiative on the part of the big players in the consolidated world of radio. Face it, if most radio stations were still 'mom & pop' operations, too many people in this industry would just stick their heads in the sand and just ignore the dangers, until radio goes the way of the Dodo bird. This happened to many successful AM stations in the '70s-they ignored FM until it was too late. With the technology, support and creativity coming out of some of the big radio companies, radio can and will find a way to survive. What we do and how we do it will probably change, but that's not necessarily a bad thing."

-Jim Elliott, WVKW-Wheeling

"Satellite radio is absolutely viable competition for terrestrial radio. More format and music choices, markedly lower spot loads, uninterrupted signals. I'll pay for it and so will millions of Americans. Look at cable television! People will pay for what they perceive to be a better product. Will terrestrial radio disappear? No, but its shares will be diminished unless the competition from satellite radio, the Internet, and other entertainment sources are taken seriously."

-Ken Tucker, Director/National

-Promotion East, Warner Bros.

"One of the very first mediums of course was the newspaper, anyone read one lately? Yes, and books and TV, and cable TV, and Satellite TV and radio, etc. It seems to me that what we don't replace, we add on, thus increasing the competition while also increasing the quality of these mediums. Cable made local TV better. Satellite made cable TV better. etc. I believe that more radio options will make terrestrial radio better. Will people pay for something they usually get for free? I believe they will as long as it's better."

-Michael Powers, VP/Promotion, Mercury

SHOULD QUESTIONABLE SUBJECT MATTER BE SUBJECT TO CENSORSHIP?

"The individual must be in charge on this one, not the government. Living with the First Amendment isn't always pleasant, but living without it is unthinkable."—Tony Thomas, MD, KMP-S-Seattle

"As is respected in print in America, I think one should be able to record just about anything they want, no matter how graphic, vulgar, or violent. However, as with print, these things should be restricted to individuals under the age of 18. In that regard, radio must assume that they have at least one listener at any given time, under the age of 18. Therefore, radio has to accept responsibility for keeping questionable material from them. Remember, the public owns your license, and if you are not serving the community and the common good, you are violating their trust."—Scott Winston, MD, KVOX-Fargo

"While I do acknowledge that we, as broadcasters, have a responsibility to our audience to adhere to our individual communities' standards of acceptability, once you open Pandora's box, where do you stop? And, who gets to be the judge? If you look long enough and hard enough, you can find someone, somewhere, who can find something objectionable in just about anything."—Jim Elliott, WVKW-Wheeling

"Some of the music that contains profanity and violence makes me embarrassed to be in the business sometimes. While I am not for censorship, I believe our industry must draw the line at some of the 'explosive content' being recorded. Its about morals more than anything else."—Dale Turner, WPXK-Springfield, Lyric Street

"I don't like what people say, but I'll defend their right to say it. While we're harping, how about porn or the tactics of PETA?"—John Crenshaw, PD, WCMX-Norfolk

"As far as censorship is concerned, I have always [and will always] believed that censorship is the responsibility of the parent and no one else! I am an anti-censorship as any one human can be. I believe that there is lyrical content that certain age groups shouldn't be hearing, but that's not for me or anyone on Capitol Hill to decide. Our past leaders are Lincoln, Roosevelt, and Kennedy. Not Stalin, Amin, and Hitler."—Dave Spencer, MD, WBKR-Owensboro, Ky.

"Leave the First Amendment pure. No censorship. Let parents do the home censorship."—Keith Hill, The Unconsultant

VOTE FOR CMA ENTERTAINER OF THE YEAR.

CANDIDATES: GEORGE STRAIT, DIXIE CHICKS, FAITH HILL, ALAN JACKSON, AND TIM McGRAW

"The Dixie Chicks bring glamour, intelligence, and dazzling talent to a format which could use more of each."—Bob Moody, McVay Media

"Sorry gang, none of the above. My entertainer of the year vote goes to Brad Paisley. Great music, lyrics, and more. He's the best out there!"—Jim Elliott, PD, WVOX-Wheeling

"Dixie Chicks. No brainer, in my opinion, but I sure wish they'd've allowed Country radio to do stage intro/outs!"—John Anthony, WMZQ-Washington

"Tim McGraw. Have you seen the Tim and Faith tour, or, I mean the Tim McGraw tour with Faith Hill?"—Eric Logan, OM, WOYK-WBQR-Tampa

"George Strait. I think his Country Music Festival is a great value for the money. I only wish he did more of them."—John Crenshaw, PD, WCMX-Norfolk

"The Dixie Chicks. Because their shows and videos are truly entertaining."—Jim DeCesare, OM, WGGC-Bowling Green, Ky.

"The Dixie Chicks. They came to our town this summer and kicked ass!"—Scott Winston, MD, KVOX-Fargo

"The Dixie Chicks, for the energy, the style they've brought to our format."—Tony Thomas, KMP-S-Seattle

"The Dixie Chicks because they are the entertainers of the year!"—Keith Hill, The Unconsultant

"Tim McGraw. He's true to country and should receive the throne once it is passed from George Strait."


VOTE FOR HORIZON AWARD WINNER OF THE YEAR.

CANDIDATES: CHELY WRIGHT, BRAD PAISLEY, MONTGOMERY GENTRY, SHEADY, AND SARA EVANS

"Brad Paisley. A great writer and performer. He's mainstream country and 'He Didn't Have To Be' is the most meaningful tune we have gotten from any of these artists."

—Keith Hill, The Unconsultant

"Brad Paisley. I saw him at CRS and thought he was an outstanding 'country' performer!"—Scott Winston, MD, KVOX-Fargo

"I had to toss a coin between Chely Wright and Brad Paisley. I'm not telling which way it went."—Bob Moody, McVay Media

"No contest. Brad Paisley!"—Jim Elliott, WVOX-Wheeling

"Brad Paisley because of his impact on the format. His is a traditionalist with success, which is unheard of in today's music."


"It should go to Brad Paisley. Great music, lyrics, and more. He's got it all!"

—Jim DeCesare, OM, WGGC-Bowling Green, Ky.

"Brad Paisley. Great music, great guy, wears a hat and I'm taller than him."

—Eric Logan, OM, WOYK-WBQR-Tampa

"Since the criteria for the award is growth, I don't like to vote for people with only one album. However, I think Brad Paisley has made the biggest impact on the format with both his vocal and writing ability."—John Crenshaw, PD, WCMX-Norfolk

"Brad Paisley has the look, the voice, the guitar chops, and the writing ability to be a significant star for many years."—Tony Thomas, KMP-S-Seattle

I am not your parent. It's up to every individual to decide what they or their children should be listening to.

—George King, PD, KNIX-Phoenix.

"There is no doubt censorship is wrong. We must protect our First Amendment rights. As a parent though, I do believe in stickering product that is 'adult' in nature to protect our kids if need be."

—Mike Rogers, Nat. Promotion, Columbia
Felton Pruitt is a 23-year radio veteran who has worked at KFAT-Gilroy, KHIP-Yellow Springs and KIPG-Freedom/Monterey all in California. "We were sitting around one night in San Jose watching a band called the Blue Busters, with Carlisle Hodge and Paul Barree," Pruitt reminisces, "and Paul said, 'Why don't you go do your own show?' I said 'That's a damn good idea.' So we kicked some things around, and I came up with a two-hour weekly FAT Music Show."

The show has been on the air for 12 years now, having inhaled its first breath in 1987.

But Pruitt had a bigger dream, a crazy scheme: morphing it from a mild-mannered (not really) syndicated broadcast machine via satellite and the Internet.

Says Pruitt, "It seemed like the logical growth extension. I was always working towards this, it was just a matter of being able to do it financially. On New Year's Eve, 1999, we started the satellite network, broad-casting what was left of the Grateful Dead—Bob Weir, Mickey Hart and Bill Kreutzmann—and Hot Tuna live from the Wurfeld. Then we debuted the 24-hour Internet stream on June 1. Right now, we are in a refining phase, so we can bump up to the next level and give listeners another option."

FAT Music considers itself in competition with the big dogs, but they are worlds away creatively. "Our main bent is to continue with the live broadcasting of events, concerts, and in-studios because we feel live music is the true form, Over the years, we've built up a trust with the artists which is almost unbreakable, with what the respect and appreciation that we've given them. Add to that top-notch engineers and talent behind the mic in front of the backline, and FAT Music delivers excellent, organically focused programming."

Pruitt notes, "We are doing it with a couple of the major pioneers of the FM format. Thom O'Hair is our general manager, and Norman Davis, who has been one of the four most influential DJs in the history of radio. This is the wealth of experience from which we base our programming decisions. We have incredible engineers working for us Don Russell, who built the original KFAT, and Dave Barnett—two people who have been at the forefront of live broadcasting. And then you've got me, pushing it into the new millennium."

Pruitt is at home on the edge. "The window for Americana was wedged open in 1995 by GAWN. Now it's wide open, and it's time to push through it with full force. Our mission in the next few years is to deliver live broadcast from somewhere in the world every night of the year, from Austin, then Nashville, the next night San Francisco, London, Australia..."

On the synergy between the satellite and audio stream, Pruitt says, "It's an inevitable way to go. The future of content delivery looks like it will be direct satellite broadcast within a very short period of time. The reason FAT Music has a place in the future, is because we have a respect for the past and the history of radio. My main inspiration is still hanging out with the artists. Their appreciation, creativity, and love of the music is what drives me."

If you are interested in carrying programming or finding out more about it, reach Pruitt by email at felton@fatmusic.com, check the web page at www.fatmusic.com or call (615) 728-5252.

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**A CHAD GOODBYE**

"This has come for me to say goodbye. I am leaving WCRN for an indefinite period of time. I've spent ten wonderful years working for the greatest radio station on the planet. It's been a labor of love, and I take great pride in what I've done to bring this music to the forefront of our programming. I've worked hard to put together playlists that, in my opinion, exemplified the best this medium has to offer. It's been a pleasure to work with each and every one of you. Perhaps we will work together again somewhere down the road. Americana programming will continue after I've gone. I will be relinquishing my duties as Americana MD to David Rice a.k.a. DJ Del Vileareal. Del is the host of The Cat Got? The Rockabilly Show on WCBN. His radio experience and community involvement make him the obvious choice to succeed me in this role."

--CHAD MILLARD, WCBN-AM ANN ARBOR, MICH.

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**Impact DATER**

(scheduled to change)

**OCTOBER 3**

Kenny Baker Cotton Baggin' 2000 (Opry)
Elza Gilkyson Hard Times in Babylon (Red House)
Pat Haley Wrong Side of Passion (Emmy/FoF)
Van Morrison You Win Again Virgin)
Van Morrison/Linda Gail Lewis 'No Way Pedro' (Virgin)
Dwight Yoakam 'What Do You Know About Love' (RCA)
St.anna & Jaszka Bluu The Hidden Mirror (Chakra Bluu)
Edges from the Postcard 4/10 (Hear's Eye)
Geoff Muldaur Password/HighTone)

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**OCTOBER 10**

Sonny Landreth Love Train (Sugar Hill)
Frederick Nighthawk Brand New Day (Red Mountain)
Billy Burnette 'What A Woman Feels' (Freefalls)
Mark Olson My Own Is It Kind (HighTone)
Deko Dickerson Rhythm Flight and Truth (HighTone)

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**BJ Thomas**

70 Million Albums Sold Worldwide

"What's Forever For" from the new album "You Call That A Mountain"

Promotion: Jerry Duncan Promotions (615) 251-0905
Marita O'Donnell (615) 792-1555
Impact Date: October 13, 2000

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September 29, 2000 gavin • 43

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www.americanradiohistory.com
Brian Ross, KMOM-Great Falls, Mont.

"Big Mon is the best tribute album to Bill Monroe. The collaboration of artists works so well that we added three cuts off the album. We also featured it as our album of the Week and dedicated a two-hour Grass Roots Radio show to it. I think Travis Tritt found his calling by doing bluegrass! The harmonies between Patty Loveless and producer Ricky Skaggs are chilling if you're looking to test some bluegrass on your station, start with this album!"
Singer/Songwriter Sarah Harmer Makes Subterranean Mainstream Pop

When listening to Sarah Harmer’s album *You Were Here*, I was struck by the honesty and intimacy of it. Each of the songs is a vignette that speaks to a second person, and in each case, you feel like that second person is you.

Harmer grew up on a farm in southern Ontario and formed a rock band called Weeping Tile in 1994 while attending Queens College. “I was in bands like Buffalo Tom and Dinosaur Jr. in those days,” she says. Harmer was the lead singer and wrote most of the songs for Weeping Tile. On this album, however, she presents her music in an acoustic setting, “letting the songs stand on their own a little.”

I had a chance to speak with her recently after her Bottom Line performance. “I’ve always loved the way people like Neil Young and Steve Earle can just go out there and play songs,” she said. When asked what she considered herself first a singer or a songwriter, she said, “Singer. But that’s almost a given compared to the writing. You never know when the next song is coming over the horizon.”

Her solo career began with the promise of a Christmas present to her father: an album of standards such as “Tennessee Waltz” and “Stormy Weather”, favorites of her father that she decided to record on the back porch of the family farm, appropriately titled *Songs for Clem*. The cover of which is adorned with Harmer’s own hand-penciled artwork. You can actually hear the crickets and cicadas on the recording. She is very pleased when she talks about that album and says she would like to do another with Clem (her father) singing with her. “He has a very beautiful voice.”

Her latest solo effort, *You Were Here*, is a collection of stories about relationships past and present, setting things straight with people in her life; the ones she has loved and lost, and the ones that still remain.

“This album shows some of my little wounds,” says Harmer. “My hurt feelings. My reverence for natural beauty. My relationships and love for people. There are a lot of ‘you’s’ in these songs. Most of them are people I know. Or knew.”

The album’s first single, “Basement Apt.,” has a rolling guitar, an immediately likeable melody, and a haunting message. Harmer has a wonderful way with words and a voice that is as clear as a trout stream in March. She will spend most of the fall on the road opening for people like Ron Sexsmith and Billy Bragg & the Blokes in support of *You Were Here*. She recently recorded a duet with Dar Williams of “Highway Patrolman,” for an upcoming tribute album to Bruce Springsteen’s *Nebraska* on Sub Pop. Look for it, but don’t look past this great effort, on your desk now.”

Matthew Sweet “So Far” (Volcanic)

**OCTOBER 2**

Richard Ashcroft “Come On People” (Virgin)

Joe Cocker “She Believes in Me” (Eagle)

Eliza Gilkyson “Hard Times In Babylon” (Red House)

Van Morrison & Linda Gail Lewis You Win Again (Exile/Pointblank/Virgin)

Shivaree “Bossa Nova” (Capitol)

**OCTOBER 9**

Gemini “Getting Better” (Virgin)

Aimee Mann “Calling It Quits” (SuperEgo)

**OCTOBER 16**

Tom Hambrige w/Susan Tedeschi “Oppostes Attract” (Artemis)

Sonny Landreth “Levee Town” (Vanguard)

Warren Zevon “Back In The Highlife” (Artemis)
Reviews

Mark Selby
"She's Like Mercury" (Vanguard)

As the co-writer of the Kenny Wayne Shepherd hits "Last Goodbye" and "Blue And Black," Mark Selby is the man behind the man. He's not just a writer though, he's a player as well. Selby is equally at home on the acoustic sound of the National Steel on "Don't Throw That Mojo On Me" as he is on the electric guitar on the single "She's Like Mercury." The Oklahoman who transplant-ed to Nashville says of the album, "We captured some thrilling musical performances from my bandmates and some very special guests; Reese Wynans [Steve Ray Vaughn, Delbert McClinton], Bekka Bramlett [Fleetwood Mac, Lonny Lang], and Crystal Taliefero [John Mellencamp, Bruce Springsteen]." This is straight-ahead rock & roll with a roots feel, and you can tell from the recording that Selby has a lot of fun doing it. Contact: Art Phillips, (310) 829-3955.

—Dave Einstein

Bjork
Selmasongs (Elektra)

Since her 1987 international hit "Birthday" with the Sugarcubes, the Icelandic trend-setter has never been easy to categorize. Her latest album, a soundtrack for the film Dancer In The Dark, is no exception. The film is a musical whose central character, played by Bjork, is secretly losing her sight. Bjork not only embraces the acting of the lead role but writes the music from the lead character's perspective. The first song to emerge is "I've Seen It All," a duet with Radiohead's Thom Yorke. There is another duet with Catherine Deneuve. She also collaborates with Guy Sigsworth and Mark Balli to create a soundscape of complex, slightly industrial rhythms and textures as a backdrop for her enigmatic, soaring vocals. The film is due for release in October. Contact: Lisa Michelson-Sonkin, (212) 275-4260.

—Dave Einstein

AAA Non-Com

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<td>LENNY KRAVITZ - Again (Virgin)</td>
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KKMR is having early success with 29 spins. Other stations loving Lenny are KBBG, KFG, KBCB, KINK, and WWDC.

39 | JAYHAWKS - Somewhere In Ohio (Columbia/Atlantic) |
40 | KEMMY W SHEPHERD - Last Goodbye (Giant/Reprise) |
41 | PHISH - Back On The Train (Elektra) |
42 | KEEF MOU - Come On Back (Skeltos) |
43 | JOSEPH ARTHER - In The Sun (Virgin) |
44 | STACEY EARLE - I Can Wait (Giant) |
45 | DAVID WILCOX - Seagull (Vanguard) |
46 | SHELBY LINEN - Geta Get Back (I.D./D) |
47 | COUNTING CROWS - Crash (L.A./Atlantic) |
48 | GREEN DAY - Minority (Reprise) |
49 | DIDO - Thank You (Virgin) |
50 | EMMYLOU HARRIS - I Don't Wanna... (Vans) |
Editor: Dave Einstein

The Editor, Dave Einstein, presents a collection of music listings and reviews. The listings include various artists and their respective albums, as well as their associated labels. The reviews are focused on a specific artist, Alex Woodard, and his music. The content is presented in a readable format with clear, concise descriptions of the listed items and reviews.
Amy Rigby
The Sugar Tree (Koch)

Amy Rigby's new disc is an interesting mix of rock & roll, pop, Americana, and folk. Equally interesting is the use of everything from crying pedal steel guitar to a string section. Rigby has a sharp voice and a quick wit. On "Balls" she says she wishes she could "grow a pair"—no need, she's got 'em. The single "Wait 'Til I Get You Home" definitely has the best pop hook on the record, but I listened to the whole thing before I even knew it. Contact: Scott Kuchler, (212) 353-8800.

—Jimmy Leslie

Jimmy Thackery
Sinner Street (Blind Pig)

Jimmy Thackery's history with the blues begins as the fiery guitar player for the Nighthawks in Washington DC in 1974. He then started up the six-piece R&B band the Assassins in '87, and returned to frontman in '92 with Jimmy Thackery & the Drivers. He has equal parts of Otis Rush and Jimi Hendrix in his guitar playing and doesn't hesitate to shift gears mid-song. Grammy Award-winning producer Jim Gaines (Stevie Ray Vaughan, Santana, Steve Miller) reunites with Thackery on Sinner Street, having first worked together in '94 on the second Drivers album Trouble Man. Jimmy Carpenter, a new member on sax, fleshes out the band's sound. Thackery's scorching guitar lines are what set this ensemble apart from many of their contemporaries. Try "Million Dollar Bill" or the instrumental "Blues Fore Dawn." Contact: Doug Engle, (415) 550-6484.

—Dave Einstein
Monterey Jazz Festival 2000

The Only Thing Better Than the Weather, Was the Music

BY JIMMY LESLIE

The Monterey Jazz Festival is the oldest, maybe the best in the country, and this year proved exceptional. First, it was gorgeous! The drive from San Francisco to Monterey down Highway 1 is one of the most scenic in the world, and when you get there that's sunny and in the 80's, it can take your breath away. Second, the mixture of talent from young to old, experimental to traditional was fantastic. From young lions like Brad Mehldau and Roy Hargrove, to legends like Michael Brecker and Wayne Shorter—this year's lineup had it all. My personal highlights included Pat Methany and Michael Brecker tearing it up on the Arena Stage, Brad Mehldau's melancholy madness on the piano, and Hammond master Dr. Lonnie Smith with his moving treatment of "Sugar," in tribute to the late Stanley Turrentine. I asked some other folks about their experiences and this is what they had to say:

Chris Jonz, Senior Promotion Director, Warner Brothers Jazz

Actually, there were two memorable moments from Monterey that I would like to share:

A. Witnessing, excuse me, feeling the brilliance of Richard Bona's musicianship. His ability to translate, both through his bass and his voice, which really is his voice (you'll understand this statement after you've seen him perform) appeared to be so effortless, so exhilarating, so honest. It was a mesmerizing performance that will live in my memory with a smile for the rest of my years.

B. The politeness and seemingly instant camaraderie of such a large group of people united in a common bond of enjoying some of the world's greatest music. I thought to myself, "...only if this feeling of magnanimity could persist beyond this weekend, what a wonderful world it would be."

Richard McDermott, Membership Chairman, KAZU 90.3 Public Radio-Pacific Grove, Calif.

My favorite venues at the MFF are the Grounds Stages. The energy of the people interacting with the performers often results in great sets! Saturday afternoon on the Garden Stage was a real treat: John "Broadway" Tucker, one of our locals, opened and set the pace for the day. Roy Hargrove "dropped by" and added his horn to one number. Keb'Mo' arrived after his set on the main stage and gave us his usual fine set, with Clayton Gibb on banjo. Johnny Bassett finished the afternoon on a high note with Joe Weaver and Alberta Adams (The only "Blues Moma" of the day.)

We chose Dizzy's Den for the night program.

The Roy Hargrove Quintet. Wow! He picks five musicians for his group, and he not only gives them their chance to shine, but he energizes them with his support during their licks! Roy's "Nature Boy" number on the Flugelhorn featuring Gerald Cannon on bass got me in the gut! To top it off he invited Les McCann to sit-in on a number.

Wayne Wallace, Trombonist and Professor at S.F. State.

I played in Wayne Shorter's band on Sunday afternoon and it was great. Here's a guy with history. Not only is he truly one of the greatest composers of the 20th century, but he's a musician with direct contact to musicians like Blakey, Hancock, and Miles. The beauty and magic of Monterey is that playing with Wayne Shorter in this setting immediately put me in touch with those very cats—the history, the concept of their music—it just automatically rubbed off on me...you can't help but feel it. What was equally exciting was seeing these young players—high school kids—coming to our rehearsals and looking in awe as we ran over tunes...like little leaguers watching a legend like DiMaggio...saying "Man, that's Wayne Shorter!" Playing at Monterey reinforces that I'm part of that tradition. I want my playing and music to pass it on.

Jason Olaine, A&R Verve Music Group

OK, Friday. I'm assuming you're wearing your new air/bubble/springy running shoes, 'cuz you're going to need them. First: Richard Bona, with a smoothly jazzy worldly vocally set followed by Dianne Reeves wowing the sold out crowd. Then to Bill Frisell's enchanting/hypnotic


Sunday. Wayne Shorter, that doesn't suck. Joined by Danilo Perez, Brian Blade, John Patitucci, Alex Acuna and then joined by a chamber group, Shorter held the audience by playing inspired new tunes and some old gems. And meanwhile, there's a B-3 blowout with Lonnie Smith and Goldings. While you can't enjoy every moment of every set at Monterey, you can enjoy every moment. And bring new shoes next year.

FOR THOSE OF YOU WHO MISSED OUT AND HAVE JUST DECIDED, "NEXT YEAR I'M THERE FOR SURE!" This baby sells out way in advance, so contact PAUL S. FINGEROTE AT (831) 655-5600 OR FINGEROTE@AOL.COM ASAP.
**Jazz**

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<td>BRAD MEHLDAU</td>
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<td>CHRISTIAN MCBRIDE</td>
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<td>JOEL FRANH</td>
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**Review**

**The Sounds of Jazz (Columbia/Legacy)**

At the time of these sessions, it was the greatest assembly of jazz legends on record. Forty three years later, it still is. Basie was there, so was Billie Holiday, Coleman Hawkins, Ben Webster, Lester Young, Harry Allen, and Milt Hinton. Twenty eight musicians in all, swinging through tunes like “Wild Man Blues” and “Fine and Mellow” in a jam session setting. Four days after these landmark performances, the same musicians came in for a live CBS Television broadcast that you can still view at the Museum of Broadcasting in New York City. — Steve Williams

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**Artist Profile**

**Danilo Perez**

**Release:** Motherland

**Label:** Verve Music Group

Danilo Perez’s associations with legendary musicians such as Dizzy Gillespie, Roy Haynes, and Wayne Shorter, his role as a professor at the New England Conservatory of Music, and his recent appointment to the post of Cultural Ambassador of Panama all are indicative of Perez’s intellectual capacity, and his passion for exploration.

**What one discovers in Perez’s latest work, Motherland, are the ties that bind the American experience to Europe and Africa, and a musical perspective that extends leagues beyond the ordinary and the obvious. Complex horn and percussion arrangements, the strikingly gifted violinist Regina Carter, as well as singing of Richard Bona show an expanded platform for Perez’s creativity.**

“This project was a product of different experiences I had over the past few years,” says Perez. “A trip to Havana in 1998, a special invitation from (pianist) Chucho Valdez for the Jazz Festival—it was beautiful to return. I wrote and finalized the rest of the music in a very short time.”

Time traveling, whether it’s zones or signatures, is the best description of what happens when you listen to the fountain of music pouring from the hands of Perez. Catch him live during the next few months as he tours the U.S. in support of this exceptional release. — Steve Williams
## Gavin Jazz/Smooth Jazz

### Smooth Jazz & Vocals

<table>
<thead>
<tr>
<th>#</th>
<th>Artist</th>
<th>Song</th>
<th>Stations</th>
<th>Adds</th>
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Kashiwa crashes into the Top Ten on the strength of an 89 Spincrease this week.

Ma'kin' it go at WYAS 2X4, WJPL 2X2, WNJA 20X, KJZV and The Wave 18X.

### Chart Bound

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<thead>
<tr>
<th>#</th>
<th>Artist</th>
<th>Song</th>
<th>Stations</th>
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<td>A Love Affair - The Music Of Ivan Lins (Telarc Jazz)</td>
<td>23</td>
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A Gavin Guarantee makes good as The Music of Ivan Lins hits the chart strong. It's "Love at first sight at KJJZ 2X7, KMGQ24, WNJA 16X, and WVNV 13X.

### Review

**Voodoo Dogs (Palmetto)**

Woo!! This is an amazing record! Howling at the moon would be an appropriate, expected, and accepted reaction to the sounds coming from the Voodoo Dogs—a bold and inventive collaboration between Larry Goldings, avatar of jazz keyboard, and Bob Ward, guitarist and studio wizard for New York City's jazz elite. Ironically, Voodoo Dogs, with its presentation, has been climbing the Gavin Jazz chart but largely ignored by Smooth Jazz radio, where you would expect to hear smooth and technologically hip music like this.

—Steve Williams

### Artist Profile

**Lee Ritenour/Dave Grusin**

**Release:** Two Worlds  
**Label:** Delos  
**From:** Their almost perfect opposites; the studious, classically trained, Oscar-winning composer and the ultra-high, smooth-talking L.A. session cat. But the combination of Dave Grusin and Lee Ritenour has a magnetic, "opposites attract" quality responsible for numerous unforgettable moments over the past two decades.

Whenever these two titans meet, something monumental is sure to occur. Such is the case within the latest pairing of their talents, Two Worlds, a broad-minded effort to expose the classical roots at the heart of two musicians who are known for their outstanding work in contemporary jazz.

Says Ritenour, "The mandate was for us to do a classical style record rather than simply jazz versions of classical pieces. The goal was to bring our talent and experience with jazz, pop, arranging, and orchestration into this setting—turning all these sensibilities towards classical music. We aimed to treat this music with great respect while also conceiving something fresh."

The last time Grusin and Ritenour set up shop, they won a Grammy award for Alentejau, a Brazilian-esque program released in the late ’80s on GRP. For the new one, says Grusin, "The great challenge was in finding just the right material. There’s a wealth of classical music, but not a lot of pieces written expressly for piano and guitar. So we wound up picking songs purely based on musical value and then transcribing them to make them work for us. Our search for material was subjective, then it became obsessive. We treated it as a research project."

Thumbing through the pages of each man’s accomplishments becomes a research project all its own. Grusin is one of the most acclaimed film composers of all time and a seven-time Academy Award nominee. As a solo artist, he’s earned 10 Grammy Award nominations. Ritenour has a dozen Grammy nominations, and is a founding member of one of the most successful ensembles in contemporary jazz, Fourplay. —Steve Williams

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ALBUM IN STORES
OCTOBER 31.