Trace Adkins

Don't Lie

the new single from his highly anticipated third album

More...

IMPACT DATE:
September 13

From the Publishers of Music Week, MBI and Fono
A Miller Freeman Publication
Here's More... of what radio is saying about Trace Adkins' "Don't Lie"

"What a concept, a great COUNTRY record for radio. Trace Adkins is back!"
- Jim West, WGRX/Baltimore

"After hearing 'Don't Lie' over the phone, I've got to ask, 'Can I add it NOW?'"
- Brian Landrum, WHSL/Greensboro

"Thank God the wait is over. 'Don't Lie' is on the air in St. Louis."
- Dave Louis, WKXK/St. Louis

"Trace could be THE next 'Voice.' 'Don't Lie' is incredible!"
- John Scott, WQIK/Jacksonville

"At last, a real country record for radio to play."
- Ray Massey, KFRG/Colton
FIRST PERSON

As Told to Tony Sanders

Bill Richards

RateTheMusic.com

Bill Richards founded Bill Richards Radio Consulting six years ago, working with such Top 40 clients as Z100 (KKRZ) – Portland, KDWB in the Twin Cities, and WXXL in Orlando. Bill’s venture onto the Internet is RateTheMusic.com, which blends music callout research with the interactivity of the Web, to create music ratings for a number of formats that can be analyzed on both a local and national level. Callout is a very expensive proposition, and it’s difficult to find participants because people don’t want to put up with the interruptions. The Internet, however, is a great way to get people to participate. We’ve been doing RateTheMusic for over a year now and have just started a relationship with Mediabase 24-7. The added value from RateTheMusic is that you get a lot more people participating, which helps make it a predictor of songs. With traditional callout, when a record becomes a hit it can stay around forever. Our system will find those hits earlier, partly because we’re getting so much feedback from listeners over the Internet.

Besides conducting callout research, we also do projects for the record labels. We’ve been 100 percent right-on with songs that, on our system, have turned into big hits. Of the records that our audience has said “yuck” to, there hasn’t been one that ever developed into anything other than “yuck.” Plus, the record labels love the feedback they get from the audience. There are a lot of labels that have reshelved and adjusted their marketing plans based on our findings and recommendations.

We basically take a programmer’s approach so we not only see the value of the records on a callout basis, but also on specific projects with the record companies. We’re able to help the record labels help radio. If the labels know they’ve got a stiff, instead of dumping a couple of hundred grand at the project, they can cut their losses and find the next single.

How do we see this developing? Probably every research company in the world that previously was shaking in its boots is now deciding to change those boots and go where the Internet is going.

FUTURE PERSON

Love to Love You

“IT’s not about taking service from the labels. It’s about having a client relationship, just like with your regular advertisers. The labels love us when we can organize a promotion for them, because they know we have access to publications like the New York Daily News and Teen People. When it works, it’s great. I can get an artist like Smash Mouth and they can get a terrific marketing package.”

—THRESONA BEYER, Z100 (WKHZ NEW YORK), SPEAKING AT THIS WEEK’S NAB RADIO SHOW IN ORLANDO.

Jail House Rock

“I started writing music while I was in jail and sat in solitary confinement and started asking myself all these questions: Why am I not happy? Why am I here? Why am I fighting with my wife? I got a lot of answers while I was there.”

—ROGER TOMMY LEE, DISCUSSING JAIL, ANGER, AND MARRIAGE IN A Q&A INTERVIEW WITH E! ONLINE.

Moving On Up...

“It’s a long way from the mailroom at the CBS branch in Detroit, where I used to stuff Judas Priest and REO Speedwagon albums in envelopes. Actually, I did overnights while I was a full-time student, and I came close to flunking out of one course because I used to sleep through my 8 a.m. class every Monday.”

—GRIG THOMPSON, NEW EXEC/VP/GM AT ELKTRA.

Radio Spots Generate Web Traffic

An Arbitron/Edison study released late last week at the NAB Radio Show in Orlando shows that radio is an ideal media buy for Web site companies.

In the past year, radio has become a dominant medium for Web site advertisers, and the research estimated that nearly 31.4 million people have visited Web sites as a direct result of a radio ad. In all, 29 percent of “on-line” Americans have visited a Web site they heard advertised on the radio.

The study also shows that the persuasiveness of “dot com” radio ads is consistent across gender. Thirty-six percent of those influenced by “dot com” radio spots were aged 25-44; 27 percent were 12-24; and 23 percent were over the age of 45.

Radio’s ability to create visitation to a Web site is somewhat higher among those who have access to the Internet at work (30%) compared to those who have home-only access (21%).

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GAIVN ADDS 3 TO STAFF
Changes Strengthen Sales, IT, Editorial

GAIVN has announced several new additions to its San Francisco-based operations in the sales, editorial, and information technology departments. These appointments include:

- Vanessa Thomas has been named Executive Director/Sales and Marketing, and will be responsible for managing all sales and marketing efforts across the breadth of GAIVN's operations. Prior to coming to GAIVN Vanessa was Vice President/Marketing, Country Division at Premiere's Marketing, Executive Director and added new responsibilities to Gazin's sales, and operations. Prior to coming to GAIVN, Vanessa served as Director of Marketing at Premieres and was responsible for overseeing much of the company's Internet output.

- Todd Spencer joins GAIVN as Associate Editor and is responsible for managing the daily editorial flow of the magazine. Todd previously served as Editor of Ann Arbor, Mich.-based Current magazine; he also served as an on-air personality at WAMX-Ann Arbor, WAAM-Ann Arbor, and WMMQ-Lansing.

"Vanessa, Brian, and Todd are three highly talented and creative individuals, and I'm delighted to be able to bring them on board at GAIVN," commented CEO David Dalton. "I'm particularly delighted at the prospect of marrying Vanessa's skills with the knowledge and expertise of Lou Galliani and the rest of the sales team. As we continue to incorporate Mediaplace data into all of our current products, I'm confident that they will help us create new resources that our subscribers and clients need to help them win in the highly competitive radio and record industries."

Thompson Now Exec. VP/GM at Elektra

Greg Thompson, currently Elektra's Senior Vice President for Promotions, has been named the company's new Executive Vice President/General Manager.

Elektra Chairman Sylvia Rhone made the announcement last Monday. "For many years I have relied on Greg's executive leadership and outstanding promotional skills," she said. "His grasp of our overall structure coupled with his outstanding motivational abilities and acute sensitivity toward artists make him the ideal person."

Thompson joined Elektra in 1993 from EMI, where he was VP/National Promotion. He previously had worked promotions at SBK and Chrysalis.

They Love L.A.!

AMFM STRIKES MAJOR TRADE WITH COX

In a major industry swap, AMFM Inc. and Cox Radio Inc. dealt one another a host of stations last week that gives AMFM a 25 percent revenue share of the Los Angeles market. It also positions AMFM as the leading radio group operator in L.A. in terms of audience share.

Specifically, AMFM is acquiring L.A.'s KOST and KFI in exchange for stations in Miami (WEDR), Atlanta (WFOX), Stamford/Norwalk (WEFX, WNJK, WHKL, and WSTC), Jacksonville (WFXV, WAPE, WBWJ/AM, WKGL, WMMQ, and WOKY), and New Haven (WPLR, plus local sales rights to WHBC). Cox's other L.A. holdings—KACE and KRTK—were not included in the transaction, although some industry analysts speculate that Cox will deal them in the future.

The agreement brings AMFM its fifth FM station in the country's number two market (#1 in radio revenues), and gives Cox its third station in Miami, the nation's 11th largest market. It also boosts their Atlantic (12th) stations to six, and gives them expanded presence in New England.
Own Your Own High School!: In Just One Easy Lesson

BY PAIGE NIENABER

With all the emphasis on the big "money demos" today, teens have almost become a forgotten audience...something you'll rudely discover but won't strive to attain. Too bad, since more and more research is pointing to the enormous disposable income that these kids have, not to mention that teens today are the same as teens 30 years ago: they dictate the trends.

With the advent of September, capturing teens has suddenly become easier. They've returned to school and are once again easy-to-locate targets of promotion. You need to make the most of this opportunity.

For just a moment, think of any "normal" (oxymoron?) U.S. high school and you can picture a teen radio audience on the whole. Most important, you have your actives; in radio these would be your contest players and remote listeners. In high school, these are cheerleaders. Whenever you undertake a promotion targeting teens, get the cheerleaders in your corner and you have the potential to impact thousands of teens every Friday night. A football patrol is sponsor-able, and clients can provide premium items for stocking the van. This is not too different from delivering food to after-work listeners, and it's a fundamental for any contemporary, youthful radio station.

High school student today have a whole realm of issues that we as adults can only begin to try and fathom. Violence is the most obvious of these issues. What can you, as a radio station, do to address this issue? This affects not just the kids but their parents, who are equally freaked by the recent spate of school shootings. Doing something with this subject raises you above being just another radio station, elevating you to the position of community leader.

I can't even begin to tell you the number of times I've been approached by an adult at a remote who's said, "My kid listens to your station all the time and just loves [insert feature, jock, or song]." Often they recite a whole list of things about the station that makes it clear that they are intently listening along with their teen.

PAIGE NIENABER is VP Fun 'N Games for Clifton Radio, which offers promotional consulting to a select group of clients. You can reach him at (615) 433-4554 and via email at pageni@earthlink.net.

NEWS FROM THE NAB RADIO SHOW

Arbitron Debuts PD Advantage

Aside from providing on-your-desk access to all the diary comments for your market, Arbitron's new PD Advantage software also has some worthwhile bells and whistles for ratings analysis. Now you can get answers to such questions as "How's my station trending hour-by-hour?" and "Are my listeners tuning in another station after my morning show, or are they actually turning off the radio?" Example: According to Arbitron data, after Howard Stern is over on WJFK-Washington, about 50 percent of them are turning off the radio. Another new feature: a breakout of TSL by occasions and TSL per occasion.

All Clear Channel Stations to Webcast

Right now, Clear Channel has about 100 of its stations streaming its programming onto the Internet—but that number is about to jump to over 500 stations. Clear Channel and Microsoft have announced that the radio group had opted to use Microsoft's new Windows Media Technologies 4 to stream all its radio stations via the Internet which means that Clear Channel could have a potential weekly audience of over 44 million listeners.

"The motivating force in forming this relationship with Microsoft hinges on the idea that we can enhance the experience for our listeners and our advertisers by adding rich media capability to our radio content," says Jenny Sue Rhoades, Sr. VP/Internet Operations, Clear Channel.

WEB

Tune in. Log on. Watch out!

www.wbcom
www.onradio.com

September 6, 1999 giavin • 5

www.americanradiohistory.com
Blonde Bassist Tires of Great Pumpkin?

There may be more personnel problems in the Smashing Pumpkins’ patch. According to sources close to the superstars, Pumphead head Billy Corgan is increasingly unhappy with bassist D’Arcy Wretzky. She, in turn, has been feeling rather rebellious about her role in the band and is taking acting lessons in Los Angeles to ensure a future outside of the band. Insiders say that Wretzky remains distant from the recording process in Chicago where the band has been ensconced for the past few months, under the tutelage of U2 producer, Flood. D’Arcy reportedly threatened to quit the band last April while on tour in Pittsburgh, and for the past few days, fan sites are a-twitter with rumors that she has left the band. Virgin Records had no comment on the possible defection of Wretzky, but intimates insist that while there is trouble in paradise, Corgan will be able to woo her back into the fold. Only time will tell. The band’s follow-up to Adore is due in stores early next year.

Chrissie Hynde’s Rush to Justice

The stand-off between Chrissie Hynde and radio right-winger Rush Limbaugh is finally over. Ever since 1984, Limbaugh has been using “My City Was Gone,” the former Akron, Ohio resident’s lament about the mal-ification of America, without her consent. According to Hynde’s manager, Gail Colson, Limbaugh had not licensed the song, nor had he asked for permission—something that didn’t seem to bother Colson nor Hynde all that much until Limbaugh told a pair of reporters in 1997 that, “it was lying on the cake that it was [written] by an environmental-ist animal rights wacko and wann-anti-development, anti-capitalist, and here I am taking a liberal song and making fun of liberals at the same time.” Last month, Hynde forced Limbaugh pull it off his show, but then the Pretender’s frontwoman told him that he could use the song if he donated all the royalties to PETA. Limbaugh, an animal lover, agreed.

The Clothes Make the Man

Busta Rhymes isn’t letting Sean “Puffy” Combs or Master P get a leg up on him with their apparel and footwear lines. The workaholic rapper has developed his own imprint of clothing called Bushi Sport Line, launched at the Venetian Hotel and Spa in Las Vegas during the Magic Convention last week. What do the threads look like? Busta was wearing the golf shirt from Bushi when he performed at The Source Hip-Hop Awards in Los Angeles last weekend.

Gimme Those Teachers’ Dirty Looks

Joining Snoop Doggy Dogg, Metallic’s Kirk Hammett, and Megadeth’s Dave Mustaine in their pursuit of higher knowledge is multi-platinum rapper Macé, who has enrolled at Clark Atlanta University. The 20-year-old artist, who was born Mason Betha, announced last April that he was retiring from Rap in order to follow God, but now it seems he’s taking another fork in the road. According to a spokesperson for the musician, he’ll pursue a degree in business.

Horse Cents

Charlie Watts was spotted at a horse auction in Poland with his wife, buying the most pricey mare on the block. The taciturn drummer wasn’t shy when it came to bidding, and plunked down $130,000 for a mare named Aibula. But Watts has proved that he knows his horseflesh, since two weeks before the auction, Maesta, a mare he bought the year before, won a stakes race in Great Britain. Despite the windfall, there is no word of Watts’ retirement from rock, and the Rolling Stones’ New Year’s Eve concert at Madison Square Garden is still a go.

FRIENDS OF RADIO

BY ANNETTE M. LAI

Rick “Dutch” Cousin

Producer/Songwriter

Current or most recent credits: Dr. Hill, Cub, 702, Blaque, Mack 10, and Project: Soundtracks: Rush Hour, Wild, Wild, West, Player’s Club, Dr. Dolittle

Hometown: Los Angeles

What radio stations did you grow up listening to? KDAY (R&B/Hip-Hop), KKKO (Jazz), KLHH (R&B), KJLH (Top 40), and KACE (R&B/Soul)

If you owned a radio station would you? Create some sort of format to better showcase the numerous unseen and unheard talent that the world has not been privileged to hear yet.

What’s the last record you went out of your way to listen to? Lauryn Hill’s album because she took me back to why I first wanted to be involved in creating real, heartfelt music.

What’s your most memorable recording session to date and why? It has to be “We Be Clubbin’” with Ice Cube. There was a lot of magic going on in that session. Cube and I cussed instantly and we were able to bang it out in a relatively short period of time. It’s like that when everything just seems to go right.

What song do you wish you’d written? I could go on for days on this one, but if I had to pick one song, I would have to say “Yesterday” by the Beatles. What I’m striving for most is to grow to produce and write songs that have that same timeless quality and can be enjoyed by many generations to come.

Who is an artist you’d really like to work with someday? Michael Jackson. It just doesn’t get too much better than that.

What’s your proudest career achievement so far? Realizing that anything I set out to do in my heart I can do—and no one can stop you from trying.

Your future ambitions? To be a major force in all aspects of the entertainment industry. I plan to take what I’m doing now and merge that with film, television, and of course, the Internet.

#264
Station News

AMFM was very busy in Los Angeles this week: After weeks of rumors, Urban KKBT (The Beat) moves musically to intercept crosstown Emmis hip hop headquarters, Power 97. Alternative AMFM Sr. VP/Prog. Steve Smith reunites ex-Hot 97-New York duo Dr. Dre & Ed Lover for mornings, bookended by the Baka Boys (Nick and Eric Vidal from crosstown Power 106) in afternoons. La La (a.k.a. Alani Vazquez) joins for midmornings from WHTA-Atlanta. Julio G. will do nights, followed by Kevin Nash and PJ Butta.

Management Stuff

Veteran programmer Clarke Ingram, who spent the past five years as PD of Infinity Top 40 WPXY-Rochester, resurfaces in his hometown of Pittsburgh as PD of AMFM Jammin’ Oldies outlet WJJJ (104.7, The Beat). Ingram, a veteran of both B94 and 96KX-Pittsburgh, will also do afternoons.

Changes at SeaStar Nashville, as Bob Barnett joins from WIL-St. Louis as operations manager, overseeing Top 40 WRVW (the River), Country WSIX, Rock WRNQ, News/Talk WLAC, and Jazz WJZZ. Barnett replaces Charlie Quinn, now in San Diego. River PD Steele inks Z104 (WWZ2)-Washington, DC morning sidekick/utility player Hollywood Haze for afternoons, replacing Kato, now at KZZZ-Phoenx.

After several months as “Mr. Interim Guy,” Jeff McCartney is upped to PD of KZHT-Salt Lake City, replacing Marc Summers.

People

Cleveland Top 40 vet Big Dave Eubanks, PD of WZJIM through its transition to Jammin’ Oldies, has left the building. Reach him @ (440) 843-5033, or bigdave92@concentric.net.

Former KZPP-Phoenix personality Carey Edwards lands across the street as APD/afternoons at Alternative KZON, now leaning Modern A/C.

Sherry Knight exits the morning show at crosstown KKFR (Power 92) for middays at XHRM (Magic 92.5)-San Diego, re-uniting her with PD Rick Thomas, who worked together at KPTY-Phoenix.

Format News

Cumulus launches a new Top 40 in Topeka, KQTP “The New Q-103” under OM Tom Land. Record service is requested: Cumulus Broadcasting, 5315 SW 7th, Topeka, KS 66606. Att: Tom Land

Gigs

KSFM (Jammin’ 102.5)-Sacramento needs a night jock to replace Kid Corona, now doing mornings at KKKU-Palm Springs. PD Bob West also needs female air talent for several other Infinity radio stations. 1750 Howe Ave., Suite 500, Sacramento, CA 95825.

WIOQ (Q102)-Philly middy Mark Sheppard crosses the street to become APD of Sports WIP, but will continue to do weekends at Q102. Tapes to PD Brian Bridgman, 1 Bala Plaza, Suite #243, Bala Cynwyd, PA 19004.

WKSL (Kiss 107.5)-Memphis morning co-host J.C. exits. Personalizable packages to OM/PD Chris Taylor, WKSL, 5080 Mt. Moriah, Memphis, TN 38115.

KSFM’s “Juan” turns Ferris Wheel into Torture Device

Just because it could. KSFM (Jammin’ 102.5)-Sacramento sent morning show producer Juan Valdez (may not be his real name) over to the Cal State Fair with the wacky idea of having him ride the giant ferris wheel for the fair’s entire 10-day run. Fair officials, reeling of corndogs and smelling a promono bonanza, quickly re-dubbed the ride “The Wheel of Juan.”

“He lasted three days and then, basically, his stomach exploded,” reports Doug Parker, KSFM promotion and marketing director. “Not to mention that daytime temps were well over 100°, so Juan was, in effect, riding a giant rollercoaster... Next time, we need to find a more up-to-date ferris wheel equipped with a porta-potty.”

Meanwhile, back at the station, the mirth and merriment continued. “We had ten contestants sit on 300-lb blocks of ice for up to three hours to win Backstreet Boys tickets,” says Parker, offering no reason how this particular giveaway methodology was arrived at, only that “it was funny.”

“We had people of all sizes and shapes, wearing only a pair of Double X Joe Boxers (cha-ching! Promo tie-in), so you can imagine the comedic possibilities.

The shorts,” he explains, “were big enough to cover the backs of their thighs so they didn’t you know...stick.” He says almost sounding concerned.

“Thank you...” was the reply from the doctor, who was clearly uncomfortable for yet another time.

“Thank the Lord...” was the reply from the doctor, who was clearly uncomfortable for yet another time.

“I’m a big proponent of human suffering and humiliation as a promotional tool. Any behavior that reduces the human psyche to its lowest common denominator makes for great ratings and revenue.”

Epilogue: All ten contestants lasted the three-hour limit. “We had to settle the score with a Backstreet Boys trivia contest,” says Parker. This was no ordinary quiz. “It was a 25-question written exam,” he says. The Grand Prize winner (who knew wazzup too much about the Backstreet Boys) won a flyaway to the tour opener in Fl. Lauderdale while the remaining 18 checks won tickets to the San Jose show.

Lessons: “I learned a lot about the dynamics of the highly competitive ice industry during this time,” says Parker. “I’m a big proponent of human suffering and humiliation as a promotional tool. Any behavior that reduces the human psyche to its lowest common denominator makes for great ratings and revenue.”

KSFM is consulted by Paige Nenner of Jerry Clifton’s Promotions Ranch.

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Impact Rites September 7

2nd & None Sell & DJ Dusk “Up in the Club”/Profile/Arista 45-Xover

Juvenile “Back That Thang Up”/Top 40

MDD “Groove With Me Tonight” (C/Sony Discos) Top 40, Rhy-Xover

Robbie Williams “Angels” (Capitol), Top 40

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Boom Bang Box “Squeeze Toy” (Virgin), Top 40

Cher “All I Do Nothing” (Warner Bros) Top 40, Rhy-Xover

Kovan Edmonds “24/7” (RCA) Rhy-Xover

Everything But the Girl “Five Fathom” (Atlantic), Top 40

Jennifer Lopez “Waiting For Tonight” (EMI/EMI) Rhy-Xover

My Town “Body Bumpin” (Universal) Top 40, Rhy-Xover

Old 97’s “95teen” (Eskimo/ESG) Top 40

Santana M/Wyclift “Maria Maria” (Arista), Rhy-Xover

Sole “4, 5, 0” (DreamWorks) Rhy-Xover

Jeremy Toback “You Make Me Feel” (ICAA) Top 40

Epic/550 told Mandy Moore they were taking her shopping in Chicago...unfortunately, it was dark, and she somehow ended up in St. Louis. (L-R): 550/Work rep Marina Porrera, KSLZ MD Kandy Kutch, Moore, KSLZ p.m. driver Boomer, and PD Jeff Kapugi.
<table>
<thead>
<tr>
<th>Rank</th>
<th>Artist</th>
<th>Song Title</th>
<th>Station</th>
<th>Format</th>
<th>Market</th>
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</thead>
<tbody>
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<td>1</td>
<td>Christina Aguilera</td>
<td>Genie In A Bottle (RCA)</td>
<td>WWVA</td>
<td>Classic Country</td>
<td>West Virginia</td>
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<td>Smash Mouth</td>
<td>All Star (Interscope)</td>
<td>WKTU</td>
<td>Classic Rock</td>
<td>New York</td>
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<td>3</td>
<td>Sugar Ray</td>
<td>Somebody Loves You (Atlantic)</td>
<td>WBBM</td>
<td>Hot AC</td>
<td>Chicago</td>
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<td>Enrique Iglesias</td>
<td>Bailamos (Overstock Music/Interscope)</td>
<td>KYW</td>
<td>Latin</td>
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<td>Jennifer Lopez</td>
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<td>CHR</td>
<td>Detroit</td>
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<td>Last Kiss (Epic)</td>
<td>WUSX</td>
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<td>Where My Girls At (Motown)</td>
<td>WSBW</td>
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<td>San Francisco</td>
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<td>T'al Bachman</td>
<td>She's So High (Columbia/CRG)</td>
<td>WCNX</td>
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<td>TLC</td>
<td>Candy Girl (LaFace/Arista)</td>
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<td>TLC</td>
<td>Unpretty (LaFace/Arista)</td>
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<td>Hot AC</td>
<td>Chicago</td>
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<td>98 Degrees - Do (Cherish You) (Universal/MCA)</td>
<td>A Different World (Atlantic)</td>
<td>WNEW</td>
<td>CHR</td>
<td>New York</td>
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<td>Ricky Martin</td>
<td>Shes All I Ever Had (C2/CRG)</td>
<td>WQCS</td>
<td>Hot AC</td>
<td>Orlando</td>
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<td>Earth (Epic)</td>
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<td>Lenny - Steal My Sunshine (Epic/WARN)</td>
<td>Where Is The Love? (Mediabase)</td>
<td>WZFS</td>
<td>Hot AC</td>
<td>Seattle</td>
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<td>15</td>
<td>Backstreet Boys</td>
<td>Want It All That Way (Lava)</td>
<td>WMMR</td>
<td>CHR</td>
<td>Philadelphia</td>
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<td>16</td>
<td>161 Days - Black Rain (Warner Bros.)</td>
<td>deltions (Arista)</td>
<td>WBEL</td>
<td>CHR</td>
<td>Baltimore</td>
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<td>Santana - Smooth (Arista)</td>
<td>She's All I Ever Had (Atlantic)</td>
<td>WZLX</td>
<td>Classic Rock</td>
<td>Kansas City</td>
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<td>18</td>
<td>Blessed Union Of Souls - Hey Leonard</td>
<td>Ain't No Way To Treat A Lady (Motown)</td>
<td>WDRQ</td>
<td>R&amp;B</td>
<td>Detroit</td>
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<td>19</td>
<td>Citizen King - Better Days &amp; The Bottom</td>
<td>Ain't Too Proud (Warner Bros.)</td>
<td>WRIF</td>
<td>CHR</td>
<td>Detroit</td>
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<tr>
<td>20</td>
<td>Destiny's Child - One (Columbia/CRG)</td>
<td>Ain't No Way To Treat A Lady (Motown)</td>
<td>WQAM</td>
<td>CHR</td>
<td>Miami</td>
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<td>Whitney Houston - It's Not Right But It's</td>
<td>Ain't No Way To Treat A Lady (Motown)</td>
<td>WHOL</td>
<td>CHR</td>
<td>Baltimore</td>
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<td></td>
<td>Easy (Arista)</td>
<td>Ain't No Way To Treat A Lady (Motown)</td>
<td>WORL</td>
<td>CHR</td>
<td>New York</td>
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<td>22</td>
<td>Red Hot Chili Peppers - Scar Tissue (Warner Bros.)</td>
<td>Ain't No Way To Treat A Lady (Motown)</td>
<td>WUSX</td>
<td>Classic Rock</td>
<td>Dallas</td>
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<td>Vitamin C - Smile (Epic/VEG)</td>
<td>Ain't No Way To Treat A Lady (Motown)</td>
<td>WQCS</td>
<td>CHR</td>
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<td>SIXPENCE None The Richer - Trials</td>
<td>Ain't No Way To Treat A Lady (Motown)</td>
<td>WSBW</td>
<td>Hot AC</td>
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<td>25</td>
<td>BACKSTREET BOYS - Larger Than Life</td>
<td>Ain't No Way To Treat A Lady (Motown)</td>
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<td>CHR</td>
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<td>SNC - Music Of My Heart (Epic)</td>
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<td>WUSX</td>
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<td>LFO - Summer Girls (Arista)</td>
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<td>Ricky Martin - The Cup Of Life (C2/CRG)</td>
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<td>Marc Anthony - Need To Know</td>
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<td>Sarah McLachlan - I Will Remember You (Arista)</td>
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<td>Britney Spears - You Drive Me Crazy (Arista)</td>
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<td>Blink 182 - What's My Age Again? (Casa/VEG)</td>
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<td>LIT - My Own Worst Enemy (Epic)</td>
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<td>38</td>
<td>SIXPENCE None The Richer - Kiss Me (Squirt)</td>
<td>Ain't No Way To Treat A Lady (Motown)</td>
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<td>Sugar Ray - Ain't No Way To Treat A Lady (Motown)</td>
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<td>W2SY</td>
<td>Hot AC</td>
<td>South Florida</td>
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**SnapSHOTS**

Thompson Elektra-fied. Longtime Elektra Sr. VP/Promotion Greg Thompson has been upped to GM of the label (see Nevra). "It's a long way from the mailroom at the CBS/EMI label in Atlanta, where I used to stuff Judas Priest and Red Speedwagon albums in envelopes," says Thompson, who also has extensive experience on the radio side of the business, having distinguished himself at WLS-Lansing. "Actually, I did overnight shifts while I was a full-time student," Thompson recalls. "I came close to flunking out of one course because I used to sleep through my 6 a.m. class every Monday." Thompson, who will continue to oversee the promotion department, replaces Alan Voss, moves up within WEA. Concurrently, promo vet Desiree Schunov joins the label as VP/Top 40 Promotion.

Cloherty revealed to be bi-coastal. As the L.A. hip-hop competition escalates, Emmis Communications taps Hot 97-New York Tracy Cloherty to consult sister Power 106-Los Angeles. Cloherty, more than a little familiar with the work habits of his former boss, Steve Smith (now parked at KKST), says: "I certainly wish Steve the best of luck in whatever he does...except at the expense of one of our radio stations." Adds Power 106 VP/Programming Jimmy Steel: "Together, Power 106 and Hot 97—the undisputed two most influential hip hop stations in the world—will have even greater impact. Tracy and I and Power 106 APD Damion Young will work closely on music and event marketing," he says. "I'm excited about this opportunity to broaden by bases," adds Cloherty. "I've talked to Power 106 before, but now I'm truly going to be involved in all areas. Jimmy Steel is a very smart program director; I figure I can learn from him, and maybe he can learn from me. With over 3.5 million listeners between us, this is a partnership that will make a serious statement.

**Success Stories:**

"Ginuwine's 'So Anxious' is big for us; Juvenile's 'Back That Azz Up' has finally come through all the way and become mass appeal; Lil' Troy is monstrous, and the Blaque '908' remixes are gigantic. — Bob West, PD, KSFM Sacramento

"Santana is now showing power potential in callout, and we're not early on anything, but we already ranging Melissa Etheridge, which will be a smash hit for us." — Jimmy Steele, PD, WRWW-Nashville

"Chrisina is on fire -- #1 callout and Top 5 phones." — Alex Tear, PD, WDRQ-Detroit

"We're starting to develop a nice picture with Dido—much like Sarah McLachlan, who developed organically, our audience fell in love with this artist and her sound...already #10 phones." — John Peake, PD, KUBE-Houston

"Lou Bega is huge enough that Elvis Duran has already cut a parody, a Chinese-food themed called "Combo #5." — Kid Kelly, OM, Z100-New York

**Quote Of The Week:**

"I have always wanted to hit the post on 'It Only Takes A Minute' by Tavares, and as you know, that is the single most important criterion in considering job options." — Top 40 vet Clarke Ingram, on his new gig as PD/p.m. driver of Jammin' Oldies WJZJ-Pittsburgh

**Mediabase Notes**

Effective immediately, WIOD-Saginaw and WALK-Charleston move from Mediabase Hot AC to the Mediabase Top 40 Hit panel. WSNX Grand Rapids recently moved from Rhythmic Hit to Top 40 Hit.

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

**RHYTHM CROSSOVER**

<table>
<thead>
<tr>
<th>LW</th>
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<td>1</td>
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<td>DESTINY'S CHILD - Bills, Bills, Bills (Columbia)</td>
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<td>CHRISTINA AGUILERA - Genie In A Bottle (RCA)</td>
<td>2500</td>
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<td>3</td>
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<td>702 - Where My Girls At (Motown)</td>
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<td>4</td>
<td>4</td>
<td>GINUINE - So Amusing ( Epic/550 Music)</td>
<td>1977</td>
<td>1970</td>
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<td>5</td>
<td>5</td>
<td>MARIAN CAREY - Heartbreaker (Columbia/CRC)</td>
<td>1738</td>
<td>1210</td>
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</table>

Another ridiculously huge week for "Heartbreaker" #1 HyperActive; 72 spins @ KONT-Tucson, mid to upper 65’s @ KOMG and KIKI-Honolulu, B-53 spins @ WBHT-Dayton

<table>
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<td>JUVENTILE - Back that Azz Up (Cash Money/Universal)</td>
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<td>BLAQUE - 808 (TrackMasters/Columbia/CRC)</td>
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<td>BRIAN MCKNIGHT - Back At One (Motown)</td>
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<td>LIL' TROY - Wanna Be A Baller (Republic/Universal)</td>
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<td>112 - Anywhere (Bad Boy/Arista)</td>
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<td>RUFF RYDERS - What Ya Want ( Interscope)</td>
<td>1396</td>
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<td>JENNIFER LOPEZ - If You Had My Love ( Epic/Work)</td>
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<td>98 - I Do (Cherish You) (Universal/MA)</td>
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<td>Q-TIP - Vivrant (Volatize/IDJMG)</td>
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<td>ENRIQUE IGLESIAS - Bailamos (Virgin/Mod/Music/Interscope)</td>
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<td>BACKSTREET BOYS - I Want It That Way ( CBS)</td>
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<td>NAUGHTY BY NATURE - Jamomite (Arista)</td>
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<td>TLC - Unpretty (LaFace/Arista)</td>
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<td>JAY-Z - Girls' Best Friend ( Epic)</td>
<td>847</td>
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<td>JAY-Z - Jigga My Nigga ( Ruff Ryders/Interscope)</td>
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<td>CASE - Happily Ever After ( Interscope)</td>
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<td>8,6 - Bring Bing (Cash Money/Universal)</td>
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<td>RICKY MARTIN - She's All I Ever Had (C2/Interscope)</td>
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<td>TRACY SPENCER - It's All About You (Capitol)</td>
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<td>WARREN G. - I Want It All (Restless)</td>
<td>718</td>
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<td>R. KELLY - If I Could Turn Back The... ( Jive)</td>
<td>717</td>
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<td>T.W.D.Y. - Players Hall of Fame (Thump)</td>
<td>702</td>
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<td>PUFF DADDY - Safity You ( Bad Boy/Interscope)</td>
<td>662</td>
<td>598</td>
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</table>
WHITZ-New York
PD: T. Poleman/OM: K. Kelly
APD: S. Dustard/MD: C. Bryant
(212) 239-2233
AMFM

KISI-Los Angeles
PD: Dan Kelly
AP/MD: Michael Stevens
(310) 855-1357
Clear Channel

WSTR-Atlanta
PD: Dan Bowen
MD: J.R. Massachusetts
(404) 261-2970
Jefferson-Pilot

KWKS-Dallas
PD: Mr. Ed Lum Bernard
MD: Dave Monroe
(214) 891-3400
AMFM

KRBK-Houston
PD: John Peake
APM: Jay Michael
(713) 299-1000
Susquehanna

WXW-Boston
PD: John Ivey
AP/MD: Dave Corey
(617) 496-1300
AMFM, Inc.

Gavin Top 40

Gavin Top 40 Chartbound

Reports Ad Spins Trend

Backstreet Boys - "Larger Than Life" (Jive)
Jordane Knight - "I Could Never..." (Interscope)
R. Kelly - "If I Could Turn Back The Hands Of Time" (Jive)
Mandy Moore - "Candy" (Epic/Sony Music)
Tonic - "You Wanted More" (Universal)

Backstreet Boys - "Larger Than Life" (Jive)
Jordane Knight - "I Could Never..." (Interscope)
R. Kelly - "If I Could Turn Back The Hands Of Time" (Jive)
Mandy Moore - "Candy" (Epic/Sony Music)
Tonic - "You Wanted More" (Universal)
"I like that 'Buses & Trains' song... the lyrics are the story of my life... it's by Bachelor Girl... also the story of my life." —Diana Laird, PD, KHTS-San Diego
DEL

“Phoney Phranchise” (Hieroglyphics Imperium)

“I’m at a loss for words with the Phoney Phranchise record. It has a real dope remix. It’s nice to hear new stuff from Del.”

—Jason Guerrero, KUGS-Bellingham, Wash.

50 CENT

“How To Rob” (Columbia/CRG)

“It’s about time someone stepped to all of these fake ass, bitch MC’s. It’s dope that someone can serve up MC’s without the filler added.”

—DJ Crush, KRUG—Enumclaw, Wash.

SCRITTI POLITTI

“From Tinsletown To Boogiedown” (Virgin)

“All Shaheem Muhammad’s remix of this song is off the hinges! That song is my shit!”

—Garfield, WBRU-Providence, R.I.

HOT NIX

Word On The Street

BY MICHAEL NIXON

AMFM Inc. flexed their muscle last week and came out blazin’ with combinations and showed the Los Angeles market that they’re about to deliver the knockout 2000 punch.

On Tuesday, August 31, AMFM threw a gala party at the Landmark, a converted Old Hollywood indoor swimming pool transformed into an exclusive theme site to celebrate the new changes at KKBT (92.3 The Beat).

Ed Lover and Dr. Dre are set at morning drive with LaLa Latina coming in from the ATL to hold down middays, followed by the Power 106 duo the Baka Boyz who are kickin’ it with the evening drive slot.

AMFM now owns KKBT (92.3 The Beat), KCMG-FM (MEGA 100), KBIG-FM (Soft Pop 104.3), KYSR-FM (Pop/Modern Rock 98.7), and KLAC-AM (Nostalgia 570) which represents more than 25% of the #2 market’s $750 million annual radio advertising revenues.

The party was a first class affair for about 500 industry guests. The grilled shrimp and chicken skewers were excellent and the Spanish salad, peas and rice complemented the open bar. But the highlight of the night culminated at the outdoor Cigar Lounge area where everyone was blessed with their choice of handmade Cuban Cigars.

EA Sports, based in Redwood City, CA, is commin’ aggressive with a national street campaign to promote their new Madden 2000. Several major market mixshows are giving away Madden 2000 and NCAA Game Day games also with EA Sports keychains and T-shirts. They even have a hip hop audio CD to hype the Madden 2000. Glenn Chin, director of EA Sports Marketing sez stay tuned for what they are about to do with the NBA Live 2000 game. On the other side, Sega is sponsoring a monster truck with their games and the new Dream Cast System, and scheduling their upcoming Sega Family Values Tour featuring Limp Bizkit, Crystal Method, Redman, Method Man and D-Mac in 34 cities later this year.

Yo, the GAVIN Rap Chart 9th Anniversary Special issue hits the streets October 11th. The ad artwork deadline is October 4th. If you want to be down, get at me on the GAVIN Hotline. (310) 798-0024.

EMAIL COMMENTS TO JUSTIN@MAIL.GAVIN.COM

GAVIN IS ONLINE WWW.GAVIN.COM

Review

KONSCIOUS OF KHAOS

“Better Off...” (Slang Bangin’)

You need to check for these two cats coming straight outta Jersey City, N.J. Mr. Dynamite and Quick Snister are the duo better known as Konscious Of Khaos. With their new single “Better Off...” I’m sure the underground heads are going to be all over this track. “Better Off...” is a look into Mr. D’s and O.S.’s troubled lives. With thought-provoking rhymes like, “lord have mercy if I should have died during pregnancy? I’m better off dead/They should’ve aborted my delivery;” you will know that these kids are no joke. For your copy, call Ernest at (908) 355-3033.

US

“East New York” (House Of Power/Dangerous)

Indies are rockin’ the street scene this year. This nine-member team of Thie! In Da Nite, Screwface, Debo Demaggio, Rhyme Animal, Chris Styles, Scarface, Faison, Gunna, and the one female in this crew, Precious Paris, are holding it down for the East. With the explosive cult hit “Niggaz,” this crew has been rocking college radio and even has Howard Stern’s ears ringing—he plays the song constantly. Call John at (212) 420-0283 to get the new single, “Where U At/Make ‘Em Bleed.”

THE OUTFIT

“The Soundtrack To Life” (Oblique)

The Outfit is a brand new hip-hop group that is taking the underground and college radio by storm. Jas Mace, Harun Karim, Assassinate, Mr. Saturday Night, the Icon, Dinyero, Marchitect, The Count, The Cybersentle, DJ Massey and Drew Basement make up this unit. I recently reviewed their single and the album is just as blaze. The single “Beauty Of The Week” featuring Jas Mace, Marchitect, and The Count is my favorite track off the album.

—Reviews by Justin Torres

Chris “The Glove” Taylor, Dr. Dre, and Lord G from the Militia are seen here at “A Day In The West” which was a commerative group photography event held in Los Angeles in August.
**Gavin Rap**

**G2 Rap**

<table>
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<td>PHAROAHE MONCH - Mayor (Rawkus Entertainment)</td>
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<td>+212</td>
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<td>SNOOP DOGG - Doggystyle (No Limit/Priority)</td>
<td>1145</td>
<td>+249</td>
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<td>LAST EMPEROR - Emilly (Hilope/Interland)</td>
<td>944</td>
<td>+365</td>
<td>71</td>
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<td>SWOLLEN MEMBERS - Street Fairy (Mercury/MCA)</td>
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<td>+228</td>
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<td>TERROR SQUAD - Whatcha Gonna Do (Atlantic)</td>
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<td>LONE CATALYSTS - Do Du (Buck's)</td>
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<td>BLACK MOON - Whirlwind Remix (Duck Down/Priority)</td>
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<td>RAHZEL - Make The Music (MCA)</td>
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<td>DA SQUAD - Rhyme Manna '99 feat. Large Professor/Neek (Replay)</td>
<td>798</td>
<td>-479</td>
<td>55</td>
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*Fantastic debut at number 10. Being the number one Spincrease this week with 535 spins, this indie should be breaking the Top 5 by next week.*

**Chart Recap**

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<td>WAYNE LIVE - Think I Jammin/The Last One (Subcity)</td>
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**Review**

**Method Man & Redman**

"Tear It Off" (Columbia)

Mr. Noble and Tical come to tear the roof off this mutha with a brand new single from the In Too Deep Soundtrack. Whenever you get these two together you know you're in for a hype track. Speaking of the track, Erick Sermon comes tight with his crate of records. A low riding bass with a mellow drum makes one think of speeding down the street with Red and Meth at the wheel. Redman even big ups the notorious Kevin Liles in this song. Stop two of these on your TPs and make it happen!

**Artist Profile**

**Inspectah Deck**

CURRENT SINGLE: "Show and Prove"

LABEL: Loud Records

STATION SHEET: After lacing us for years with classic verses on Wu-Tang Clan joints like "C.R.E.A.M." and "Cold World," Inspectah Deck is finally ready to step out into the limelight with his first solo release.

Uncontrolled Substance.

**The Evolution as an Artist:** In 1993, Inspectah Deck was fresh off the streets. It was like coming from out of town at your first day at a new school. Everybody has been there before, but you’re trying to learn the ropes. I was an ill emcee coming off the block with hustler tactics. In the industry, it’s still a hustle, but you got to play by a different set of rules. I had to learn the industry guidebook real quick.

**On the State of the Clan:** Well, what we’re doing now is going back to what you call ground zero. When we first blew, everybody wanted to be a solo artist. There were no eight-man crews or anything like that. As far as I recall, the Hit Squad was the only one out there, but they were going through a break up. We revolutionized this because it just wasn’t being done.

**On the New Album:** "All the people out there who are expecting the "C.R.E.A.M." "Protect Your Neck," "Triumph," and all those types of verses, they are going to get left off lovely for this album.

—Matt Slywa

**Inspectah Deck Headquarters**

**Gavin Rap**

**Spincrease**

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<td>NW</td>
<td>65</td>
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**RadioSays**

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—Anthony Pukala, WECS-Willimantic, CT.
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THE MUSIC MEETING

Eileen Nathaniel, APD WHRK, KJMS, and WDIA-Memphis

Eileen Nathaniel is a homergirl. Born, raised, and educated in Memphis, she began her career in college radio at Memphis State in 1987. In fact, the Memphis building that houses WHRK, KJMS, and WDIA is the only building she has ever worked in. “I ended up in radio because I didn’t like math,” Nathaniel recalls. “I was a business major and they told me I would have to take statistics, finance, and all of that stuff, so I went through the college directory until I found a curriculum with the least amount of math and it happened to be communications. I took it and fell in love with it!”

After college Nathaniel interned at a TV station for two years and worked in human resources for Manpower. “My first job in commercial radio was five-and-a-half years ago on WDIA as co-host on a Quiet Storm show called Love Songs,” Nathaniel says. “After Clear Channel came into the market I switched to KJMS and started doing middays, and I became music director two years ago by bugging the hell out of Bobby O’Jay. I really had no idea what was involved in the job, but I saw that I could offer a lot of organizational skills to help improve that position and help our radio station.”

What is the most important quality you possess that assists you in your work? I’m very detailed-oriented. It comes from my background of working in corporate America, in human resources. Interviewing people, testing them, and sending them out on jobs.

What are your responsibilities as Music Director? I’m Bobby’s right hand. We collaborate on music decisions. He relies on me to maintain the day-to-day stuff. All the little things that otherwise would drown, because we have three stations under our umbrella to program. I handle the administrative duties of all the stations: I also evaluate the new music that comes in, coordinate the music and the music logs into the studios, program the automated system we maintain on KJMS, and schedule the on-air stuff.

Is it hard to keep the sound of each station separate? Not really. Each station has its own identity and feel. It’s hard to describe, but when you hear them you know. WDIA is the legendary oldies station and we play mostly oldies, a lot of blues, and a few new things. But they have to be no do-do-about it hits. WHRK is a fun-sounding station that plays Urban rap and R&B. KJMS is a hip hop station that’s also oldies-based, but it travels back only to the 70s. The luxury of having three stations is that it keeps us focused on their differences.

How important is research in the selection of new music? It’s not important. We go with our gut feeling and what’s happening on the phones. I ask each air personality what his or her people are calling in for. And we have in-studio request sheets that are very important in our assessment of what’s going on.

These Are the Breaks

Most PDs stay focused and keep their station sounding sharp by returning to the basics. At the top of every PD’s pre-book checklist is the term “great breaks,” which may be the most important item to improve ratings in any stage of a rating sweep.

The best advice I can offer is that the same advice comes from legendary Y-100 programmer Bill Tanner, who told me, “Strive to be a great performer within the limits that are set by the format.” Tanner believed that you have to have personality with brevity, and “you have to be memorable.”

Translation: get the job done in 10 seconds; 15 seconds tops.

“Regardless the format as a framework that will take you to greatness,” Tanner instructs. “As an old-time who has been around for awhile, I tell kids coming up: search for passion on the radio. Take the enthusiasm and make it sing for you.”

GREAT BREAKS

“Leave the audience with one thought per break,” is still the best advice a PD can give an on-air personality. Listeners can only absorb a single message at a time. Too much talk sounds like mumbling, and leads to a dead switch. All breaks should be concise and utilize the most descriptive language possible. The job of all on-air personalities is to make the listener stay tuned longer. In order to win, you must have more average quarter hours (AQH) than your competitors. The best way to do this is to give listeners a reason to listen, to present upcoming elements of your show, hype outside promotions and concert events, and let your listeners know why they should stay tuned.

INFORMATION BREAKS

This content deals with the basics: time, weather, news, and traffic. Depending on the daypart, this information is what people want to hear. Getting to work on time, deciding what to wear, or learning how to avoid traffic tie-ups is vital information for your listeners. But these elements alone are not enough; they should be mixed with strong salesmanship. Great jocks produce an air of excitement, interest, or mystery. It’s your job to creatively sell excitement.

ENTERTAINMENT BREAKS

This is the fun stuff. Jokes, skits, or bits must be set up and pre-sold before the payoff. The same goes for human interest stories, interviews, and even contests. Find creative ways to tease and pre-sell before execution. Some of the best examples of this can be found on The Howard Stern Show. Stern will tease his listeners for hours before he gives them the bit. He leads them on with just enough information to keep them intrigued and unwilling to turn off the radio.

SELLING BREAKS

Promoting ahead to the next fifteen minutes (vertical promotion), or cross-promoting an event for the following day (horizontal promotion), is the essence of good jocking. Creative pre- and back-selling is becoming a lost art in radio. With the focus on “more music, less talk” and today’s heavier commercial loads, programmers are inclined to discourage their jocks from adding more clutter, even at the expense of creating interest. I think stations that don’t allow jocks to back-sell music are fundamentally flawed. They’re not meeting the listeners’ needs and expectations.

Urban Workshop

Weekend specialty shows are on the rise. Mainstream, AC, and even classic-based Urban stations are adding new flavor to their mix with these alternative music shows. By using research or common sense, many programmers have realized that the answers to their station’s lack of variety is to offer a Friday Night Jams or Old School Saturday program that incorporates artists their station doesn’t usually play.

The experimentation with short-form programs seems to be generating a positive response from listeners, especially in the Urban AC arena. Some AC programmers use hip-hop in specialty programs as a way of incorporating it into the station’s blend. They use special programming to filter those types of songs in. It makes their station more dynamic, without detracting from what they do Monday through Friday.

OTHER ALTERNATIVES

Heritage stations that seriously target 25-54s and want to dominate the 35-54 end of the demo may want to invest some time in programs that highlight the history of black popular music. One possible show could spotlight the music of artists like Louis Armstrong, Nat “King” Cole, and Billie Holiday.

ATTRACTION OPPORTINES

Specialty shows give listeners the perception that your station offers a wider variety of music. If your station’s main focus is mainstream R&B but you play a little hip-hop, then a hip-hop specialty show is what you need. If you’re a hip-hop station that plays some mainstream R&B, offer your listeners a great R&B “new” music show.

—QUINCY MCCOY
An Adult Radio Urbananza!

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**HyperACTIVE**

- **MARIJA CAREY** - Heartbreaker (Columbia/CRG) 861 +481
- **RUFF RYDERS** - I Got A Man (Interscope) 560 +325
- **TLC** - Unpretty (LaFace/Arista) 1105 +231
- **Q-TIP** - Vivrant (Motown/IDJMG) 1250 +220
- **BRIAN McKNIGHT** - Back At One (Motown) 915 +201
- **IDEAL** - Get The Hell On (Get Gone) (No Trybe/Virgin) 912 +193
- **GERALD LEVERT** - Nothing To Somethin' (West/East/EEG) 232 +191
- **DEBORAH COX** - We Can't Be Friends (Anista) 1417 +171
- **B.G.** - Binging (Cash Money/Universal) 796 +150
- **JAY-Z** - Girls Best Friend (Epic) 901 +146
- **MARC NELSON** - 15 Minutes (Columbia/CRG) 337 +144
- **SILK** - Meeting In My Bedroom (Elektra/IDJMG) 1427 +139
- **SNOOP DOGG** - B- PLEASE (No Limit/Priority) 327 +125
- **702** - You Don't Know (Motown) 421 +119
- **WHITEY HOUSTON** - My Love Is Your Love (Arista) 985 +110
- **MISSEY ELLIOTT** - All N My Grill (The Gold Mind/East/West/EEG) 1259 +105
- **COKO** - Sunshine (RCA) 1296 +105
- **JAY-Z** - Got A Thang (Cash Money/Motown) 1437 +102
- **JUVENILE** - Back That Azz Up (Cash Money/Universal) 1385 +97
- **NOREAGA** - Oh No (Penatly Recordings) 381 +78
- **112** - Love You Like I Did (Bad Boy/Arista) 711 +74

**Urban CHARTBOARD**

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- **SNOOP DOGG** - B Please (No Limit/Priority) 327
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September 6, 1999 gavin • 19
"It's a smash! The second 'Gotta Be,' It's Hot!"
— WBLS, MD, Michelle Campbell on Jagged Edge "He Can't Love U"
PROMOTION PROFILE

Etoile Zisselman

Senior Director of Adult Promotion, Arista Records

Reach her at: (212) 930-8467
Hometown & birthdate: New York City; July 28
At present job: Two years
What radio stations did you grow up listening to? WPLJ
What stations do you listen to now? WPLJ, WLTW, Z100, WKTU...basically everything.
First industry gig: I started at SBK Records (which eventually became EMI) as an assistant in the A/C Department where I started calling A/C Gavin Stations.
What’s the first record you remember buying? The Saturday Night Fever soundtrack.
Your favorite song or record of all-time? I have so many favorite songs, but some of them are Billy Joel’s “Only the Good Die Young,” Jon Secada’s “Just Another Day,” Bryan Adams’s “Summer of ’69,” and James Taylor’s “How Sweet It Is (To Be Loved By You).”
Your favorite song right now? Sarah McLachlan’s “I Will Remember You”
Song or act you’ve been proudest to break? Records are really broken by teams rather than any individual, and at Arista it’s always been a team effort.
Name an artist you’d still really like to work with: Elton John and Billy Joel. They have always been my all-time favorite artists.
Your favorite place to shop? A little shop on the Left Bank in Paris called TATY. They have killer summer dresses.

Your favorite junk foods? Swedish Fish, Mrs. Fields’ cookies, and frozen yogurt with chocolate sprinkles.
Your favorite vacation spot? South of France.
If you weren’t in the music biz, you’d be...? An anchor woman for a major network.
Future ambitions: To be a Senior VP of Promotion.
**HotAC CHARTBOUND**

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<td>MELISSA ETHERIDGE - Angels Would Fall (IDJMG)</td>
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<td>FASTBALL - Out Of My Head (Hollywood)</td>
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<td>LEN - Steal My Sunshine (Epic/WORK)</td>
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<td>JEREMY TOBACK - You Make Me Feel (RCA)</td>
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<td>TRAIN - Meet Virginia (Axe/Columbia)</td>
<td>696 +70</td>
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<td>FLEMMING &amp; JOHNSON - Ugly Girl (Universal)</td>
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**HotAC RECURRENTS**

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<td>NATALIE IMBRUGLIA - Tom (RCA)</td>
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<td>LENNY KRAVITZ - Fly Away (Virgin)</td>
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<td>SHANIA TWAIN - That Don't Impress Me Much (Island Def Jam Music Group)</td>
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<td>Goo goo DOLLS - Iris (Warner Bros.)</td>
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<td>RICKY MARTIN - Livin' La Vida Loca (C2/Che)</td>
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<td>EVERLAST - What's It Like (Tommy Boy)</td>
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<td>SHERYL CROW - My Favorite Mistake (A&amp;M/Interscope)</td>
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**G2 Most ADDED**

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<td>MELISSA ETHERIDGE - &quot;Angels Would Fall&quot; (IDJMG)</td>
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<td>PAULA COLE - &quot;I Believe In Love&quot; (Epic/Warner Bros.)</td>
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<td><strong>BACKSTREET BOYS</strong> - &quot;Larger Than Life&quot; (Jive)</td>
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<td><strong>BRITNEY SPEARS</strong> - &quot;You Drive Me Crazy&quot; (Jive)</td>
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**G2 SpinCREASE**

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<td><strong>BRITNEY SPEARS</strong> - &quot;You Drive Me Crazy&quot; (Jive)</td>
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**Gavin Hot AC**

**HotAC CHARTBOUND**

**HotAC RECURRENTS**

**G2 Most ADDED**

**G2 SpinCREASE**

**HotAC CHARTBOUND**

**HotAC RECURRENTS**

**G2 Most ADDED**

**G2 SpinCREASE**
AMFM/COX SWAP STATIONS. AMFM, Inc. and Cox Radio have agreed that Cox will transfer to AMFM KOST/FM and KFIA/AM in Los Angeles in exchange for radio stations in Miami, Atlanta, Stamford/Norwalk, Jacksonville, and New Haven. This transaction is scheduled to close in the first quarter of 2000.

**MARC TAKES BITE OUT OF THE BIG APPLE.** WLTW kicked off the first trend of the summer back on top, going 5.4-5.8 12-plus and we’re back to a 6.5 adults 25-54. That’s AMFM A/C Format Specialist Jim Ryan talking proudly about WLTW-New York, for which he also serves as OM/PD (he’s also PD at WLTI-Chicago). Ryan adds, “We got instant phones on Marc Anthony. ‘I Need To Know’ (Columbia/CBG) is our biggest reaction record right now. The buzz is amazing.”

**THE HAPPIEST PLACE ON EARTH.** Mimicking one of his favorite TV commercials, WTMX Chicago’s VP/Programming asks, ‘Barry James, you just had a great trend...now what do you gotta do?” The response of course is, “I’m visiting Disney World!” Actually checking Resume includes two years at Sister Station WTMX- Chicago’s PD. Henderson agrees that “Buy Me I’m Yours” (he’s also currently PD at WSSR-Detroit. Friends I Can’t Help Myself.”

**JOCKLESS, BUT NOT FOR LONG.** “We’re re-marketing the station as the ‘New Mix 100.7’ playing the ‘80s, ‘90s, and ‘70s”—and we’re picky right now.” That’s WAKS-Tampa PD Chris Ebbott, who says that longtime morning man Mason Dixon is “still under contract to us, but he’s no longer on the air.” In search of Dixon’s replacement, Ebbott says, “I am open to all possible situations—individuals who can hold their own, individuals that we can possibly pair up, or existing teams. Plus, I really need to hear from great morning show producers.” T&Fs to Ebbott at WAKS, 4002 Gandy Blvd., Tampa, FL 33611.

**At sister Station WSSR.** Star 95.7 (WSSR)-Tampa PD Scott Chase announces the hiring of former WBT-T Dayton PD John Stewart as the station’s new MD/midnighter. Stewart starts September 20th.

**Reynolds Exits.** Changes are brewing at Mainstream A/C KQXT (KQ102)-San Antonio as PD Chris Reynolds exits. The ten-year programming veteran’s resume includes two years at KQ102, as well as stints at WMFX-Lansing, WCRZ-Ft. and WNIC-Detroit. Friends or potential employers may reach him at (216) 692-0883 or email him at ChrisSA@aol.com.

**WJLK Names New PD.** WJLK-Monmouth, N.J. OM Mike Kaplan announces that Chaz Henderson is now PD/MD of the Hot A/C, having transferred from sister station WSBG-Stroudsburg, Penn. MD/Midnighter Lauren Pressley exits, citing family reasons, while former Shadow Traffic reporter Debbie Mazella fills her shift. Back in Stroudsburg, WSBG pins PD stripes on Jason Barsky.

**Change of Address: Hot A/C KISN-Salt Lake City has moved. You can now find them at 280 S. West, Salt Lake City, UT 84101. Their phone and fax numbers remain the same.**

**Mediabase 24/7 Info:** Effective immediately, KKKL-Colorado Springs is now part of our Mediabase Mainstream A/C panel.
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<td>PD: Joe Larson</td>
<td>Dir. Prog.: Nancy James</td>
<td>PD: Scott Chase</td>
<td>PD: Casey Keating</td>
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<td>MD: David Myers</td>
<td>OM: J. Trace APC</td>
<td>MD: Michael Stewart</td>
<td>MD:助理 HAL TANAKA</td>
<td>MD: Haynes Johnson</td>
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<tr>
<td>(312) 261-3626</td>
<td>J. Trace APC</td>
<td>(813) 839-1550</td>
<td>(206) 223-5700</td>
<td>(312) 227-3110</td>
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<tr>
<td>OM: PD: Jim Ryan</td>
<td>Station Mgr.: Jim Kaye</td>
<td>VP: Prog.: Steve Shet</td>
<td>PD: Jim Ryan</td>
<td>PD: Mark Harris</td>
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<tr>
<td>(215) 256-7030</td>
<td>(312) 427-1035</td>
<td>(818) 670-1640</td>
<td>(312) 960-3761</td>
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**Kenny G with Louis Armstrong “What a Wonderful World” (Arista)**

"This new production makes the song fresh for our demo...it’s been testing #2 or #3 for the past six or seven weeks." — Mike Del Rosso, PD, KESQ-Phoenix
LATEST SINGLE: "Detour"
LABEL: Grand Royal/Capitol
SOUNDS LIKE: Teenage punk new wave disco. (Disco in a good way disco.)
HISTORY: Scotland’s bis formed in 1994 when brothers Sci Fi Steven, 22, John Disco, 20, and Mand Rin, 21, the lone female of the group, decided to take that leap out of the bedroom recording studio to the Spanish label Acuraella. This is where bis released their first effort, an EP titled “Transmissions On The Teen-C Tip.” A more fruitful release would be the Disco Nation EP. The EP Scared to #9 on MME’s year-end “On” chart. The third EP, the Secret Vampire Soundtrack brought bis to lands unchartered by any indie band before: Britain’s “Top Of The Pops.”

The show’s Producer, Ric Blaxill, insisted on the appearance after hearing the track “Kandy Pop,” which subsequently pushed the initial pressing of 4000 to sales of over 30,000 and top-30 status.

In the next year a whole slew of top acts such as Garbage, Lush, The Super Furry Animals, Bikini Kill, and Ash wanted bis to support them.

By the end of the year, bis had produced two more EPs, (On the band’s teen-c recordings label) and, Atom Powered Action. They were barely out of their teens when they set their sights on conquering the U.S. Helping them to achieve this goal was Beausie Boy Mike D, who was completely blown away after seeing them at the Reading Festival. He won the rights to the band when they signed to his label, Grand Royal.

Social Dancing produced by Andy Gill (Gang Of Four) is a surefire pop hit. The song “Detour” (Already added at KNDD, 99X, KLYY, KZLR and WHFS) is not only perfect for alternative radio, but I can see rhythm crossover stations as well as Hot AC stations firmly embracing it.


SEAN CURRAN

The “Alternative” Steve Rivers Q & A

One of the most respected programmers in America is Steve Rivers. No, he is not an Alternative PD, but this is a man who absolutely knows good radio. There is much to learn from him, regardless of your format.

Current Title: Chief Programming Officer for AMFM, Inc.
Fifty-Word Bio: I’ve been in my current position for the last four years. Before that, I held the same title for Pyramid Broadcasting. Prior to that, I programmed WXKS and WZOU-Boston, KIIS-AM FM-Los Angeles, KMEI-San Francisco, Q105-Tampa, KOPA-Phoenix, WAPE-Jacksonville, WGNG-Providence, and jock stints at various stations before that, including my hometown of Lexington, Kentucky.

Personal: I live with my beautiful wife Maureen (who owns a firm called RainMaker Media, specializing in voice-over work here and abroad) and our three kids in the Seattle area. I have another daughter who lives with her husband in Tampa with their 9-month-old son Max, which of course makes me a grandfather! Age is nothing but a number.

What are the basic ingredients of any successful station?
Entertainment. While having a strong, researched music mix is vital, it only levels the playing field. Now, more than ever with increased spotloads, the content between the songs is critical.

Can a station be “technically sound” (i.e. all the proper elements are present), but fail to connect with the audience?
Yes. If a station doesn’t strike a “responsive chord” with the audience, then the station could start with great ratings, but become a flash in the pan. There has to be a legitimate reason for a station’s existence in the minds of the listeners. The stations with staying power deliver on entertainment hour after hour, month after month, year after year. Stations with no purpose are soon found out by the audience.

How important is “being local” to being a ratings success?
I’m beginning to think it is less important than we’ve previously thought in morning drive. If a show is being syndicated and is truly “funny,” the audience doesn’t care where it comes from. Howard Stern proves that each rating period. That doesn’t mean that local information is not important. It is. But entertainment, doesn’t know any boundaries.

What are your personal pet peeves when listening to a station?
After 27 years, hearing a jock violating the basics still makes me throw things at my radio. Things like talking with nothing important to say. Jocks talking to hear themselves sound good in their headphones. Jocks who run a sloppy board. Things that could be said in a few seconds that become two-to-three-minute talk breaks. No respect for the music. And finally... stations that sound boring; simply going through the motions. The next time you see someone working outdoors in extreme heat, or cold...think about how they view your job.

What advice do you have for today’s program director?
Realizing that this may make me sound old, you should study the great stations of the last 25-30 years. With the truly greats, if you updated the music and added references to today, they could probably kick your ass in the ratings. When I’m starved for ideas, I dig out the old airchecks.

Are there any tips in particular you have for Alternative program directors?
My opinion is that Alternative radio is where there’s a bright spot of creativity being applied. I think it’s because they love breaking the rules and still consider it fun, as opposed to just being a job. My only advice is to take the time to listen to your audience. Apply some science, honor the basics of good radio—but don’t ever, ever lose your spirit.
**Alternative**

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<td>L.P. &amp; ELLIOT ALSTARS</td>
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<td>My Own Worst Enemy (RCA)</td>
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<td>SUGAR RAY</td>
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<td>14</td>
<td>14</td>
<td>DAYS OF THE NEW</td>
<td>Enemy (Interscope)</td>
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**311's "Come Original" is a huge newcomer this week at Seattle's KND (43), Columbus Ohio's WZAZ (43), Tucson's KFMA (39), and Denver's KXTC (37).**

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<td>Come Original (Capricorn)</td>
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**Alternative CHARTBOUND**

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<td>Zip-Lock (RCA)</td>
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<td>LENNY KRAVITZ</td>
<td>American Woman (Maverick)</td>
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<td>FILTER</td>
<td>Welcome To The Field (Reprise)</td>
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<td>POWERMAN 5000</td>
<td>When Worlds Collide (DreamWorks)</td>
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<td>OLEANDER</td>
<td>Why I'm Here (Republic/Universal)</td>
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<td>JOYRISP</td>
<td>Beautiful Tommy Boy</td>
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<td>OUR LADY PEACE</td>
<td>One Mon Army (Columbia/CRG)</td>
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<td>BUCKCHERRY</td>
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<td>SPLENDER</td>
<td>Yeah, Whatever (C2/CRG)</td>
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<td>SILVERCHAIR</td>
<td>An's Song (Open Fire) (Epic)</td>
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<td>GOD DOG DOLLS</td>
<td>Black Balloon (Warner Bros.)</td>
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<td>THE VERVE PIPE</td>
<td>Here (RCA)</td>
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<td>UNWRITTEN LAW</td>
<td>Cailin (Interscope)</td>
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<td>KID ROCK</td>
<td>BawdYabada (Lava/Atlantic)</td>
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<td>31</td>
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<td>MOBY</td>
<td>Body Rock (V2)</td>
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**D 32 NINE INCH NAILS | We're In This Together (Nothing/Interscope) | 577 | — | — | 39**

**NINE INCH NAILS is paving an industrial highway to the top with "We're In This Together" at WFXN (34) XE (28) (KFMA (28)) and KPNT with (28) spins.**

**Alternative RECURRENTS**

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<td>GODSMACK</td>
<td>Whatever (Republic/Universal)</td>
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<td>ORGY</td>
<td>Stitches (Reprise)</td>
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<td>KOTTONMOUTH KINGS</td>
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<td>CAKE</td>
<td>Let Me Go (Capricorn)</td>
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<td>38</td>
<td>38</td>
<td>STAND</td>
<td>Mudshovel (Elektra/EEG)</td>
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<td>JIMMY'S CHICKEN SHACK</td>
<td>Do Right (DM/EG)</td>
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<td>SHOWOFF</td>
<td>Falling Star (Maverick)</td>
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<td>G LOVE &amp; SPECIAL SAUCE</td>
<td>Rodeo Clowns (OKeh/SSO Music)</td>
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<td>VERTICAL HORIZON</td>
<td>We are (RCA)</td>
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<td>TRAIN</td>
<td>Meet Virginia (Axe &amp;/Columbia)</td>
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<td>TORI AMOS</td>
<td>Biss (Atlantic)</td>
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<td>RED HOT CHILI PEPPERS</td>
<td>Around The World (Warner Bros.)</td>
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<td>CHEMICAL BROTHERS</td>
<td>Let Forever Be (Atlantidisc)</td>
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<td>GODSMACK</td>
<td>Keep Away (Republic/Universal)</td>
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<td>SANTANA</td>
<td>Smooth (Arista)</td>
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<td>50</td>
<td>50</td>
<td>BLINK 182</td>
<td>All The Small Things (MCA)</td>
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unwritten law

Cailin
the breakthrough single from their Interscope debut

Monitor 33*-31*
R&R 32*-29*

New This Week:
KDGE  KNRQ
WPLA  WXSR

KROQ 37x  KEDJ 25x
91X 24x  WBCN 13x
WXRK 19x  KNDD 29x
KTCL 21x  KXRRK 28x
KITS 22x  KTBZ 33x
CIMX 25x  KWOD 44x

Produced by Rick Parashar

Mixed by Tom Lord-Alge
Bill Silva Management
Last week in these pages we took a look at a two-hour Alternative music snapshot of our Nation's Capitol, checking in on WHFS, WWOZ, and WYTI-Baltimore. This week, we check in on the promotions and promotions airing on WHFS, as monitored a few weeks back by MediaBase.

TOO AMOS TICKETS
[Voice-over] "To Amos. [Female Voice-over] Her concerts are a religious experience [song clip]." Here's the revelation [song clip]. All day, it's your chance to get up close and personal with [Female Voice-over] Amos. [Female Voice-over] HFS is going to put you in the audience for our next Just Passing Through. Listen for your chance to win on 93.1 HFS.

"Be the ninth caller at 1-800-321-WHFS, and you can win a pair of passes to see Tori at an exclusive taping of Just Passing Through. You'll be in a dimly lit room with Tori and about 25 other people. Call now." (For variation)

HFS-TIVAL
[ed note: for a recent update, see snapshots, across the page.]

[Voice-over] "Once in a millennium...it happens twice in one year. This is the year, the year of '99. The legendary HFS-Tival. It happens. HFS-Tival. Twice. [Various listeners] Twice...twice...twice [V/o] The only station that can do it twice. [Various listeners] Twice...twice...twice [V/o] In one year. [Clip] Two times. [V/o] HFS-Tival. Details are coming soon. In the year of '99, the year of HFS.

POWER PLANT LIVE
"You can join us live for Power Plant Live, a free after-work party in front of the Power Plant in Baltimore, this Thursday beginning at five o'clock. Free stuff, free live music from Citizen King, Dangerman, and Lake Trout. A free after-work party right on the water in Baltimore's inner harbor. Brought to you by [sponsors] and HFS.

LAVA LOUNGE
[Voice-over] "The Lava Lounge is Baltimore's newest nightclub, open Wednesday through Sunday on Pier Port in the inner harbor. The Lava Lounge will spin you out with hot dance tracks. [song clip]. And take you back with retro tunes from the 80s. [song clip]. At the Friday happy hour on the deck at the Lava Lounge. The Lava Lounge has teamed up with HFS and the Baltimore City paper to bring you Baltimore's premier music series. This Thursday, August 19th, HFS and the Lava Lounge present the Power Plant Live free music concert series in Baltimore, directly in front of the Lava Lounge, next to the ESPN Zone and the Hard Rock on the city dock. Come for free HFS stuff and live free music from Citizen King [song clip]. That's former HFS artists, Citizen King, with special guest Dangerman, and Lake Trout. The Power Plant party starts at 5 in front of the Lava Lounge and goes until the bulbs burn out. Don't miss this exclusive event in and around the bubbling Lava Lounge. For all the information, check out HFS on the web at www.hfs.com and click on Power Plant Live. The Lava Lounge...Baltimore's hippest place to shake." (2X)

REGGAE CONCERT
[Female Voice-over] "Attention all reggae fans. Caribbean flavor is coming to D.C. with two great events. First, the one Friday, August 20th, from 12 noon to 2pm. [Sponsors] and WHFS invite you to join us at the Reggae Party at [location], featuring jamaican music and free Jamaican cuisine from noon to 2. And for the grand finale, Saturday, August 28th, MCI Center and [sponsors] bring you the Oneess Reggae Festival, featuring the legendary, [artist] [song clip]. [Female Voice-over] Also perfoming will be Jamaica's Ironic artists. Not only is [sponsors] bringing you the music of the Caribbean to you, but now they're giving you a chance to win the [prize]. Stop by any music store name and enter their reggae trivia rampage contest to win two round-trip tickets to Jamaica. So come jive with us at the Oneess Reggae Festival at MCI Center Saturday, August 28th. Tickets on sale at all Ticketmaster outlets, including Imusic store name, or by calling Phone Charge at 202-432-SEAT." (1X)
In the past 8 years
3 albums released
14 million sold
9 top 10 tracks
5 no. 1 hits
2 no. 1 albums

"The Dolphin's Cry"

Live

The First Song From The New Album The Distance To Here

25 - 5* AIRPOWER Modern Rock Airplay!!
34 - 7* AIRPOWER Mainstream Rock Airplay!!
24 - 8* AIRPOWER Active Rock Airplay!!

Worldwide tour begins in October  VH-1 Hard Rock Live atrz in August and September

Produced by Jerry Harrison & Lisa Mixed by Tom Floyd, Angel Executive Produced by Rick Tripepi

www.friendsoflive.com  www.radioactive.net
Management: David Suster & Peter Trelf, 2005
NEW RADICALS. THE VERVE PIPE, RED BLINK 182. LIT, FATBOY SLIM. THE UNWRITTEN LAW. CANN SANTANA. PUT YOUR LIGHTS ON. KORN. GOT THE LIFE RED FATBOY SLIM. THE MOBY. BODY ROCK SPLENDER.

"Great early response on 311, Live and Creed!" —Leslie Fram, 99X-Atlanta
MUSE muscle museum from the debut album SHOWBIZ

in stores september 28th

www.musclemuseum.com www.maverickrc.com/muse


www.americanradiohistory.com
"We like Creed, 311, Tort Amos...Also, Jimmy's Chicken Shack, a new band called Billionaire, and I like the Guster." —Jack Daniel, WEND-Charlotte
Thank you radio for another Creed milestone

ACTIVE ROCK
Gavin: 2*
#1 Hyperactive +867x
Monitor: D - 3*
R&R: D - 7*
100% Closed First Week

MODERN ROCK
Gavin: D - 15*
#1 Hyperactive +612x
Monitor: D - 14*
R&R: D - 19*
#1 MOST ADDED

"Higher," the first single from Human Clay – in stores 9/28
Gavin Active Rock

Active Rock CHARTBOUND

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<td>1267 (+867)</td>
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<tr>
<td>LIVE - Dolphn’s Cry (Radioactive/MCA)</td>
<td>920 (+287)</td>
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<td>NINE INCH NAILS - We’re In This Together (Nothing/Interscope)</td>
<td>205 (+205)</td>
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<td>QUEENSRYCHE - Breakdown (Atlantic)</td>
<td>290 (+150)</td>
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<td>KID ROCK - Cowboy (Lava/Atlantic)</td>
<td>680 (+126)</td>
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<td>DAYS OF THE NEW - Enemy (Interscope)</td>
<td>1179 (+101)</td>
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<td>SEVENDUST - Denial (TVT)</td>
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<td>MEGADETH - Insomnia (Capitol)</td>
<td>146 (+91)</td>
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<td>OUR LADY PEACE - One Man Army (Columbia/CRG)</td>
<td>329 (+80)</td>
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<tr>
<td>CHRIS CORNELL - Can’t Change Me (A&amp;M/Interscope)</td>
<td>890 (+75)</td>
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Active Rock RECURRENTS

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<tr>
<td>KORN - Freak On A Leash (Immortal/Epic)</td>
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<td>ROB ZOMBIE - Living Dead Girl (Geffen)</td>
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<td>CREED - One (Wind-Up)</td>
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<td>ROB ZOMBIE - Dragula (Geffen)</td>
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<td>METALLICA - Whiskey In The Jar (Elektra/EEG)</td>
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<td>LENNY KRAVITZ - Fly Away (Virgin)</td>
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<td>KORN - Got The Life (Epic)</td>
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<td>EVERLAST - What It’s Like (Tommy Boy)</td>
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<td>WHAT'S THIS LIFE FOR (Wind-Up)</td>
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<td>KENNY WAYNE SHEPHERD - Tick-Tock (Epic)</td>
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<td>MONSTER MAGNET - Space Lord (A&amp;M)</td>
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<td>CREED - Torn (Wind-Up)</td>
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<td>ORGY - Blue Monday (Elektra/Polygram)</td>
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<td>METALLICA - Die, Die My Darling (Elektra)</td>
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<td>PEARL JAM - Last Kiss (Epic)</td>
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<td>STABBING WESTWARD - Save Yourself (Columbia/CRG)</td>
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<td>EYE 6 - Inside Out (Atlantic)</td>
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<td>METALLICA - The Blackening (Elektra)</td>
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<td>LOUDMOUTH - Fly (Hollywood)</td>
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COMING SEPTEMBER 20: THE NEW ACTIVE ROCK SECTION

GIVE EDITOR ANDY COOPER A CALL AT (847) 328-1366
As each format evaluates its showing in the critical Spring Arbitron "week," some seem to have scored more impressively than others. Reviewing Alternative’s performance finds that Arbitron ratified down some notable numbers for this format. Let’s highlight those Top 10 stations that were Number One 18-34 in their respective metros.

**LARGE MARGINS IN SMALLER MARKETS**

Does Alternative only succeed in larger markets? Actually, in medium-sized metros Alternative’s 18-34 (Monday-Sunday) margin of victory was much more substantial over the demo’s runner-up than in top 50 markets. "Actually, in medium-sized metros Alternative’s 18-34 (Monday-Sunday) margin of victory was much more substantial over the demo’s runner-up than in top 50 markets."

BIG MARKET BRUISERS

Given the slow of stations in these major/large metros, Alternative’s 18-34 showing was impressive this sweep. The five stations that follow averaged over a 12 share among adults 18-34! That should gladden the hearts of PDs and sales managers alike (assuming sales managers have hearts).

The Market: #14, Seattle/Tacoma
Station: KNDD
18-34 Score: 10.7
Margin Over #2: 6 percent
KNDD looked very secure. The curve was stable, TSL continued to improve steadily.

The Market: #21, San Diego
Station: XTRA/FM
18-34 Score: 9.5 (tied for first)
Margin Over Runner-up: 36 percent
XTRA FM was actually tied for first 18-34 with another rock genre, so the 36 percent gap actually is over the #3 station.

The Market: #23, Pittsburgh
Station: WXDX
18-34 Score: 15.0
Margin Over #2: 6 percent
A solid book for WXDX, which edged heritage rocker WDVE. The Alternative outlet’s TSL held steady while its curve kept growing nicely.

Ranked 14-56, where there was only a 13 percent edge over the number two 18-34 station.

Among the markets ranked 127-231 Alternative whomped the runner-up 18-34 combatant by an impressive 36 percent average.

The explanation? More stations in the bigger markets tend to make victory margins smaller. Still, it’s great to see the format alive and well in medium markets.

Finally, note the geographic locations of the following winners. Seven of the ten are in the sunbelt. Now let’s delve into some of the format’s pacesetters, in market size order.

**SMALLER MARKETS, LARGER SHARES**

With leads ranging from 28 percent to 45 percent, these medium market monsters throw their weight around.

The Market: #127, Reno
Station: KRZQ
18-34 Score: 16.0 (tied for first)
Margin Over Runner-up: 45 percent
KRZQ and another rock entity dominate “The Biggest Little City.”

The Market: #141, Newburgh, N.Y.
Station: WRVV
18-34 Score: 9.8
Margin Over #2: 32 percent
WRVV led the local stations among 18-34 adults. Key was another boost in curve, now up to its highest ever. WRVV’s strongest competition actually came from outside the metro. Poultine’s WPDH, airing a different style of rock than WRRV, scored an 11.5.

Margins Over 2: 38 percent
Young adults in this beautiful slice of California have become more enamored of KJEE during the last three ratings sweeps. Driven by steadily increasing TSL, the station has risen from a mid-five share of 18-34s to almost 15 now...

The Market: #231, Lafayette, Ind.
Station: WGBD
18-34 Score: 17.3
Margin Over Runner-up: 33 percent
Like the Wabash, WGBD just kept rolling along. Curve and TSL held steady as the Alternative sound garnered another book at the revenue-respectable 17 share level.

**SUNBELT SUCCESS?**

With the exceptions of Pittsburgh, Newburgh, and Lafayette, the bulk of Alternative’s champions were based in the South or West. Is there something about the format that suggests this rock genre is most successful in areas where young adults can be outdoors and active year-round? Could make it easier to market and promote a station “on the street” if you don’t have to shovel snow or ice off that street, or deal with chilly temps. Such ingredients could also be a factor in recruiting talent. Now, let’s see... Newburgh or Santa Barbara? Which is more likely to attract the top talent?

At any rate, Alternative can hold its head high based on the latest tea leaves from Arbitron. Keep up the good work.

If you want to talk about your market’s scores from Arbitron, just give me a call in California for some free consultation at 841-572-2811.
Usually you start your career somewhere small and then, slowly but surely, progress to the "big time." For the record industry that usually means learning the ropes at an earthy indie label, then working up to one of the Big Five. But many of my friends are finding that bigger doesn't always mean better. I talked to several record executives who made the move from Big to small to find out how things are different, and if they have any regrets. Here's their views on their new lives at the indies.

**Shanna Fischer**

**WIND-UP RECORDS**


**What are the major differences between major and indie labels?**

In my experience, the biggest difference is the number of releases a year. Honestly, I think we've proven with Creed that if you have the right music, the right people, and the right distribution, you can break an act and achieve your goals no matter the size of your label. Oh yes—at a small label your expenses are reimbursed within hours, not weeks.

**How hard was the transition?**

Not bad at all, but it does help to have hits. Would you ever 'go back'?

Highly unlikely.

**Tell the truth: don't you miss the major label expense account?**

That's really never been an issue for us. We always have the tools to get the job done. The majority of employees at Wind-up have stock options—you spend differently when it's "your" money.

**Share your favorite "rock star" promotion story**

I heard a great one recently about a star who complained to a promoter that the tint on the windows of the limo the star was traveling in wasn't dark enough. I don't know how they worked it out.

One day, after you say "the hell with this," what then?

PTA member.

**Steve Tipp**

**KNEELING ELEPHANT RECORDS**


Currently the GM for Kneeling Elephant.

"Expense accounts are expense accounts. But you can really miss the first-class airfare and the Four Seasons on the road." — Steve Tipp

**What are the major differences between major and indie labels?**

More "hands on" in-the-trenches work; fewer meetings and less delegating.

**How hard was the transition?**

I was really ready and willing to make the change and it's been smooth so far. I've been enjoying myself immensely.

**Would you ever 'go back'?**
"TRAPPED"
FROM THE SELF-TITLED ALBUM: THE LIVING END

The follow up track to the alternative anthem "Prisoner Of Society"
"Trapped" blends elements of music they love into a song all their own.

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WHMP KBRK KNRR WKRL
WXSR WDST KQRX WCYY
WJSE WSFM

30° soundscan debut! 45,000 scanned!
#2 NEWBURY COMICS
#11 TARGET
#14 BEST BUY
#25 WHEREHOUSE
#30 VIRGIN
#35 TRANSWORLD

KITS T-5 Phones! #31 S'Scan
WFNX T-5 Phones! #27 S'Scan
KNRK T-5 Phones! #20 S'Scan
KROX T-5 Phones! #20 S'Scan
KPNT T-10 Phones! #19 S'Scan
WMRQ T-10 Phones! #33 S'Scan
WNNX #11 Night Phones! #44 S'Scan
KDGE 22x #22 S'Scan
KNDD 22x #20 S'Scan
WXDX 21x #18 S'Scan
KXPX 24x #28 S'Scan
KEDJ 22x #31 S'Scan
KKND 27x #20 S'Scan

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"FEEDER HAVE BEEN SLOWLY BUILDING UP TO THIS MOMENT: WHAT MOMENT? OH, THE OLD TAKE-OVER-THE-WORLD THING WITH THEIR SUPERINFECTIOUS PUNK ROCK THING. UNMISSABLE. ABSOLUTELY." - MELODY MAKER. AUGUST '99

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MIXED & ENGINEERED BY CHRIS SHELTON
ADDITIONAL MIXES BY CHRIS LORD-ALGE AND ANDY WALLACE
MANAGED BY MATT PAGE FOR RIOT MANAGEMENT

YOU GOT "HIGH." NOW DON'T SLEEP ON THIS ONE.

I try and keep as many doors open as possible, but I'm looking forward, not behind.

Tell the truth: don't you miss the major label expense account?
Expense accounts are expense accounts. But you can really miss the first-class airfare and the Four Seasons on the road.

Share your favorite "rock star" promotion story
A recent one... a bus load of company folk fight the traffic for two hours down to Irvine Meadows for a big show with a great heritage artist one afternoon. There's a big meet-and-greet with this amazing guy. We all get backstage, and when he comes out, he only hugs (label prez) Howie Klein, takes a photo and goes straight back to his dressing room. Spinal Tap '99.

One day, after you say 'the hell with this,' what then?
Driving the kids' car pools and playing golf was fun this summer. I could get into a leisurely pace with some geographic change, say to the Napa Valley. Playing golf, hanging with Wendy and the kids—yeah, I could get used to that!

Kim White
EPITAPH RECORDS
Fifty-Word Bio: Worked promotions at Cellu10d (indie label), EMI Records, and Geffen Records. Departed Geffen to pursue a career managing artists such as The Screaming Trees, FIREHOSE, Soul Asylum, Red House Painters, and Seaweed. In 1995, returned to promotion at Trauma Records, then joined the Epitaph Cavalcade of Stars last year.

What are the major differences between major and indie labels?
Major labels have major budgets, assistants, field staffs, bureaucracy and a lack of maneuverability. Indie labels have elbow grease and ingenuity—necessarily the mother of invention. Indies are retail-based as opposed to promotion-based, with total ability to turn on a dime if necessary. Plus, job satisfaction—I love Epitaph because artist development is number one on the list of priorities. We try to make career decisions as opposed to snap decisions.

How hard was the transition?
Having started indie, I was accustomed to dealing directly with artists, managers (when they had them), lawyers, agents, promoters, and press. So in moving to a major, I found the resources plentiful, and the transition to EMI was very easy. Geffen was like going to finishing school. When I returned to the Alternative format, I found a brand new world. Some of the names had changed, but the same guiding principle applied: "Is it a hit?"

Would you ever 'go back'?
I make it a habit to never say never. As always, it depends on the situation and the personalities involved.

Tell the truth: don't you miss the major label expense account?
We may be an indie but we don't live like animals!

Share your favorite "rock star" promotion story
I will burn for this, but, I recently encountered Gerry Casale from Devo throwing a pre-performance temper tantrum in his bright yellow suit with that goofy flower pot hat and I finally pulled him aside and said, "I understand you're upset but you can't be seen throwing a temper tantrum in that get-up—now, what can I get you to drink?"
Already on:
99X WMRQ
WAX KWOOD
KHZ KLR
WKRL WHMP
WF3Z WAVF
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WDST WJSE
WSFM WXSR
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...Says Leslie Framm, PD/99X
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'speechless'... until now! When
was the last concert you went
to where the music really
mattered? The fans couldn’t
get enough—they were
mesmerized, with intense
pride, till the last drop.”

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One day, after you say 'the hell with this,' what then? Culinary Academy. I'd like to write a cook book.

Jack Isquith
TIMEBOMB RECORDS

Fifty-Word Bio: I grew up a music and radio fanatic in New York. First job: sales clerk at Discounat. My first promo job was "The Dominatrix Sleeps Tonight." Ran Epic Records' first-ever Alternative Department.

Spent three years as an independent promoter/band manager in Portland, followed by VP of Alternative Promotion at A&M from '93 to '97. Since then, I've been at TimeBomb in Laguna Beach, helping build a label from the ground up.

What are the major differences between major and indie labels?
In some ways it's harder, and in some ways it's an easier job. It's a big country out there (the hard part). We have six dedicated promo people, including Lynn McDonnell and myself. Our staff is passionate about music and TimeBomb and their energy is invaluable to keep us pushing through. They aren't in the least bit jaded, which is sooo refreshing. It's easier to be able to concentrate on the work as opposed to the corporate politics of a major label. A much more positive environment to work in.

How hard was the transition?
So that's what a fax machine looks like.

Would you ever 'go back'?
Can't imagine it for the life of me. Still, people who say "never" are naïve, liars, deluded, or in The Who.

Tell the truth: don't you miss the major label expense account?
Yes!

Share your favorite "rock star" promotion story
I did a one-day Boston run with Joe Strummer. I'm in total Clash hero-worship mode, waiting for Strummer at Logan airport. He walks off the plane like he was walking on-stage: hair slicked back, peg-leg black pants, gas station shirt-sleeves perfectly rolled-up and clutching a vintage Les Paul by the neck. No guitar case, no shoulder strap. Full-on Punk Rock Star. Flash-forward an hour-and-a-half, and we are still stuck in traffic on the way to WFNX. We finally get there and I tell Joe, "I wouldn't leave the guitar in the car if I were you. It could get stolen." Strummer looks me in the eye. One long beat of silence, then he says, "Look mate, don't worry about my guitar. You do your job and I'll do mine." Ouch! In that moment it was crystal clear to me—I was no longer just a fan. I had morphed into "the man."

One day, after you say 'the hell with this,' what then?
Wow. There's so much stuff I'm interested in—politics, literature, movies, the Market...How about this plan: TimeBomb provides full-blown careers for all our artists and employees—Platinum records all around—and then I split my time between doing something truly virtuous, and playing golf in Carmel.

Laura Kim
ARTEMIS RECORDS

Fifty-Word Bio: I grew up in corn and cow country in Ohio. I escaped the hicks and went to Wellesley College. I did on-air and promotions at WOXY during the Phil Manning days. Later, I was Geordie Gillespie's assistant at Chaos Records, and ultimately, Alternative Director at the Work Group. Now I run the Alternative and Video department here at Danny Goldberg's new company.

What are the major differences between major and indie labels?
No mail room here—we all take mail to the mailbox on the corner of the street at the end of the day. I even weigh my own mail for postage! Overall, the biggest difference is being aware of cutting costs where you can. I'll spend the major label dollars where it's needed, but at majors, there are a lot of areas where huge amounts of money are wasted, and I'm very conscious of that.

Would you ever 'go back'?
I feel like the Work Group was sort of the indie-rebel child of Sony. It had the feel of an indie label, but with the backing of major label money. That's the type of situation I would be most comfortable going back to.

Tell the truth: don't you miss the major label expense account?
Well, let me put it this way: Then: staying at the Four Seasons and Ritz Carlton. Now: Motel 6. I'm definitely very careful about the dollars spent while I'm traveling. But yes, I miss spending the big bucks!

One day, after you say 'the hell with this,' then what? My own clothing line and store in New York City I've already picked out the name of my line and store—giekitten! [Laura's AOL screen name is 'giekitten'-ed].

Dave Lancao
ROADRUNNER RECORDS

Fifty-Word Bio: Rock Radio PD in the early '70s for stations in Flint, Toledo, Detroit and Ontario. Co-owner of New Avenues Music Inc., an independent marketing and promotion company in the early '80s. VP Promotion at Mercury Records in the late '80s. Managed John Mellencamp for two years in the '90s. VP Promotion at RCA Records for six years. Recently joined Roadrunner Records as Senior VP Promotion.

What are the major differences between major and indie labels?
There are pros and cons to everything. Some things I don't miss would include lots of corporate meetings...

—Dave Lancao

"There are pros and cons to everything. Some things I don't miss would include lots of corporate meetings."

Dave Lancao created the Roadrunner sound.

How hard was the transition?
Not hard at all, and extremely gratifying.

Would you ever 'go back'?
Well, the good lord put me here to accomplish many things and I am so damn far behind that I will probably never die, so I wouldn't rule anything out. After all, it is a very small business.

Tell the truth: don't you miss the major label expense account?
Do you need to ask? Of course I do. [Pause] But my waistline is benefiting from not having one.

Share your favorite "rock star" promotion story
When I was managing John Mellencamp, we embarked on a very tough four-week promotional schedule encompassing live performances at multiple radio stations in 20 cities at a clip of one per day—flying at night and working all day. It ended in Seattle with John being so exhausted that he passed out live on the air in the middle of a performance of a song! There's much more, but you're gonna have to wait for the book, because there are not enough pages in GAVN 24/7 to tell everything.

One day, after you say 'the hell with this,' what then? Same thing as right now: health, happiness, and family...and I may have a little more time for fishing and golf.
GUSTER
Barrel Of A Gun (4,3,2,1)

From the new album Lost And Gone Forever
Produced by Steve Lillywhite
In Stores September 28th

It's all a matter of balance

Top 5 Phones at WBRU & WBTZ

Most Added Again This Week:
WBCN WAVF WXRV
WNNX KNRK KTÅO
WFNX WWCD WARQ
WMRQ KWOD WXSR
WBRU WOXY KHLR
WBTZ WHTG WBER
WPBZ WJSE KCRW
WHMP KQRX WNCS
WRAX WPGU KRSH
WEQX KIWR WRLT
WDST WXPN KFXJ
Alternative's Changing Landscape

BY RICHARD SANDS

A few weeks ago I was talking with an Alternative program director whose station is consistently near the top of his market's ratings. We were talking about the recent trend toward louder and louder music in the format, and this very successful major market programmer told me, "I think the guys who are concentrating on the aggro-type music like Korn, Limp Bizkit, and Kid Rock are crazy.

"The result of playing all of that music is that you will end up with tons of 14-to-20-year-old boys, and that's all you'll have."

Then, according to this programmer who prefers to remain anonymous, "The station sales manager will appear in your office, throw the ratings book on your desk and exhort, 'Great, so we're number six 12+ in the market—I can't sell these demos!'

"There does seem to be an obvious shift to louder and harder music in the Alternative format. But have things really changed that much? And if they have, is it really the mistake that our anonymous PD thinks it is?

"I spoke to the man who is perhaps most responsible for Alternative's shift to the "Extreme"—KXPK-Denver Program Director Mike Stern.

"Hasn't this format always been about stretching the boundaries and being on the front lines of new music? In that respect things really haven't changed," says Stern, who was the original PD of the very first "Extreme," KXTE-Las Vegas. "Remember," Stern adds, "everyone was once afraid of playing Pearl Jam and Nirvana—those grunge groups were at one time considered weird!"

Another pioneer, KXRK-Salt Lake City Program Director Mike Summers, takes a similar view. "Artists like KoRn and Limp Bizkit are quickly becoming core artists and that's great for those of us who have championed them—99X was one of the first stations in America to play both those bands in regular rotations. The so-called 'Extreme' bands are the most compelling product for our target demo," he says.

"There has definitely been a change—this trend toward Extreme music is similar to grunge in the early '90s," says Coleman Research President Jon Coleman, who traces the evolution of the changes. "Just like we saw back in the early '90s when the 18-24 year old demo was being ignored by the rock stations who were stretching out to appeal more to the 25-34s, grunge bands made a big impact at a very 'pop' position in their market, Alternative radio very nearly shot itself in the foot a few years ago by ignoring rock-driven product out of a concern about protecting against Modern Adult Contemporary. But anyone asking the right questions in focus groups should have been able to tell that our listeners didn't and don't want us to be conservative. Our listeners want us to be familiar, hit-driven, and yet, still somehow on the cutting edge."

CHANGING DEMOS?

Okay. So the music has changed. Music is always changing. Are the demos for Alternative still the same as they always were?

"The target demo hasn't changed—we're still a male 18-34 station," asserts WBCN-Boston APD Steven Strick. "The difference is that 'Extreme' music is where the passion is, and 'BCN is all about playing the music that our listeners feel passionate about."

But in Salt Lake City, KXRK's Mike Summers says his demos have changed. "Absolutely. In our case, it's persons 18-24 with a heavy emphasis on males. Trying to cover persons 18-34 with one station sounds like a near impossibility. The upper end of that demo should be addressed by either the Modern AC or the Adult Alternative station. It's a very fertile area for those formats, and many stations have successfully exploited the upper end of the demos."

Cruze of WFNX adds, "Here's where different stations are taking different roads. Some are becoming less 'Alternative' and chasing the older end of the demo, while some are more 'Extreme' and are angling for younger-end males. It depends on the dynamic of your market and where you fit into it."

The question of demos actually gets down to your programming philosophy, according to Stern. "This is an age-old quandary," he says. "Is Alternative a destination format, or a transition format? I believe it's a transition format. People listen, then grow out of it. From that perspective, no, the demos haven't changed. It's still a format super-serving 18-34 year olds. Some lean male, some female."

PLAY IT OR PERISH

Can Alternative radio ignore today's hottest 'Extreme' music, and still be a successful station?

"I think not," states Mike Summers, who quickly adds, "Ignoring any facet of our musical spectrum is always a bad idea. Is there another solution? Dayparting is always a helpful option. Besides, he laughs, 'rock stations can pick up on these 'Extreme' artists but it makes your average Aroesmith song seem pretty weak. And playing this music helps separate us from those pussy Modern AC and Adult Alternative stations and ultimately strengthens our musical position!"

Stern and Cruze both see this matter as more of one of definition.

"To be the 'cutting edge' station in the market, I think the answer is 'no'—you can't ignore these bands," says Cruze. "But in some markets there may be a position for a more 25+ Alternative station that doesn't include these harder elements—but without them, you'll have a tough time getting the lower-end of the demo."

"Remember," adds Stern, "no one is in this to be an 'alternative' station. That may have been true once upon a time. Every station is under the gun to perform in ratings, and in turn revenue, by delivering an audience share. Can you build a successful station that plays Alternative music but doesn't play KoRn? Sure—no problem. But don't expect heavy male demos when someone across the street does play this music."

Strick at WBCN adds, "Whatever you want to call them, Generation X, Y or Z has a pas-

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John Coleman
Steven Strick
Mike Stern
tion for a certain kind of music, just like the generation before them had a passion for a different kind of music. To be successful, you have to play the music your audience is passionate about."

But researcher Coleman offers a word of caution. "The difference between now and the early-'90s, when grunge took over is that there was a passion for grunge from an audience that was under-served by rock radio. But grunge as a category of music was not all that polarizing. Today's 'Extreme' music forms turn out to be quite polarizing. Programmers must be wary of being too staid, but you can get too polarizing to be truly mass appeal."

**NEW MUSIC ARE US**

The music might be more "extreme," and the demos still somewhere in the neighborhood of 18-34, but is Alternative still the format to break new music? Says Stern, "Research for the moment still says that most people's number-one way to find out about new music is from radio. And Alternative stations still play a lot of new product."

"Alternative radio should still be the main place to break new music," states Cruz, "and in most markets I'd say that is probably true—what can't be said anymore, though, are 'blanket statements' that apply to all stations in the format. Each station, and each market is different. What works for KROQ may not work for WXRK, or what works for 91X may not work for Q101. What works for 'P.NX may not work for anybody!"

Jon Coleman says, "Things might have been different in the early days when there was KROQ, 91X, LIVE 105 and just a few other Alternative stations. Those stations served a different function. Now, much more is at stake financially, so naturally stations have become more conservative. Still, Alternative is by and large the 'break new music' format."

"But I hope Alternative radio is not the only place—I used to call this format the dumping ground," jokes WXRK's Mike Summers. "Just this week, I'm dealing with a variety of label executives who have no idea about the crush of releases from established acts at this format. This naturally takes up valuable rotation slots and that sets back some newer projects—note I said 'sets back,' not 'destroy.' Unfortunately, the labels are under such pressure that they don't want to hear it."

Stern has a final big worry about the issue of breaking new music. "I think the biggest question we face is how to stop the Web from taking over as the number-one way people discover new music—especially with teens who will soon be 18-34 year-olds. The listening levels are eroding amongst younger people and if we don't pay attention, it won't get better any time soon." Gee Mike, that sounds like an ideal topic for an upcoming article in GAWIN 24/7!"
add date 9/14/99
all formats

from the new BUSH album,
The Science of Things
GM Dilemma

During the "GM's Working Breakfast" session, the two key issues discussed were the people and the product. On the people side, one big concern raised was the merging of cultures in multiple station clusters and how GMs can blend all the different cultures and personalities. The GMs also noted that they feel their job requirements have dramatically shifted to include many more Human Resources responsibilities.

On the product side, most of the GMs said that as their responsibilities have grown they've had much less time to focus on the product. They also stated they were looking to their PDs to be more involved in overseeing and guiding the product. Two elements voiced were the need for PDs of the future to continue to excel by motivating and inspiring the air-staff about the goals and focus of the station, and to make sure that every minute of the station's air-time sounds the best it can.

CRS Gulf Coast Wrap-Up: Part 1

It's hard to believe, but not once during last weekend's CRS Gulf Coast in Mobile did I hear the usual bitch sessions of "radio needs to play more music/this label sends us too much product." It was not only a refreshing change, but it also reinforced the fact that most of the attendees—especially radio's programmers and music directors—are very serious about using these seminars to acquire knowledge and skills that may help ensure a place in the new world of consolidation. The three predominant questions that kept surfacing throughout the weekend's sessions were:

- What will it take to be a successful PD in the coming year and beyond?
- Where is the new radio talent for the future coming from, and who is developing it?
- How can PDs inspire and motivate their on-air staff to create the most compelling radio possible?

In the session "The Millennium Program Director," WQYK-Tampa OM Eric Logan explained that a major part of the PD's job has essentially become "a service department for sales." Logan observed that one positive way to bridge the gap between programming and sales is to make sure that the entire sales staff understands the philosophy, direction, and programming goals of the station.

The importance of effective time management was repeated often throughout the weekend. WKSI-Mobile, Ala. PD Bill Black commended that, because today's programmer has so many more concerns than in the past (ie: technology updates, computers, the Internet, and NTR (non-traditional revenue), the ability to prioritize and delegate is more important now than ever. Meanwhile, McVay Media's Country President Jaye Albright stressed not only the need for time management skills, but said it's also very important to schedule time for a personal life. She added that many times creative juices and problem-solving solutions come to light when there's a balance of work and play.

Other suggestions for the Millennium PD included:

- Be flexible. Although everyone working at the radio station feels the effects of consolidation, the listeners did not get the memo. Both listeners and advertisers will make no allowances for these changes.
- The PD sets the tone in the halls. Embrace innovation. Innovation leads to creation.

Send blanket e-mails to other PDs in your cluster or group when looking for ideas or solutions. They may already deal with this 'unique' experience or challenge and can offer help.

Do not become secure in thinking that just because you are locally owned today, that that arrangement will continue in the future. Consolidation can happen overnight.

Technology, like e-mail, can become dangerous and prevent you from fostering your people skills. Make sure you also include time to sit and talk with your staff and other departments. You can always follow up the conversation with an e-mail.

Share information with your staff. Doing so means there are more horses pulling at the same time and it lightens the load.

Utilize technology. Create an intranet web page that keeps the entire staff up-to-date on upcoming promotions, station news, etc.

Keep the people element. Sometimes a staff member can surprise you with a great idea. Order in food and brainstorm with your staff. If possible, move these meetings to an environment outside the station.

Be proactive in learning management skills. Read books, attend management seminars, etc.

Be a passionate cheerleader for your air-staff.

NEXT WEEK: THOUGHTS FROM KEYNOTE SPEAKER, CITADEL CEO LARRY WILSON AND ALSO ASKING THE QUESTION, "WHERE'S RADIO'S FARM TEAM?"
## GavinCountry

### Country Chart Bound

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### Country Recurrents

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<td>Mark Wills</td>
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### Editor’s Note:

This week’s Gavin Mediabase Country Chart includes monitored airplay data from 1,460 of the 1,477 total stations. Gavin will include in our weekly 24/7 chart, WPCV should be factored within the next several weeks. Kath is now included in our Mediabase panel.

*September 6, 1999* Gavin • 49
TOOD BERRY, MD, WPC-BALTIMORE

"John Michael Montgomery's 'Home To You' is getting great response from our listeners. We've already bumped it to medium!... Martina McBride's 'I Love You' cut right through the pack and is extremely hot... We're adding Yankee Grey's 'All Things Considered' this week. We're excited about this song and the band... The new project from Merle Haggard is incredible. I haven't heard him sing like this in years. It's amazing how well he sounds and the album is a fresh take on all his classics... Another song that I think is headed out of the park is Dwight Yoakam's 'Thinking About Leaving'... Keith Urban's 'It's A Love Thing' is a great song for Country radio—it's country, but brings in a new sound. You'll have to scrape me off the floor if it's not a hit!"

SUZANNE ALEXANDER, MD, WMJG-LONG ISLAND, NY

"We're getting great phones for Dixie Chicks' 'Ready To Run.' Women love it. We've had lots of independent single-minded women call and request it for their moms... Jason Sellers' 'Matter Of Time' is a great up-tempo feel-good song. It gives single people hope and also makes you smile... Jim [Asker] and I both love Gary Allan's 'Smoke Rings In The Dark.' It's a great song and it reminds us both of Chris Isaak's 'Wicked Game,' but as a sexy country version. This is a song to get excited about—contemporary yet country... For new songs, I am excited about Joe Diffie's tempo-driven 'The Quiltin' Kind' and Sonya Isaacs' 'On My Way To You.' She is country... We're playing Pam Tillis' 'After A Kiss.' It's nice to have her back and this is a good, solid song."

ED HILL, PD, KUBL-SALT LAKE CITY

"Martina McBride's 'I Love You' is currently our hottest record... We're also getting tons of calls for Sherrie Austin's 'Never Been Kissed'... Gary Allan's 'Smoke Rings In The Dark' is also generating good phones... LoneStar continues to get heavy requests with no signs of slowing down... Doug Stone's 'Make Up In Love' is seeing some phone action... Two songs I heard in our music meeting this week that really impressed me were Mary Chapin Carpenter's 'Wherever You Are' and Shania Twain's 'Come On Over.' The beginning of Shania's song really reaches out and grabs you... I think the new Tracy Byrd single 'Put Your Hand In Mine' is going to be big... Also, the new Joe Diffie single 'The Quiltin' Kind' is a strong song."

STAN PIERCE, APD/MD, KAFF - FLAGSTAFF, ARIZ.

"Gary Allan's 'Smoke Rings In The Dark' is definitely our hottest record! It was recently #1 five nights in a row on our "10 Most Wanted" countdown! Both men and women are loving it... We've started spinning Kelly Willis' 'Don't Forget You' and it's really pulling in the phones!... David Ball's 'I Want To Win' is also ringing the phones! It's a great song that gives you a good feeling. Men in particular seem to identify with this song... Kenny Chesney's 'She Thinks My Tractor's Sexy' is another song burning up the phones... I just listened to the Dixie Chicks' 'Fly' and it's going to be huge! What an incredible album! It makes me wish I had a CD player in my truck!... We jumped on Randy Travis' 'A Man Ain't Made Of Stone' a few weeks early! With so many artists seemingly crossing over to pop, it's great to hear someone like Randy put out such a straight-up country song!... By the way, my wife's expecting and I'll be a daddy for the third time any minute now!"

G2 BreakTHROUGH

ARTISTS WITH NO MORE THAN 3 TOP 10 SINGLES

1. MONTGOMERY GENTRY - Lonely And Gone (Columbia) 96 1 2653
2. Callie Wright - Single White Female (MCA) 97 0 2514
3. ANDY GRIGGS - I'll Go Crazy (RCA) 99 1 2407
4. CHAD BROOKS - Lightning Does The Work (Warner Bros.) 95 0 2198
5. JESSICA ANDREWS - You Go First (DreamWorks) 95 0 2040
6. SHERRIE AUSTIN - Never Been Kissed (Arista) 97 2 1881
7. YANKIE GREY - All Things Considered (Monument) 81 4 1751
8. SHAKE MINOR - Ordinary Love (Mercury) 90 0 1313
9. RANDY TRAVIS - Man Ain't Made Of Stone (DreamWorks) 92 12 1630
10. MARTINA McBRIDE - A Lot Of Songs (MCA) 99 1 1582
11. MARTINA McBRIDE - A Lot Of Songs (MCA) 99 1 1582
12. JASON SELLERS - A Matter Of Time (BNA) 86 3 1513
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Brad Paisley

"He Didn't Have To Be" (Arista)

We predict near-instant phone requests for this heartbreaker. For anyone who has experienced the love and nurturing of a great stepfather or who is a stepfather himself, the lyrics of this song will certainly strike a nerve.

EMAIL COMMENTS TO GAVINGIRL@EARTHLINK.NET OR CALL 615-255-5010
Adam Duritz recalls the fear surrounding their first out-of-state Summit appearance during a rousing performance of “Round Here.”

There was no shortage of Boulder women willing to shake a tail feather with Wilson Pickett on stage.

Mike Morrison’s U Pluribus Unum massage stations were busy all day long.

Willy Porter was one of the musicians to christen the newly renovated Tulagi’s during the Summit.

For the rest of the weekend, it was Randy Newman, Randy Newman, Randy Newman.

A Summit first, WXPN and David Dye bring the World Cafe to Boulder with Ryko recording artist Bruce Cockburn.

The Summit meets Friday night on Big Head Todd’s home turf.

Wendy Picket and Julian Lennon with the Pushstars, Thursday night Fox.

Todd and Melissa headline with newcomer Shannon Curfman, Friday night at the Fox.

The always animated Melissa Etheridge gets into it.

Keith Z, surprise guest Shawn Mullins, Columbia’s Trina Tombrink, and Kid Leo.

For the rest of the weekend, it was Randy Newman, Randy Newman, Randy Newman.

Willy Porter was one of the musicians to christen the newly renovated Tulagi’s during the Summit.
Kris sings a famous story on World Cafe.

Finally, the Zimmermen meet their hero, Kris Kristofferson.

Chillin' out during the Michele Clark Softball tourney.

More photos on pages 56, 58

Thanks to all who came out for Willy's incredible Tulagi's performance in Boulder. To many, this was the highlight of the week. Your support and airplay is much appreciated!

A NAME YOU'LL ALWAYS REMEMBER...

...A VOICE YOU'LL NEVER FORGET

ANGEL IN YOUR EYES

EVIE SANDS

#1 MOST ADDED - NEW MUSIC WEEKLY
#7 MOST ADDED - GAVIN
#10 MOST ADDED - FMQB

From the critically acclaimed album
"Women In Prison"

Produced by Chip Taylor - Al Gorgoni - Tommy Spurlock

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Michele Clark Promotion  • 814-273-6350

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her long awaited new album
breakdown
featuring the new single
angels would fall

MOST ADDED!
A3, A/C, HOT A/C, & TOP 40!!!

upcoming tv performances:
VH1's hard rock live & behind the music 10/9.
lifetime's "intimate portraits" 8/16, 9/14, 10/29.
rosie o' donnell 10/4.
letterman 10/6.
regis and kathy lee 10/7.
leno 11/26.

VH1 "artist of the month" december.

album in stores october 5th

www.melissaetheridge.com
produced by melissa etheridge and john shanks
mixed by chris lord-alge
management: w.f. leopold management inc.
More 1999 Summit Photo Phlasbacks

SBR's Dave Rahn chimes in, sitting next to him is KBCO's Benson.

A contemplative James Evans at the panel.

KMTT GM Chris Mays and KFOG's Jude Heller share a major market point.

RCA recording artist David Mead (third from left) continues a three year outdoor RCA/Summit luncheon tradition.
William Topley

The new single, "Walk Like I Do"
from his forthcoming album
SPANISH WELLS

Impacts Radio 9/14/99

Walk Like I Do
by William Topley

Management: Paul Crockford
Booking: William Morris Agency
Visit www.williamtopley.com

Produced by William Topley
**Editors:** Kent & Keith Zimmerman

**Spins in BLUE are ADDS**

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**Artist - Title (Label)**

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<td>KON TUKTHAI (Interscope)</td>
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**Triple A Boomer Grid**

** GRIDdle to order.**

**WXRV's Jerry Mason, KFXJ's Colter Langan, Amy Brooks and George Taylor Morris of WBOS give a radio perspective on a new Joan Osborne song.**

---

**Spins in BLUE are ADDS**

**Norm Winer had opening remarks for the opening get together.**

---

**Sean O'Connell of Rykodisco, former Gavinite Jon Carlo Vornile, and Ryko's Dave Einstein after the Cockburn taping.**

---

**Patty Martin brings the most controversial**

www.americanradiohistory.com
STATION NEWS

- Rick Starr at KBLK-Burnet, Texas would like service. The station is live from 6:00 a.m. to 12:00 noon Monday through Friday. Mail to 105 N. Pierce #6, Burnet, TX 78611, or phone (512) 756-4451, fax (512) 756-6406.
- David Bowling does a specialty show on 1300 WERE in Cleveland, Ohio called "Made in America," and would like service. The program airs on Thursday nights from 9-10 p.m. He has a live showcase every Thursday, as well, at the Blind Pig on West 6th Street. The Ex-Husbands will appear at the September 23 season-starter. Mail goes to: Made in America, 6065 Timber Trail Dr., N. Olmstead, OH. 44070. Phone (440) 979-9632, fax (440) 779-9901.
- Magic Man Quintin Porter has relocated. The "Cheese Monkey" Review, as well as the "Iguana Hour" (his new Americana show) now originate from his studios in Pennsylvania. Address is 8 Applet Ct., Littlestown, PA. 17340. Or for a good time, phone (717) 359-9267. Fax is (717) 359-9268. aporter@cheesemonkey.com is the e-mail.

MUSIC NOTES

- Short Trip Home is a new offering from Edgar Meyer, with longtime friends Joshua Bell, Sam Bush, and Mike Marshall, that's set to be released tomorrow. It combines classical and Americana to create a package that defies categorization. An hour-long radio show is being made available to radio for free, hosted by WFUV's Rita Houston. It features a performance from the Westbeth Theater in New York, as well as interviews. If you would like to air it, contact John Vernile at Sony Classical at (212) 833-4765.
- Chip Taylor just finished a double-CD titled The London Sessions Bootleg and Train Wreck is planning to release it in Europe in October, with the U.S. release in February, 2000.
- Big Sandy & His Fly-Rite Boys will play at Paul McCartney's annual Buddy Holly tribute concert, Sept. 7, the day Buddy would have been 61, at the Roseland Ballroom in New York City. The Crickets will perform with guest singer Nanci Griffith; rounding out the bill are Bobby Vee and sons the Vees, who have a great Holly cover album called Down the Line, which you'll be seeing soon. The big question is whether McCartney will play. He just might, as he has been living in the rock-a-billy room for his upcoming album, Run Devil Run, which is mainly a package of covers of Elvis Presley, Carl Perkins, Gene Vincent, Rick Nelson, and other '50s mainstays.
- Bill Wence tells us there is an album coming called Kickin' Asphalt with Bobby Bare, Sheb Wooley, Joe Stampley, and Moe Bandy. There are some really funny truck driving songs, such as "We May Be Lost, But We're Making Good Time", "Mother Tucker's Double Clutchers Truckin' Line," and "Trucker's Lament: I Just Don't Look Good Naked Anymore." We can't wait!
### Gavin Americana

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<td>Ray Wylie Hubbard</td>
<td>Crusades Of The Restless Knights</td>
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### Americana Most Added

- HANK WILLIAMS, III (49) Risin' Outlaw (Curb)
- KRIS KRISTOFFERSON (27) The Austin Sessions (Atlantic)
- ROGER WALLACE (21) Hillbilly Heights (Texas Round Up)
- JACK INGRAM (17) Hey You (Lucky Dog)
- Amazing Rhythm Aces (14) Crack Full Of Country Goodness (Valley)

### Hot Picks

- Kris Kristofferson
- Asleep At The Wheel
- Matraca Berg
- Alison Krauss
- Ray Wylie Hubbard

### Chart BOUND

- RONNIE GLOVER (Hayden's Ferry)
- NANCY MOORE (Firecastle)
- KELLY JOE PHELPS (Pyramid)
- JACK INGRAM (Lucky Dog)
- DAVID CHILDERS (Rank)
- KIM RICHIE (Ubuntu)
- THE PALADINS (Fu)
- CATIE CURTIS (Pyramid)
- JON DEE GRIFFITH (New West)
- MICHAEL MCCLOINE (NA)

### Gavin Americana Reports

- Americana Reports Accepted Monday and Tuesday, 8:30 A.M.
- Phone: (615) 255-5010, Fax: (615) 255-5020

### Review

**Jack Ingram**

Hey You (Lucky Dog)

You want rough-hewn tracks with lots of earth and grit? This here is the real deal. Ingram delivers so many tasty cuts on Hey You that it should sustain you for quite awhile. You want hooks? Try "How Many Days," "Anymore Good Loving," and "Hey You," which has a Buddy Holly sensibility. Keith Richards would be proud of "Barbie Doll," and then there's "Mustang BURN," which comes at you in the "don't-get-mad, get-even" tradition. Hey you... Jack Ingram is a celestial event, don't miss out!

### New From Mitchell John

**Cowboys and Rodeo**

**Release Date:** Sept. 13th, 1999.

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### Snap Shot

"I think Hank III's Risin' Outlaw will be huge! Unfortunately, some people may want to shy away because of the big name and the big label, and his similarity to Waynne the Train. What I love about it is in the credits he actually thanks Hancock for being one of the real artists out there. Maybe he'll bring Nashville back to center a little. I'm real curious to see whether Hank III gets played by mainstream country. Thumbs up to Curb for taking a chance." —Terry Kottom - KBCR, Steamboat Springs, Col.
Manhattan Transfer’s Siegel Rides Solo with Tender Trap

For Tender Trap, Siegel re-enlisted her jazz sidekick, pianist Fred Hersch, and assembled a cast of impressive guest players including Michael Brecker, Hank Crawford, and Russell Malone whom Janis met after she dropped in on one of her friend Diana Krall’s Manhattan gigs.

“What I loved about Russell Malone...is that he’s a song man. He’s encyclopedic about songs. I found that out after going to see Diana at the Algonquin. After the show, Russell sat with me in the lobby naming off these obscure verses to tunes.”

“ Besides her crystalline intonation, part of what makes Siegel an exciting jazz vocalist is her flair for the vamp and camp. Tuned like “You Bring Out the Lover in Me” (an Eddie Gorme B-side) or “Tulips Or Turnips” border on the novelty alongside more traditional standards such as “That Old Black Magic” and “The Touch of Your Lips.”

“I have a large record collection and I listen to music constantly. People always send me crazy tunes. In fact, a friend sent me that Eddie Gorme song. Then Fred and I made tapes for each other while we were both on the road. I really like his takes because they coincide in a lot of areas. I like to be silly sometimes and I tend to be a little more campy than he is.”

“Two Darn Hot” and “How Long Has This Been Going On,” were done in memory of Ella Fitzgerald. I had never sung “That Old Black Magic” before, so for me it was a truly fresh thing. To really slow it down and sing those brilliant lyrics, I was able to approach it like it was a totally new song for me. I had never sung “Tulips Or Turnips” before, either. Lyrically it’s clever and light, but not in a pretentious way. It asks the eternal lover’s question. ‘What am I to you?’ I remember the original version by Ray Nance, but I also think Carmen McRae did it.

“We had a lot of fun swinging with that piece. Fred wasn’t going to play on that track. We were originally going to do a Nat Cole guitar trio thing, but he couldn’t help himself.”

Originally Siegel planned to record Tender Trap in between Manhattan Transfer sessions, but when the band postponed its studio dates until 2000, Janis had a clear shift to record Tender Trap in three sessions during last January and February.

These days, Siegel is pulled in three different directions as she juggles a revitalized solo career, raising a young son in New York, and a full slate of gigs with MarkTran.

Siegeld spent every weekend this summer on the road with the Transfer. During the fall festival circuit, Manhattan Transfer appears at all three major North American jazz fests—Newport, Toronto and Monterey—after which they embark on more dates through the remainder of 1999.

With The Tender Trap smoldering its way on jazz airwaves, what happens when Manhattan Transfer finally begins recording another record for Atlantic?

“It’s still in a very abstract stage,” explains Siegel. “We’re playing tunes for each other right now and trying to come up with some consensus. But I’ll tell you where our interests lie: right now: Latin and Cuban music. We played with Eddie Palmieri a couple of years ago, and he suggested we do something together. It’s not that ManTrans is going to become Latin, but he could write for us and create something new from the middle ground.”

“There’s no need for ManTrans to take the jazz standards route; Siegel has already covered those bases very nicely.

Stillwagon Leaves GRP; Chiarelli Promoted To Smooth Jazz

Laura Chiarelli, who for the past three years has overseen the Jazz radio promotion efforts at Impulse! and the Verve Music Group, will now move to smoother Jazz pastures. Chiarelli, whose new job title has not yet been announced, will now handle Smooth Jazz radio promotion.

Chiarelli is enthusiastic about her new GRP duties at the Verve Music Group. “I know quite a few of the programmers in Smooth Jazz,” Laura told Gavin, “and Smooth Jazz is so different than traditional Jazz radio. I’m looking forward to the change. Plus, we have a great lineup of new releases including Al Jarreau, Marc Antoine and Jeff Golub.”

Chiarelli replaces Sue Stillwagon, who moved from Los Angeles to the East Coast on September 1 to w guaranteed, will now handle Smooth Jazz radio promotion.

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<td>ERIC REED - Manhattan Lullabies (Verve Music Group)</td>
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<td>HORACE SILVER - Jazz Has a Sense of Humor (Verve Music Group)</td>
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**Gavin Jazz**

**Jazz most added**

**SpinCREASE**

| HORACE SILVER | +427 |
| MINGUS BIG BAND | +199 |
| JEFF "TAIN" WATTS | +161 |
| LARRY GOLDSMITH | +100 |
| ERIC REED | +151 |

**Gavin Jazz**

**Jazz Has a Sense of Humor**

(Verne Music Group)

Horace Silver's latest release is one of the most important jazz releases of 1999 in that the performances are so seemingly effortless and comfortable on several levels. Jazz deepens can soar into the top of the hour or out of a news break with future classics like "Satisfaction Guaranteed," "Ah-Ma-Tell," and "Gloria." For JHA- SOH, Silver utilizes a group of younger players, headed by trumpet player Ryan Kisor, whose Usur Suspects release on Fable was just as airplay friendly as Silver's newest.

**ARTIST PROFILE**

**Karrin Allyson**

I've been mixing Brazilian and European styles with my live repertoire for years. People have always asked me when I would record a Brazilian or French CD, so I decided to combine both influences on From Paris to Rio (Concord).

Singing the music of Jobim and Jacques Brel are quite different experiences. I think of Brazilian music as being more cool and sophisticated. With French tunes, you need to dig in with a more heartfelt and dramatic approach. French music lends itself more to a cabaret style, while Brazilian samba has been in the Jazz mix since the 1960s.

I love singing in French, but I was a minor in college. I still have dreams of living in Paris some day. That whole scene has interested me for years.

I first heard "My Wayward Heart" as a duet between Ga Costa and Caetano Veloso. Gil Goldstein plays piano on that particular tune. Although Gil only played in the studio for two days, he quickly became an integral part of my band. Gil also contributed a modern accordion sound to the sessions. After seeing him play with Pat Metheny, we decided to look him up and bring him into the sessions. "Usless Landscape" was originally a Jobim song with Elis Regina. I heard him do this duet as a slow ballad. I've sung it for years—but always in English—so I brought out the Portuguese lyrics and tried different grooves. The harmony builds gradually and we put more of a driving rhythm into the arrangement. I used to listen to Clifford Brown do Bud Powell's "Parishan Thoroughfare" on a record he made with Max Roach. At first I thought about adding lyrics, but the tempo was too slow. Actually, I think the original is a little slower than my version. It was a surprise bebop tune to add to the record if anybody has any doubt that From Paris to Rio is a jazz album, Jazz radio might find some commonality with that tune.
GavinJazz/SmoothJazz

**SmoothJazz & Vocals**

- **1**  RICHARD ELLIOTT - Chill Factor (Blue Note)  52          0     909     +52
- **2**  NORMAN BROWN - Celebration (Warner Bros.)  51          0     836     +87
- **3**  KENNY G - Classics in the Key of G (Arista)  41          0     744     -12
- **4**  CHRIST BOTTI - Slow Down the World (GRP)  47          2     743     +57
- **5**  RYNE GDYRA - Got the Magic (Windham Hill Jazz)  42          0     684     -50
- **6**  DAVID BENOIT - Professional Dreamer (GRP)  46          0     641     -77
- **7**  STEVE QWINT - Stay Awhile (Blue Moon/Atlantic)  32          0     631     -37
- **8**  CRAIG CHAGLIO - Four Comers (Higher Octave)  45          1     545     +68

After the most gradual of climbs, Paul Hardcastle’s indie Jazzmasters project finally leaps into the Top Ten after three months. Talk about staying power.

**Top Ten**

- **10**  RICHARD ELLIOTT - Chill Factor (Blue Note)  43          1     543     +12
- **11**  BONEY JAMES - Body Language (Warner Bros.)  40          0     542     -18
- **12**  NATE COLE - Snowow on the Sanhai (Elektra/EGG)  35          0     495     -20
- **13**  DWIGHT DILLS - Dock of the Bay (Columbia)  43          1     456     +27
- **14**  NESTOR TORRES - Treasures of the Heart (Sharache)  39          3     417     +23
- **15**  TOM SCOTT THE L.A. EXPRESS - Smokin’ Section (Windham Hill)  32          0     415     -71
- **16**  GAVIN JAMES - Out of the Blue (Blue Moon/Atlantic)  36          1     411     -35
- **17**  STEVE QWINT - Lost in You (Capitol)  29          3     384     +77
- **18**  BRIAN DVARQUN - Darin Darin Baby (Institution)  31          2     370     +26
- **19**  THE RUFFNECKS feat. ROSS FREEMAN - To Open (Windham Hill Jazz/Pearl)  35          0     370     -76

**D**

- **21**  DAVE KIZ - The Dance (Capitol)  46          11     344     +11

Dave Koz grabs the lion’s share of Smooth Jazz stations in only two weeks, quite an unusual feat in the current day slow playlists and limited adds.

**Artists & Songs**

- **GAVIN JAZZ & VOCALS**
  - BRIAN CULBERTSON (12) "Back In the Day" (Atlantic)
  - DAVE KROZ (11) "Together Again" (Capitol)
  - ERIC CLAPTON (8) "Blue Eyes Blue (Reprieve)
  - COMBO (7) "Talk the Talk" (GRP/Verve Music Group)
  - KOMBO (5) "Let’s Get Started" (Indie)

**SpinCRED**

- **DAVE KROZ** +261
- **GOTA** +109
- **NORMAN BROWN** +97
- **KOMBO** +79
- **CHRIS GAINES** +77

**ChartBOUND**

**STEVE OLIVER** (Novel Language)

**BOB MAMA** (Counterpoint)

**JONATHAN BUTLER** (N-Code Music)

**BRIAN CULBERTSON** (Atlantic)

**MERCEDES HALL** (Cali)

**PHILIPPE SAUZE** (GRP/Verve Music Group)

**PHILIP BAILEY** (Head Up)

Dropped: #47 Herb Alpert, #49 David Sanborn, #50 Nile Rodgers, Richard Smith.

**Smooth Jazz Reports**

Accepted Mon, Wed, Fri, 11:00-10:00 AM

Phone: (405) 839-1990
Fax: (405) 839-2580

**Web:** www.americanradiohistory.com

**Gavin is Online!**

Gavin September 6, 1999 • 63

**Review**

BRIAN CULBERTSON (12) "Back In the Day" (Atlantic)

Brian Culbertson walks away from the Atlantic and Mesa/Bueno in a break with a brand new record ready for Fall release. "Back In the Day," the first track, is a finely tuned mixture of piano, organ and wah-wah guitar. To make the track unique, Culbertson adds some early Crusaders-styled horn arrangements, which appear front and center in the arrangement. It actually reminds us that Brian actually began his professional musical career in Chicago playing in brass horn sections and cutting national radio spots.

**ARTIST PROFILE**

**Nestor Torres**

ALL OF THE ABOVE

Treasures of the Heart (on Shanachie) tells within a Latin Smooth Jazz sound. On one hand, my Latin roots are very strong, but it's fun to combine no nonsense Smooth Jazz elements in songs like "Velvet Nights" and "Treasures of the Heart." Emotionally, I don't find much of a difference between the two influences. I capture the romantic essence either way, and when it's all said and done, I relate to my music more as a pop instrumental feel anyway.

When the producer, David Mann, cut Kim Waters' sax part on "Velvet Nights," I wasn't able to be in the studio. I was busy working on another song on the album simultaneously. But I was delighted with what he offered, and when it came time to recut my flute tracks, I was able to play off what he had done. "Treasures of the Heart" was a melody I had written quite some time ago. When David and I started working on it, the music swelled and and soared. We knew Marc Antoine could bring that Spanish/Moorish feel. He was gracious to comply and, once again, adding his part was a long distance situation.

I always like to include a familiar song like “Ain't No Sunshine.” I love Bill Withers' work and it reminds me of how I feel when I don't have my beloved with me. Then it turned out that both Boney James and David Sanborn recorded versions of it. I still feel very good about mine because it has a more organic feel to it, a more raw display of emotion.

We finished the recording in the Spring of this year, a result of two years of preparation. I took my time to write new material and once the songs were chosen, I was much more hands on with the arrangements and production. With this record, every song has something that will move you, whether it's your body, your mind, your heart or all of the above.
hear. here.

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