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MARCH 16, 2001 • ISSUE 2337

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Produced & Mixed by THOM PANUNZIO

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NOVEMBER 16, 2001 • ISSUE 2337

FEATURING

MYA: Realizes Her Early Promise
DAVE "HURRICANE" SMITH: Doing Damage in Cincy
SEMISONIC: Breaks the Pop Barrier
JOHN HAMMOND: Teams With Tom Waits
DAVE STEER: Protects Privacy on the Net

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REMEMBER YOUR FIRST TIME?
RADIO@LARGE BY PAIGE MENABER
NAPSTER'S LAST GASPS

COVER ARTIST: MYA

Home of the **#1** Seminar in Radio

Publishers of Music Week, MBI and fono
and Business Media Publication

SPECIAL INSIDE:
2001 GAVIN Seminar
Miami Re-Cap,
Part Two

A★TEENS



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EDITOR'S NOTE

UNDERSTANDING GREED

Greed.

It's a word that conjures up all things bad about our society. Think major league pitchers, box office superstars, Wall Street moguls, corrupt politicians, record companies.

Especially the record companies. You know those gargantuan corporate megaliths that charge \$17 dollars for a CD that can be pressed for fifty cents, then rip off the public by splitting the difference between the greedy recording artist and the greedy label executive. Of course, the Ferrari salesman and real estate agents also get a cut, which means that eventually, via trickle-down economics, you and I and Joe Consumer all get our respective cuts, as well.

(For those of you who fail to detect the droll sarcasm here, please go back to the top and start over. For the rest of you, read on.)

Generally, the public doesn't get it. Neither do the advocates who claim to be protecting public's rights. They tend to vilify the music industry because, by inference, that makes Napster good. Which almost beatifies the freeloaders who are downloading MP3s before all their favorite songs are blocked. It's a steal-from-the-rich justification that so far has attracted some 60 million users—but in reality it just doesn't wash.

Let's examine a few basic myths:

Contrary to popular belief, the record labels don't charge \$17 for a CD...the record stores do. Most new releases can be purchased at Circuit City for \$13.99.

A physical CD may cost 50 cents to press, but packaging and artwork raise the price significantly.

The labels and artists do not split the difference after physical costs are considered. In most cases new artists extract very little from initial deals unless a record goes multi-platinum. Likewise, the labels, which fork over a lot of cash up front for taking enormous promotion and marketing risks, rarely realize a profit from an artist's first (and usually second) release.

Only when an artist has several hits under his/her belt does the money machine kick in, but label profits often go to cover losses posted by records that stiffed. Still, it's been estimated that for every record that goes multi-platinum another 75 lose money.

Record labels are not necessarily the cash cows the public assumes them to be. Yes, in most years they turn a profit...and in the process ensure that thousands of people are able to buy groceries and pay the rent. And yes, a small minority of label execs and artists earn a very comfortable income. But people who download music via Napster can't be selective about whom they steal from—they steal from everyone throughout the music industry.

Calls for another look at the concept of greed, doesn't it?



Reed Bunzel,
Editor-in-Chief

United Business Media
INTERNATIONAL

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18 REMEMBER YOUR FIRST TIME? After fighting a terminal case of churning stomach and a clenching colon, not to mention the overpowering urge to bolt out of the building during the hours and minutes leading up to my non-illustrious radio debut...now I've gone and self destructed. I remember it like it was yesterday—in April of 1978 I said “fuck” my very first night on the air. My fledgling career was over before it started, I feared. Perfect.

29 SEMISONIC: DOING STUFF THAT'S DIFFERENT IN MINNEAPOLIS “You know when you make a really funny joke at a party and it's so funny that you're surprised yourself and you laugh along with everyone else? Well, if you ever try to make that joke again, it's never going to be as good.” This, according to Semisonic frontman Dan Wilson, is his sad but true realization about the impossibility of finding a formula for success, a la his band's 1998 hit, “Closing Time.” “You can't re-create that moment of inspiration the same way that it happened last time,” Wilson continues. The best thing to do is just forget about that and try something different.”

30 TEN ANGRY MEN AND TWO HOT CHICKS The rave reviews for the Jukebox Jury at the GAVIN Seminar 2001 are still rolling in: “Jukebox Jury was definitely a fun (and funny) time,” says WBRU-Providence PD Tim Schiavelli. “The highlight of the Seminar for me was Jukebox Jury,” agrees KNRK-Portland PD Mark Hamilton. “I also had great laughs at the Jury—and I'm glad Max Tolkoff got voted in to host it again next year in San Francisco,” notes MTV's Tom Calderone. Wow. This is better than frickin' Roper & Ebert. But beyond the sheer entertainment value, the Jukebox Jury is all about launchin' the hits, baby. You might

recall, that's basically what happened at the Seminar last year when DreamWorks successfully placed Papa Roach on a multi-platinum path by playing “Last Resort” for the jaded Jury...

33 BRACE YOURSELF FOR A HURRICANE! The weather report called for a Hurricane. People in the ‘Nati had no idea what lie in store. In the first book aftermath, WIZF had a wind-swept ratings leap: an impressive 4.9-6.6 12+! Let's check the radio weather forecast and get to know Hurricane Dave Smith, program director of Blue Chip's WIZF-Cincinnati...

38 GAVIN SEMINAR MIAMI: “...AND A WONDERFUL TIME WAS HAD BY ALL.” There was an unusual spirit of cooperation that became defining mark of this year's Gavin seminar, where members of the jazz and Smooth Jazz communities came together to sample the legendary Miami chic, trumpet their accomplishments, and learn a little more about our chosen profession. There were several lavish dining sessions where, for the first time, I saw jazz and Smooth Jazz pros exchanging ideas. I had numerous sightings of jazz folks at Smooth Jazz sessions and vice versa.

45 PROGRAMMERS ARE ALL SMILES OVER HAMMOND'S WICKED GRIN John Hammond celebrates his 40th year of performing and recording with the release of Wicked Grin (Pointblank/Virgin). Over the span of the 28 solo albums he's released, he's become known for his true-to-form interpretations of traditional blues masters from Robert Johnson and Howlin' Wolf to Sleepy John Estes and Sonny Boy Williamson. But Wicked Grin is different because Tom Waits wrote 12 of the 13 songs, and produced the entire album.

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Clear Channel Plans To Charge Labels

Clear Channel Communications appears to be shifting radio's quid pro quo relationship with the music industry, having taken several steps that will more directly funnel money from the record labels into the company's coffers.

Los Angeles Times reporter Chuck Philips reveals that Clear Channel recently began pitching a plan for the labels to buy \$1,000 ads that would back-announce a "sponsored song"—presumably on about 60 radio stations group-wide. The company expects to generate \$20 million annually from the sales of these spots, which reportedly will be run only if a station's program director has determined that the song is a "hit." In other words, programmers will not be required to air songs solely because a flight of spots promoting that record was purchased.

The plan, which is expected to roll out sometime mid-May, represents a significant evolutionary step in the balance of power between radio stations and the labels. Until consolidation permitted the agglomeration of hundreds of radio stations under one corporate umbrella, record companies traditionally used internal and external promotional forces to "influence" programming decisions at individual stations. Now that many programming decisions are being made at the corporate level, and with Wall Street clamoring for improved bottom lines, Clear Channel appears to be pushing to directly cash in on that influential exchange.

According to the *Times* story, record companies are reluctant to buck Clear Channel's plan. The group manages arguably the single largest portfolio of influential Top 40 stations (and, through SFX, also holds a dominant position in the concert promotion field), with the power to make or break a record. If Clear Channel exercised such leverage to extract compensation for airplay, the labels might have to play ball. The labels' concerns: they aren't convinced that purchasing spots is the best use of their promotional dollars, and buying into Clear Channel's plans could damage the labels' current relationships with independent promoters.

Understandably, some critics are worried that Clear Channel is using its newfound leverage to bypass payola laws. "Clear Channel is trying to skirt the law, using its power to shake down record companies in what amounts to legal payola," Steve Rendall, senior analyst for the New York-based media watchdog group FAIR, told the *Times*.

Not to worry, observed Clear Channel Radio CEO Randy Michaels: "The industry spends a tremendous amount of money promoting records to our radio stations, and what we have here is an opportunity to take some of that money in right through the front door and put it on our books. We've come up with some innovative ways to generate new revenue streams for our shareholders' benefit. And in the process, we

can save the labels money by cutting out all of these middlemen."

The middlemen to whom Michaels refers are independent promoters, who typically provide legitimate promotions and other services to radio stations in exchange for airplay of specific songs. Late last year Clear Channel considered establishing its own promotion wing in order to create a direct, in-house link to the labels. While the company has since scrapped that idea, Clear Channel is thought to be close to striking a company-wide deal with Tri-State Promotions, although Michaels insists that he's currently negotiating with at least one other firm.

"We haven't made any decisions yet," Michaels told the *Times*. "Of course, Tri-State is the devil I know, and on the trust scale, they rate the highest in my book. [But] our plan is not exactly ripe yet. It's a work in progress, but we should be able to announce something within a month."

Recording Academy Sues Napster

Napster's latest hit has come from the Recording Academy, producer of the Grammy Awards, which filed a copyright-infringement suit seeking to prohibit Napster from allowing its millions of users to download and share recordings of live performances aired at last month's 43rd annual Grammy show.

In the suit the Academy said it owns the rights to the works and has applied to copyright the material. Some of the recordings appeared on Napster immediately after the Feb. 21 broadcast. "Within hours of the televised broadcast, the sound recordings of live performances at the Grammy Awards were made available by Napster for downloading and copying," the suit says.

Recording Academy president Michael Greene said the academy and Universal Music Group, parent company of Eminem's record label Interscope, are debating whether to commercially release the much-hyped broadcast of Eminem's duet of "Stan" with Elton John now that it is on Napster.

The Academy is also seeking to prevent exchange of 14 other live performances that have appeared on Napster's file-sharing database.

FRIENDS OF RADIO

BY ANNETTE M. LAI

John McDaniel



MUSIC DIRECTOR FOR THE ROSIE O'DONNELL SHOW AND ANNIE GET YOUR GUN

Recent project: John McDaniel At the Piano: Broadway. Visit www.johndaniel.com for more info.

Hometown: St. Louis

What radio stations did you grow up listening to? KIIS/FM-L.A.

What stations do you listen to now? Mainly Classic Rock stations.

What are some of your favorite websites? I love Amazon.com and RedEnvelope.com. Both are great for shopping at midnight in your underwear!

It's probably a very long list, but what's one of your favorite Rosie O'Donnell moments so far? I remember when I had my birthday a few years ago on our 500th show and Rosie put together a little video montage of her favorite "McD" (as she calls me) moments—I thought I'd die.

What's your favorite cut off of your new CD? I really love the score to *Annie Get Your Gun*. It's filled with absolutely great songs that it's hard to believe they all came from one show.

In your estimation, how does Reba McEntire make the role of "Annie Oakley" all her own? Reba McEntire is just amazing in the role; it's almost as if she's writing it as she goes along. Of course, we all know she has a great singing voice, but her acting is so honest and natural that she's taking Broadway by storm.

In the pop music realm, who is someone you'd like to work with someday?

Well, we've had Elton John on the show quite a few times, but I've never had the opportunity to work with him, so I think that would be cool.

#341

XM Launch Set To "Rock"

If all goes well, XM Satellite Radio's "XM Rock" satellite will be launched into orbit this weekend (March 18) from the Sea Launch platform. It is the first of two satellites that will be launched this spring to complete XM's satellite broadcast array—and allow the company to begin broadcasting later this year.

The Odyssey Launch Platform, carrying XM Rock, was expected to be joined by the assembly and command ship Sea Launch Commander, at the launch site on the equator at 154 degrees west longitude, in open

waters of the Pacific Ocean. A 200-foot Zenit-3SL rocket will lift the 10,322 lb. (4,682 kg) digital audio radio satellite to geosynchronous transfer orbit. Its final position will be at 115 degrees west longitude. XM's two satellites—officially named "Rock" and "Roll"—will both launch from Sea Launch's floating platform in the Pacific. Following Rock's March 18 launch, Roll is expected to launch in early May. A spare third satellite is in its final testing phase. All three satellites are Boeing 702 models.





"WHITE LADDER is the kind of CD you loan to a friend and never get back." -Newsweek

David Gray Please Forgive Me

The new single from the platinum album, WHITE LADDER

SOLD-OUT US TOUR

APRIL: 12 Minneapolis / 13 Madison / 14 St. Louis / 16 Indianapolis / 17 Cincinnati / 18 Pittsburgh / 20 Cleveland / 21 Chicago / 22 Detroit / 24 Toronto
26 Burlington / 27 Portland ME / 28 Boston **MAY:** 1 Philadelphia / 3 New York / 5 Washington / 7 Norfolk / 8 Raleigh / 9 Atlanta / 11 New Orleans / 12 Austin
13 Dallas / 15 Denver / 16 Salt Lake / 18 Los Angeles / 19 San Diego / 20 Las Vegas / 22 & 23 San Francisco / 24 Portland OR / 26 & 27 Seattle / 28 Vancouver

Produced by Gray/McClure/Poison / Single remixed by Brian Malcut / A&R: Steve Ralbovsky

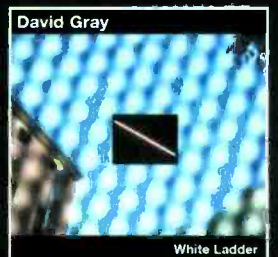
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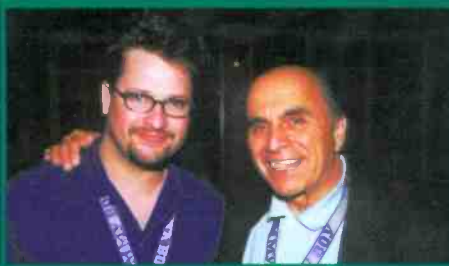
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White Ladder



"Thanks for everything. You really put on a wonderful convention that was very memorable for me." –



"GAVIN rocked. Definitely more chicks than I would have expected at a seminar for radio geeks." –PU



"GAVIN was great this year. My first visit to Miami and I was an instant fan." –CHRIS WILLIAMS, WN



"I want to thank everyone at GAVIN for putting together a convention well worth the trip. I learned a lot and heard some great new music and attended some great (and bizarre) industry dinners. I should write a book."

–JACK SPRINGER, CLEVELANDROCKSLIVE.COM

"Ahh, Miami...seems like it's frickin' cold. This year"



"The seminar highlight for me easily was 'The Big Picture' panel on Friday. That was a very pointed discussion that was really interesting to sit in on."

–MIKE HENRY, PARAGON RESEARCH



"You guys outdid yourselves once again. Definitely the industry's finest and best-run convention—bar none! Miami was a b but I'm glad you're back in San Francisco next year. I can't wait!" –WAYNE "NO LONGER SUSAN LUCCI" COY, KQKQ-Q



ROB GOLDKLANG, WARNER BROTHERS



"Thanks for the great party in my fair city. And a special 'thank-you' for the PD and Station of the Year souvenirs you left behind. It was a perfect 'exclamation point' to a great convention."

-ROB ROBERTS, CLEAR CHANNEL COMMUNICATIONS

gavin

Miami 2001



D, FUCKEDCOMPANY.COM



WX-ATLANTA



It was only yesterday. It's back to reality here in New England, where Gavin's was right on target." **-KEVIN MAYS, WFNX-BOSTON**



"GAVIN 2001 was the best convention experience I've ever had."

-SCOOTER B. STEVENS, KQBT-AUSTIN

ast, MAHA

“Turning Tricks”

By **Paige Nienaber**

I sure hope the title of this piece isn't deceiving. As opposed to the countless op-ed columns I've penned on the topic of prostitution, today's "Radio@Large" is actually a bit of a departure from that.

Today's piece is on radio marketing and promotions and, more specifically, how it applies to April Fools. (Since we're not in sweeps, I thought I'd shelve the "Brazilian Exchange Student Crack Whore" piece for later. But keep your eyes open for when it hits; *great* graphics!)

April Fools is such a perfect "fit" for me. It so completely captures my vibe. I was into rubber dog poop way early in the curve. One of the things I love to do when traveling for Clifton Radio is to rig the program director's desk to explode using tiny little booby traps that I picked

up at a fireworks stand in Missouri. Playing tricks is my thing. (Pretty much my *only* "thing," which is kind of sad if you think about it.)

April Fools is like cash contesting. There are some stations that do it, and some that don't. And there are some that do it, and consistently do it *big*. I had a PD once tell me, "It's a radio holiday. No one outside radio even thinks about April Fools." So maybe that explains why stations like KUBE-Seattle, and WBHJ-Birmingham, and 102 Jamz-Orlando do these things every freakin' year...and completely fool their audience.

Another PD, a quite knowledgeable and intelligent one, shies away from April Foolery. His concern? "If I lie to my audience, I'll piss them off." My answer: I'm coming up on my 19th April Fools in this industry. In my career I've perpetrated some monumental fraud on my audience...and I've gotten perhaps ten angry phone calls. I've also logged about (seemingly) ten thousand calls and faxes from people who thought it was *great*. They were amazed that we'd been able to trick them again. It's become a challenge between the station and the audience.

Like Christmas, Thanksgiving, and Hallmark holidays, your April Fools promotion can be as simple or as involved as you'd like it to be. Getting on the air and announcing that the governor in your state has designated a new Pet Tax and later this week people will be going door to door to weigh pets and assess fines, is simple. Or, on the more grandiose scale, there's faking the filming of the new Brad Pitt/Wesley Snipes film *Dead Air* (named after my as-yet-uncompleted biography) and inviting several hundred listeners to be extras (KUBE did this).

Not having the "visual" like some of our other media brethren actually works to our advantage. For your local Fox affiliate to stage the grand opening of "Six Flags Under (name of market)," the world's largest underground theme park, would be prohibitively involved. Millions would be spent on special effects. For radio, all you need is a few hours in the pro-



PAIGE NIENABER
nwcprmo@earthlink.net

duction studio to tape all of the breaks from the park using staff as "cast members" in your stunt, and it's wrapped up, in the can, and ready to roll in no time and for spare change.

This year the holiday lands on a Sunday, which pretty much takes it out of the realm of MSZ (Morning Show Zanyness). So what do you do? My guess would be that many of you do remotes. Presto: you do a fake remote. Wild 98.7 in Tampa broadcast from the grand opening of Natural Life Tampa: the largest clothing-optional community in the country. With five restaurants, three golf courses, a nightclub, concert amphitheater, 8000 units of affordable housing, its own school system and the largest water park outside of Orlando, Natural Life Tampa's opening day broadcast got *many* people in their cars and on the way. As with any properly executed April Fools stunt, the street directions were good—to a point. And then they became entirely fake, leading the people out into the middle of nowhere, looking for thousands of naked people, cavorting in the sun.

The web is the next frontier for this holiday. First broached by JB and Sandy in Austin with pcbreath.com, (backed by fake spots that ran on the competition), this new arena for tomfoolery adds a few members to its elite ranks each year. Dave Ryan at KDWB-Minneapolis promoted petsbymail.com in 2000. This faux website was a mail order service for pets, and since it was an "off-shore subsidiary," it wasn't bound by any of the rules and restrictions that apply to normal pet stores. You want a rare Moroccan ocelot? No problem! It'll arrive in your mailbox within ten working days and if it arrives dead or in unreasonable health, it'll be cheerfully replaced.

The concept of radio promotions is to get people talking about the station. Period. And rarely does an opportunity come along that provides us with such fodder for creating a buzz as April Fools.

Whether you have all the airshifts done in foreign languages (Jamz/Birmingham in 2000) or announce the closing and immediate demolition of the Ben Franklin bridge (Q-102/Philadelphia in 1993), it's all about having some fun, providing some entertainment to the folks listening along at home, and getting the market to pay attention to you. ■

PAIGE NIENABER, WHO HAS BROADCAST FROM THE GRAND OPENING OF EVERY IMAGINABLE UNDERGROUND MALL OR THEME PARK, IS VP/FUN 'N GAMES FOR CLIFTON RADIO AND CPR. YOU CAN REACH HIM AT (651) 433-4554 OR VIA EMAIL AT NWCPRMO@EARTHLINK.NET.



"OK babe,
you got a deal...
Ha! Just Kidding!
April Fools!!"



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Creating A Successful TV Campaign

By Bob Lawrence

If you're one of the lucky ones who has managed to hold on to your marketing budget and are planning a TV campaign this year, we recommend you consider a few things first. To start, take a few steps back and review your strategy. Be certain to examine where you are and what you need to accomplish through this campaign, because all spots are not equal. There's little doubt that TV is one of the quickest (and most expensive) ways to manipulate ratings, provided your spot and buy are well thought-out, and targeted. While you hope your message appeals to all, you should be aware that there are a few different types of consumers who are going to see your spot.

Resistors

These consumers already believe they know what you have to offer and have little or no intention of sampling your station without good cause. They resist tuning in and may not believe anything you tell them. Reasons may include the fact that they have no use for it, or they already have a preference. If you have recently changed your music on some level or to some real degree, this is one of the groups you need to impress.

Rejecters

This group has already tried the station and rejected it. This is an extremely difficult group to convert.

Seekers

This group is waiting for your message. They have been unable to find what they like, and may simply be unaware that you're on the dial.

Fence-Jumpers

This group serves as P3 cume. They have little or no commitment, but with good reason may listen

longer. Strong contesting can do wonders with these people.

P1 Core & P2 Cume

Your bread and butter from which existing ratings come. TSL is driven mostly by the core, while your conversion potential is within the base of P2s. Surprisingly, this is the group that many tend to forget about when developing their campaigns.

To determine the best target, ask yourself:

- ◆ How is the cume? Do you need to generate more cume and convert more P1s? Keep in mind that stations continuously pluck listeners from each other's cume box, and you must replace them to ensure future, healthy conversion.
- ◆ Is TSL suffering? If so, then simply targeting new cume is not an efficient way for you to market yourself. Your spot should be focused on converting cume and increasing TSL. Remember that as much as 80 percent of your ratings come from as little as 20 percent of your audience.
- ◆ What's the focus of your overall strategy? For example, are you a music-intensive station, or is the station built around an A-rated morning show?
- ◆ Is the station dependent on "at work" listening? This is a message that's often oversold, but there are ways to tie "at work" listening into a music-driven campaign.
- ◆ Have you changed recently? Clearly, if your station is no longer in the same arena, getting out the word should be the focus of your campaign.

After years of testing hundreds of TV spots, we've learned that the best music-driven spots often use artist video clips. If you're selling the music, be certain that the music is in the spot, using only the best-testing songs with nothing new or unproven. It was Jhani Kaye at KOST-LA who first



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impressed upon me the fact that not everyone recognizes the artists—so try and have the artist name on screen, as well. While some stations produce campaigns that feature the morning show, they can be somewhat dangerous, particularly if the show isn't "A-rated" and already #1. Avoid building a spot around a new or unknown morning show—it's a tough sell.

These basics are consistently in the best testing commercials:

- ◆ Who you are, where you are, and what you do?
- ◆ A strong music position, or morning show.
- ◆ Clear, superlative, benefit. Tell the listener what's in it for them.
- ◆ Singular message. What's the one thing you want to convey? Don't try to sell the music, the morning show, and a contest. The viewer walks away confused.
- ◆ TV has a natural lag time of effectiveness. Even the best spots rarely have an impact for 3-4 weeks, so start the buy a month or so before the book starts. This ensures that those listeners in the first phase have already had full saturation by the time they get their diaries.

Keeping it simple truly does work best. Overly creative spots are risky and, since you aren't buying the Super Bowl, simply selling your singular message and position, along with a superlative benefit, will help you hit the home run you need. ■

BOB LAWRENCE IS THE PRESIDENT OF PINNACLE MEDIA MANAGEMENT.

Judge Patel: Getting To Know Her...

Some people think of her as the wicked witch of the West; others regard her as the patron saint of intellectual property. She's outspoken, tough on crime, decisive, and considered a strong force to be reckoned with by virtually everyone whose ever come up against her in a court of law. In one hand she holds the fate of millions of music free-loaders; in the other she holds the billions of dollars of record sales that the industry says could be lost if Napster prevails.

She's U.S. Judge Mariyln Hall Patel, the final voice in the ongoing battle over Napster, the judge who gave the file-sharing service 72 hours to respond to record labels' requests to remove specific works from its massive database. Her name has been

Labels To Congress: Stay Out

While Napster takes its medicine in the courts, the record labels are asking lawmakers to stay out of the digital-music fight while they roll out their own competing online services. So far, the plan is working. Congressional leaders say they want consumers to have more ways to hear songs online, but they aren't ready to force the record companies to license their songs for downloading—a move that some Internet companies say may be necessary for a level playing field. Instead, lawmakers plan to keep a spotlight on the issue by holding hearings and publicly urging the labels to move ahead quickly on their own services. Changing laws that affect online music would be "like trying to hit a very fast-moving target," observed Rep. Robert Goodlatte (R-Va.), a member of the House Judiciary Committee and co-chairman of the Congressional Internet Caucus.

plastered all over every newspaper, network newscast, and web portal. But whether vilified or defied, how much do you really know about her? Take our "pop" quiz and find out.

JUDGE PATEL...

1...was first appointed to a federal judgeship by:

- a. President Ford
- b. President Carter
- c. President Reagan
- d. President Bush
- e. President Clinton

2...is:

- a. 49 years old
- b. 53 years old
- c. 58 years old
- d. 62 years old
- e. none of the above

3...has been a federal judge for:

- a. 8 years
- b. 12 years
- c. 15 years

Answers: 1-b, 2-d, 3-e, 4-a, 5-d, 6-e

- d. 18 years
- e. 21 years

4...considers herself:

- a. a conservative
- b. soft on crime
- c. a liberal
- d. a hanging judge
- e. none of the above

5...before becoming a judge was:

- a. a corporate lawyer for the utility industry
- b. a personal injury lawyer
- c. a professor at U.C. Berkeley
- d. a civil rights activist
- e. a recording artist

6...is credited with:

- a. shutting down San Quentin's gas chamber
- b. apologizing for the conduct of a lawyer she appointed to a defendant
- c. desegregating the San Francisco Fire Department
- d. ruling that encryption software is protected by the First Amendment
- e. all of the above

New Cell Phone Puts Music In Uproar

Read any article on the future of music on the Internet and someone will begin predicting that the days of being able to listen to music (or download it) on your cell phone is just a couple years off. Well, guess what: that day is here—and has been for several months now.

Several months ago Samsung introduced its Uproar phone/MP3 player, which critics—who largely love it—are calling the first true integration of cell phone technology and a music player. Essentially, the Uproar is a dual-band Sprint PCS PhoneTM that has a built-in MP3 player

with 64 MB of memory, which at current technical standards is enough to store over an hour's worth of music. The unit includes a browser for wireless Internet access, a USB cable for fast music file downloads from your computer, a "Music Console CD" that lets you listen to MP3s on your computer or convert your CD collection into MP3 format, and voice-activated dialing.

Sprint is now having conversations with the five major record labels about how to pull CD-quality music off the Internet as easy as making a phone call.

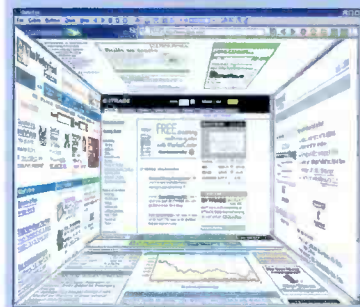
PIG LATIN TO BLOCK NAPSTER'S BLOCKS

PulseNewMedia, a Canadian company with ties to the University of Toronto, says it has developed a program that uses pig Latin to disguise Napster file names that the file-swapping service has been ordered to block.

It's not really pig Latin—the program simply moves the first letter of the artist's name to the end—but so far it has helped thwart some of Napster's efforts to comply with a court order to block specific song titles. PulseNewMedia reports that some 20,000 copies of the program have been downloaded. No telling how many might have been swapped.

Browser Brings Cubism To The Net

Ever wish you could have real-time access to, say, six different web pages without having to wait for your browser to switch from one bookmark to the next? That's exactly what CubicEye—the brainchild of a web architect Mike Rosen—does, allowing



the online user to view six sites on his/her screen at once, quickly moving from one to the next without having to open a new page. By placing the pages on the inside of a virtual cube, users can keep track of headlines at a half dozen newspapers, clicking back and forth to get the latest news updates and stock quotes.

"I'm rotating between six sites, reading six newspapers at one time," says Rosen, Chief Executive at 2ce and a pioneer in creating virtual reality displays of architectural designs. "And I'm interacting with all these newspapers. And when I want to read it carefully I'm just going to zoom in all the way and read it like a regular newspaper."

While the CubicEye browser might not be for everyone, it might find a home with many online "power users" who operate a number of web pages at one time and need some sort of structure with which to manage site overload.

Future applications of the CubicEye browser include virtual malls, where each side of the cube is a different store. Or a combination of browsing, instant messaging, and game-playing. Or, when the Internet finally settles into the family room, watching five football games at once. Couch potatoes beware.

Napster's Last Gasps!

BY DOUG WYLLIE

In 1999, Shawn Fanning created software intended to make it easy for PC users to locate and trade songs stored as computer files in the MP3 format. The software's popularity exploded later that year and has been soaring ever since. It's been estimated that more than 67 million people worldwide have downloaded the Napster client, regularly exchanging countless music files and (according to the RIAA) causing a serious downturn in over-the-counter music sales. As a result, parties ranging from the National Academy of Recording Arts and Sciences to EMusic have joined the RIAA in filing lawsuits against the upstart. How did we get here?

THIS IS NOT MY BEAUTIFUL HOUSE

Culminating more than a year of litigious battle between the Recording Industry Association of America and Napster, U.S. Circuit Court Judge Marilyn Hall Patel retreated into her San Francisco chamber late Friday March 2nd, indicating that she would soon issue a preliminary injunction in the case. Throughout the day's testimony, Napster had pleaded with Patel to allow the file-swapping service to continue, promising that a new screening system would prevent access to one million music files. That filtering software has already come under scrutiny for reasons ranging from being too porous to being too limited in scope.

On March 6th, Judge Patel handed down a decision against Napster that went into effect immediately which required rights-holders suing Napster for copyright infringement to provide lists of the material they wanted to be removed from the system. The ruling mandates that Napster implement a system that would prevent those titles from being transferred between Napster users. While that list is likely to be long and luminous, it may take considerable time to compile, and the technology itself may take even longer to perfect—but some see Patel's decree as the beginning of the end for Napster.

In response to Patel's ruling, Recording Industry Association of America President Hilary Rosen said, "We are gratified the District Court acted so promptly in issuing its injunction requiring Napster to remove infringing works from its system. We intend to provide the notifications prescribed by the court expeditiously, and look forward to the end of Napster's infringing activity."

Since its inception, Napster has made a number of attempts to reach an agreement with the major labels that would keep the online music clearinghouse alive. In early 2001, Napster attempted to avoid a total shutdown by offering the music industry a \$1 billion olive branch payable to the labels over five years. Not only was the company's offer insufficient to sate



the labels, the proposal was quickly tripled by Media Jukebox—negating any leverage that Napster might have hoped to gain. Media Jukebox told record labels it would pay \$3 billion over a five-year period for unlimited access to their copyrighted content. The company intends to create a subscription service for users of Media Jukebox, pricing monthly access at around ten dollars.

THIS IS NOT MY BEAUTIFUL WIFE

Napster's November 2000 accord with Bertelsmann's BMG unit was presumably to be the first of five alliances intended to save the company, by providing the buying public with electronic distribution of digital audio content in exchange for a monthly subscription fee. Other such alliances failed to materialize, and the perceived pirate found itself again alone in its mission to deliver music to the masses via the Web. When other labels balked at Napster's partnership outreach, the online file-swapping giant extended its billion dollar truce, but by the time the primary parties assembled in Judge Patel's courtroom on March 2nd, just about everybody knew that Napster was looking at long odds for survival.

Scrambling for last-minute action on the Napster exchange, partisans logged on in massive numbers. On Sunday, March 4th—the final day that Napster allowed unrestricted sharing of copyrighted songs—about 2.1 million files were swapped by roughly 11,000 users hooked up to one of Napster's 100 servers. When the valve was finally shut, millions of music files had been transferred, copied, and distributed using the Napster software since its introduction. Whether or not Napster is forced to close its doors for good, the floodgates of music sharing have been inexorably opened—a truth that still shakes the music industry to its very foundation.

AND THE DAYS GO BY

As if the first week of March wasn't tough enough for Redwood City-based Napster, another chapter in the company's legal trou-

bles opened on March 6th. As Patel was issuing her five-page injunction, the National Academy of Recording Arts and Sciences filed a lawsuit against Napster for copyright infringement of music performed at the annual Grammy Awards show. Academy President and chief executive Michael Greene said, "Before we had finished the mixing, every performance from the show was being swapped on Napster." The Academy has plans to compile performances from the Grammys to raise money for upcoming musicians—money that will never emerge if listeners are able to tap into the songs for free.

On March 7th, EMusic announced another lawsuit against Napster for copyright infringement, alleging that more than 160,000 songs EMusic has licensed for online sale are being illegally traded for free by Napster users, causing the retailer its financial woes. EMusic wants Napster to remove those songs from the exchange. Whether others will join in the legal fray against Napster remains to be seen, but the embattled company already has its hands full with litigious battles on all fronts.

Meanwhile, Napster users have nearly universally vowed to continue to seek artist and song titles by scrambling their searches in Pig Latin, a method that easily circumvents Napster's current filtering software. Napster files are often misspelled or mislabeled, either accidentally or intentionally by Napster users, rendering just about any safeguard against illegal distribution doomed to failure. Moreover, the titles that have been filtered by newly installed screening software are far more limited in scope than the record labels will be content with.

In addition, Napster alternatives such as Napigator, BearShare, FreeNet, and Gnutella will surely fill the void left by a Napster stripped of chart-toppers and the hottest new releases. Perhaps the strangest suggested alternative comes from Matt Goyer, a student at the University of Waterloo in Ontario. Goyer proposes to create and install a Napster clone at a remote and deserted military base referred to as the Principality of Sealand, where data files would be safe from the U.S. legal authorities. Unless, of course, ISPs can be held liable for allowing music files to download illegally through their pipes.

It's clear that while Napster has been recently handcuffed, the core strength of the service—its users—intend to continue to rip, download, and distribute music by hook or by crook (complex pun intended). The question is no longer, "What will happen to Napster?" Collectively, we must all try to figure out the answer to the inquiry, "What happens after Napster?" ■

Doug Wyllie thanks David Byrne, Chris Frantz, Jerry Harrison and Tina Weymouth of the Talking Heads for being one of the best bands of all time. He still has the vinyl to prove that he actually paid for the art. Doug can be reached via email at: dougwylie@thunderhush.com.

CHALLENGES FACING

BY LIVE365

The Internet radio industry faces several important challenges in the coming months and years. Those challenges include (but are not limited to) the rate of development and adoption of key technologies, scalability issues, interface issues, attracting advertisers, consumer behavior, funding, and achieving profitability. How these issues are resolved will largely determine the growth of Internet radio as a viable, successful medium—and identify it as a profitable industry all its own.

Internet radio's pace of evolution is dependent on technological developments largely beyond our immediate control. Primary among these is the rate of deployment of a wireless infrastructure using a variety of devices that will greatly expand the medium's reach throughout the population. Not surprisingly, the rate at which new wireless infrastructure is deployed will be an important factor in the growth of the medium. Much infrastructure still needs to be funded and built. For instance, 3-G (3rd Generation) wireless networks will be expensive to deploy. The issue of multiple incompatible

Just as broadcast radio can be limited by physical impediments like office high-rises, Internet radio has its own restrictions. Some businesses conserve bandwidth by using firewalls and other screening methods to prevent workers from accessing non-business-related streaming media. Internet radio will need to develop ways of using bandwidth more efficiently, even as more and cheaper bandwidth becomes available to businesses.

SCALABILITY ISSUES

The biggest challenge facing any streaming media business is success. As more people go to a site and the variety and breadth of content grows, the number of streams being served increases. Streaming services must be capable of scaling up their capacity to accommodate rapid growth in content and audiences. Scalability issues include:

Bandwidth—The more listeners connecting to a service, the more bandwidth that is required to deliver streams to them. While the cost of bandwidth has decreased by 50 percent in the last 12-18 months, and is projected to continue decreasing at this pace, it remains a significant expense at this time.

PEER-TO-PEER PRESSURE

The rise of file-sharing services like Napster, Aimster, and Gnutella and the litigation regarding their legality have hurt Internet radio due to the uncertainty and wait-and-see attitude taken by companies and investors. Still, Internet radio has benefited from the large swaths of the public that have been introduced to Internet audio through these services. Internet radio and file sharing or downloading are not mutually exclusive. While both forms of consumption compete for "ears," they are fundamentally different. The former is a passive, "lean-back" form of consumption while the latter calls for productive, "lean-in" actions. The co-existence of radio and on-demand listening in the form of CD and tape players in the offline world is an apt analogy. Human nature would have to fundamentally change for either consumption to go away.

wireless standards will also have to be addressed before a seamless wireless infrastructure can become a reality.

Internet radio relies on bandwidth, both wired and wireless, to deliver content to listeners. Wireless bandwidth in particular must be at speeds that can support quality Internet audio as well as other activities. As broadband providers continue to build out their networks, the cost of bandwidth—always a significant factor—will fall.

Streaming servers—Adding listeners and broadcasters to a service requires additional servers to deliver the streams. In order to scale up effectively, a service needs to be able to handle the addition of both listeners and broadcasters efficiently.

Database, directory, and playlist servers—The more broadcasts a service fields, the greater the load on its content database, directory, and playlist servers. The difference between

managing a service of a few hundred broadcasts as opposed to hundreds of thousands of broadcasts is enormous.

An obvious challenge facing a world with a million radio broadcasts is how to make all that content easy to navigate, search, and select. Creating a "dial" for a wide variety of wired and wireless Internet radio devices is a huge challenge. Developing the "dial" is one issue, but getting one's service onto the dial is another. Small broadcasters will find it very difficult to capture "real estate" on the dial unless they become affiliated with a larger service. Device manufacturers will not want to broker an endless series of deals with small players, many of whom may not be reliably "on-air" for extended periods.

ATTRACTING ADVERTISERS

Most Internet radio broadcasters will have a difficult time attracting advertisers to their services. Advertisers have little incentive to buy ads on stations with very small audiences—as is the case for most stand-alone broadcasters. To lure advertisers away from traditional radio—where they spent \$20 billion in the year 2000—Internet radio services must have large audiences and a presence on the Internet radio "dial." The only Internet radio services capable of both are either those that aggregate tens or hundreds of thousands of broadcasts or those with established bricks-and-mortar brands.

Internet radio must also be able to target ads and, for that matter, content, on a geographic basis. Listeners tune in to traditional radio in part to consume locally relevant content. These stations are able to tap into the large local advertising market. Internet radio is able to insert locally relevant, syndicated content and advertising based upon a user's location to the extent that it is known or specified by the user, but this is not widely done today. As a result, most Internet radio advertising tends to be national branding campaigns rather than local ones intended to generate incremental commerce for the advertiser.

The wider range of possibilities in Internet radio requires new behavior on the part of consumers, advertisers, artists,

and broadcasters. Traditional radio is passive. Internet radio is interactive. Internet radio invites listeners to search for specific content about which they are passionate. The medium enables multi-way communication—listener-to-broadcaster, listener-to-listener, listener-to-advertiser, and listener-to-artist. Unlike traditional radio, Internet radio presents opportunities for accessing information and conducting transactions—activities that, vis-à-vis radio listening, are new to many consumers—and new to many advertisers, artists, and broadcasters, as well.

Obviously, these are tough times for all companies, especially for dot-coms. Layoffs, lower-than-expected quarterly earnings reports, and outright failures are becoming a common feature of the business news. Concern about the industry downturn has made the search for funding challenging for many start-ups.

Many observers understand that, while the dot-com scene appears bleak at the moment, the long-term prospects for the industry are promising. Billions of dollars are being invested in Internet communications infrastructure and enlarging the "pipes" available to users, but little investment is taking place on the content side, since the bursting of the Internet bubble. These infrastructure companies, however, will need content to fill these "pipes," drive consumer adoption, and justify their investments.

Although Internet radio is in the investment stage of its development, companies must still demonstrate that they can be profitable businesses. Capitalizing on e-commerce opportunities, enabling access to those wishing a communications platform, fostering interaction between listeners and broadcasters, and targeting advertising to individual consumers will enable Internet radio to grow into a profitable business. Until these benefits are demonstrated, traditional radio will continue to attract the lion's share of advertising dollars—and revenue growth will be slow. ■

This article first appeared as part of a Live365 white paper titled "Internet Radio: The Future Is Now," originally distributed at the GAVIN Seminar in Miami, February 22, 2001. © 2001, Live365

BUILDING TRUST IN AN ONLINE WORLD

BY DOUG WYLLIE

During the 1970s, most credit agencies collected vast amounts of raw data about individuals amidst fears that many of the details retrieved about each person could be flawed. Adding to mounting consumer privacy angst, there wasn't a reliable way for individuals to verify the accuracy or authenticity of information about them. Moreover, consumer groups suggested it was conceivable some of these firms had serious leaks in programs intended to keep private financial information about their customers from falling into the wrong hands. As a result, some people often were denied jobs, loans, and mortgages for which they were in fact qualified to receive. In time, the credit industry resolved these issues, but the melee left an indelible legacy of consumer mistrust about divulging any personal information that can subsequently be misrepresented or used for ill-gotten gain by third parties.

was capable of building profiles on Net users, combining their surfing habits with personal information such as the home addresses and credit card numbers gathered by RealNetworks in its licensing agreement with RealJukebox users. To their credit, RealNetworks acted swiftly to write and release a patch allowing RealJukebox users to block the transmission of their personal data to the company. Still, the experience was difficult on the streaming giant and the lessons everyone can



Dave Steer

glean from what Rob Glaser's company experienced are many.

Radio relies heavily on the collection and monetization of listener data. Affinity clubs and mailing lists — and diary keepers

pose...anything else could become a huge liability."

For decades, contests and promotions have driven listener interest (and direct audience participation) with on-air programming. To conduct such initiatives, stations routinely collect information about listeners who want to get involved with the promotion. But doing so on the call-in line and doing so on the Internet require different procedures.

"It's fine to ask what bands I enjoy, but asking for my physical world address may be getting a little too close to home," Steer observes. "There can be a button that asks the question, 'What is the way you'd like us to tell you if you've won?' Email and telephone are ways individuals like to be contacted."

Steer contends that this is part of the broader idea of giving choice. "Think about being able to offer every one of your Internet users a promotion or a prize for telling us not only what you like to listen to but also what your habits are," he says. "The Internet can make that gathering of information much easier, but with it comes a risk. The risk is the perception that you're invading people's privacy."

A truly successful radio station website has to be an extended version of the affinity club, where listeners receive more of what they want while the station gets valuable data about each individual. What makes the Internet different is that data collected via the web can be much more robust and more easily manipulated by the collector than anything that's collectible in the offline world. A principal rule of thumb to remember is a familiar refrain: first, do no harm. A station may have a commercial interest in telling a listener about an upcoming concert, but that's only of value to the individual who specifically requested to be notified. As long as the focus remains on ensuring that the necessary permission has been received, the collection and use of information will be seen as a value and not an intrusion.

TO-DO'S

Any site that collects information about its visitors must write and post a privacy statement—essentially a document that describes one's business practices with regard to information it collects. Steer suggests that there are four keys to any such declaration.

NOTICE: A site must outline exactly what type of information it gathers, and precisely what it will do with it.

TRUSTe

When the Internet came along, end-user privacy concerns reemerged with a vengeance because the Net offers an array of avenues by which companies can collect personal data. It is commonplace for websites to ask visitors for such information as email addresses, personal preferences, phone numbers, and sometimes salary range. The mere collection of this information is not dangerous—the hazard lies in the way companies use it. Second Amendment advocates have argued for years that the mere act of owning a firearm is not dangerous, but the manner in which a person utilizes such a device determines whether he or she is behaving in a legal or legitimate fashion. Privacy on the Internet is somewhat akin to a loaded weapon.

HISTORY CAN REPEAT

In the early days of November 1999, RealNetworks' privacy practices were called into question when it was revealed that the company's RealJukebox player was able to secretly collect data about its users—such as the tracks they collect and listening habits—without permission. It was alleged that RealNetworks' Globally Unique Identifier (GUID)

and Arbitron numbers—drive revenue. However, these traditional practices differ greatly from those that companies employ to garner intelligence about visitors on the Internet—especially when it comes to the privacy rights of individuals. While the broadcast and Internet industries continue to converge, the intersection of online and offline intelligence-gathering tactics will become much more complicated.

"The line between online and offline doesn't exist anymore," said Dave Steer, Director of Communications at TRUSTe, an independent nonprofit organization focused on protecting consumer privacy on the Internet (and subsequently the brand and bottom line of companies doing business on the web). "If you ask most Internet companies what they do with the personal information they amass, they don't have an easy response. Sometimes they gather data but have no idea why they're doing so other than that they think it may be valuable at some point in the future."

Counseling against this approach, Steer suggests that companies "only gather the personal information that you need for a specific pur-

MUSIC ON THE NET

CHOICE: Consumers must be given the ability, either by opt-in or opt-out options, to choose how that personal information is used or whether it can be shared with a third party. Choice may be the most pivotal element of any privacy policy.

ACCESS: Specifically, the degree of access consumers have to the data that has been collected about them. By giv-



Jack Swarbrick



ing users the ability to review (and correct) any inaccuracies about the information that has been collected on them, they are granted reasonable assurance of safety.

SECURITY: A website must have reasonable

security to protect data that it collects. But the issue of Internet security goes well beyond encryption and HTML code. Security also applies to the physical location where the data itself is stored and the degrees of access to which various company personnel have to retrieve and reveal it. As TRUSTe's Steer says, "Who outside the company can get their hands on the data? Who inside the firm can get their hands on the data? Can [internal people] who may not have inappropriate access, get the data?"

Thus, the keys lie in what and why any information is collected about individual listeners. A hypothetical example of the type (and use) of information that one can reasonably collect on a listener may go as follows. A consortium of radio groups (Bonneville, Corus, Emmis, Entercom, and Jefferson-Pilot) called Local Internet Media Ventures (LMiV) is now developing a tool set that will allow radio stations to collect data on a particular listener's route home, and notify that person about traffic conditions along that path.

Jack Swarbrick, president and chief executive officer of Indianapolis-based LMiV, suggests, "It really goes to the notion of taking an existing relation-

ship and extending it. In this part of the country we use radio as one of the sources in finding out if there's a school closing on a snowy day. A person shouldn't have to listen to 200 school names to be read. Tell us where your kids go to school and as soon as we get a notice from that school that they're closed, we'll send you an email or we'll put it on your cell phone. You tell us how you want it. You already come to us to deliver that information, so let us deliver it more effectively."

Trust is the most fundamental element to any relationship, and establishing lasting trust on the Internet means remaining vigilant to the needs and wants of each individual. As with any enterprise, success on the web boils down to giving people what they want, when and where they want it. Increasingly, doing so will require the collection of volumes of detailed information from website visitors who remain uneasy about providing it. Finding a balance that benefits everybody is the challenge. ■

Doug Wyllie trusts that privacy on the Internet will become one of the most important technology issues in 2001 and beyond. Doug reports from San Francisco and can be reached at dougwylle@thunderhush.com.



GAVIN Seminar 2001 Radio On The Net Day, Miami

Streaming! Satellite! Is it real Radio? The expert panelists went back and forth, and concluded that regardless, terrestrial radio must pay attention.

1. The Promoting New Music on the Net group (l-r): Reprise's Patrick Grueber, BET Interactive's Mark Hines, All Access Music Group's Joel Denver, PlanetJam's Chris Bell, and Columbia Records' Brian Cullinan.
2. The Future of Music Delivery session (l-r): MusicMatch's David Bean, Yourmobile.com's Ralph Simon, BET Interactive's Mark Hines, Sirius Satellite Radio's Maria Carchidi, Reciprocal's Larry Miller, and Radio One Satellite's Mike Abrams.
3. The Live 365/Paragon study: Paragon Research's Mike Henry.
4. The Radio on the Net session crew along with the "Play with Pud" combo (l-r): Click Radio's Max Tolkoff, fucked-company.com's Pud, GAVIN's Sandy Skeie, AfterPlay Entertainment's Les Garland, AfterPlay's Double D, Clear Channel Internet Group's Bob Ezrin, and Live 365's Alan Wallace.



NEW ADDS:

KHFI WDJX KZII
KZHT KRUF WLVY

CALLOUT, REQUESTS, AND/OR SALES:

WKTU - 30x

WBLI - 28x

KIIS - 37x

WKIE - 60x

WKSC - 40x

KHKS - 18x

WAKS - 17x

KZZP - 24x

WKSS - 24x

New York single sales #12-#10

Los Angeles single sales #5-#3

Chicago single sales #11-#5

Dallas single sales #13-#9

Celveland single sales debut #9

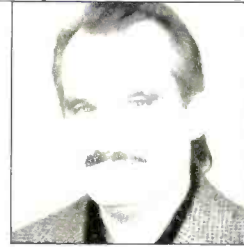
Phoenix singles sales #20-#15

Hartford single sales #13-#2

and the list goes on and on!!!

“LOOK AT US”

SARINA PARIS



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

Remember Your First Time?

By Kevin Carter

After fighting a terminal case of churning stomach and a clenching colon, not to mention the overpowering urge to bolt out of the building during the hours and minutes leading up to my non-illustrious radio debut...now I've gone and self destructed. I remember it like it was yesterday—in April

of 1978 I said "f u c k " my very first night on the air. My fledgling career was over before it started, I feared. Perfect. I had just struggled through my first hour on the air, s w e a t -soaked shirt plastered to my back, the PD

perched over my shoulder (they still did things like that back then), when I was faced with my first working-without-a-net scenario: a five-minute newscast (they still did things like that back then, too) without the sanctuary of a 14-second intro to hide behind. After fumbling and stumbling through what felt like seven hours of crumpled and sweaty wire copy, I gratefully started my next record, leaned back in the chair and exclaimed, "Boy...did I fuck that up or what!" Without saying a word, the PD leaned over my shoulder and silently flipped off the mic switch. "Now let's see if we get any calls," he said supportively. Fortunately, WLLH/AM-Lowell-Lawrence, Massachusetts ("America's Only Radio Station Transmitting From Two Cities") was 1000 watts during the day, and a blazing 250 at 1 a.m. when I opened the mike. None came.

Looking back, I realize that it's those very moments of sheer terror at those farm team stations where we need to go just to be lousy in order to get good, that made us better broadcasters.

Here now, in what promises to be an ongoing series, our peers in both the record and radio side (without a hell of a lot of prompting) fondly share some of their famous firsts:

Steve Weed,
KDND-Sacramento:

My first fck**

I remember the first time I said "fuck" on the radio—it was in New York City at 7:45 p.m. and it rang clear out over three states from the top of the Empire State Building! I had lost my place in a stopset and in my confused state inadvertently brushed one side of my headphones back off the ear. Unfortunately, the summer-relief board op thought I was calling for the mike and obligingly turned it on. I was so lost in flipping through the log and the copy book that I was oblivious to the illuminated "On Air" light. So...as Wolfman Jack paused for a breath in the middle of a dry-voice Clearasil commercial over our highly-reverberated air, all of New York was treated to a very loud, very clear, very frustrated, "Aaaw, FUUUUCK!"

(Epilogue: Actually, re-telling that story made me very nostalgic, so I called to reminisce with one of my old 99X board ops that I've stayed in touch with [not the one who was on duty that night]. He remembered the incident as if it were yesterday, and reminded me that my full line was, "What the FUCK is this *shit!*"

Tony Waitekus,
WHTS-Quad Cities:

Turns out burnt soap caused by friction

My first paying job (at \$2 an hour) was at WJPF-Herrin, Illinois. I worked from 7:30-9 p.m. while the night guy went to lunch!?! On weekends I signed off the station at 1 a.m. They didn't have a key to give me, so I couldn't lock the place at night. They just told me to shut



Kevin Carter, Radio Stud, 1980

top 40/rhythm crossover



Tony Waitkus, Aug. 1978

everything off and close the door. One night the place was burglarized, but the only thing worth stealing was a traffic typewriter. The basement regularly flooded because the GM took the sump pump home to use it in his own basement. That caused water damage to a fantastic library of 78s.

When I was at WCIL-AM/FM-Carbondale, Illinois they once had a fire in a part of the building that used to house a massage parlor. The radio station later expanded and took over that part of the building. Actually, my office ended up being "Room #2" of the former massage parlor. The GM decided to save money by putting burnt soap from the fire found in the massage parlor showers in the radio station restrooms. We used that burnt soap for a year and a half.

Chris Taylor,
WKSL-Memphis:

F**ck me?

I was 15 years old, a part-timer at my local Manassas, Virginia radio station, WPRW. One night I was filling in for the night guy. It was about 9 p.m., and I thought I was alone in the station. As I started to do my break (all cool and cocky like typical 15-year-old baby DJ), I was reading a PSA with no music bed under me...all of a sudden I hear, very loudly in my head-

phones, "FUUUUUUUUCK YOOOOOOUUUU-UUU!" —I froze! I didn't know what to do or where it came from...it was clear as day...then I looked to the left, where the production room had a large window that faced the control room. That's when I saw four jocks laughing hysterically. Turns out the production console had a malfunction so that when you hit "program" and "audition" at the same time and turned on the production room mic—what you say could be heard in the headphones of the jock on air...luckily, it never went on the air."

Diana Laird,
KHTS-San Diego:

My first f**ck

At FM102-Sacramento I was introducing a little-known DJ by the name of 'Jammin' Chuck Field. For some reason, I said, "Jammin' Fuck is coming up next!" I shut the mic off, turned all kinds of colors and prayed for the phone not to ring...it never did.

My first studio destruction:

I spilled an entire large McDonald's iced tea and shorted out the board. Jammin' Fuck had to do his whole show from the production studio.

My first (allegedly) on-air hangover

I was working at WSHE-Miami, listening at home and noticed that the board op had left the mic hot out at a remote. I called into the station and told her, "It's a good thing nobody said "Fuck!" —and yes, the phone was on the air. That one was a scandal because the board op had also called the recently departed PD an "asshole" during the same call. Everyone at the station protected me so that [owner] John Tenaglia wouldn't find out.

Another time, at WSHE, I came in so hung over I couldn't even move my head or it would have exploded. I had an intern pull all of my music, I laid back in the chair, pulled the mike up close to my face, and literally did the whole show with my feet.

Erik Bradley,
B96-Chicago:

My firsts with the famous

I remember "insulting" Stevie B—it was so innocent and unintentional at the time. I told him that his CD cover made him look so much taller! Fortunately, I don't think it bothered him too much, 'cuz in dealing with him several more times after I moved to B-96 he told me he couldn't remember my telling him that years before! The first artist I ever met was The Judds, and they were so sweet. I loved them back in the late '80s/early '90s.

My first ass-chewing

Mike Beach, my former program director at WCKZ jumped on me pretty good one day for hanging out in the control room. He said, "This



Erik Bradley, (far right) The early years

isn't a f**kin' lounge! Get the hell out of the studio!" I was mortified...but it was all good, 'cuz he was totally right!

Paige Nienaber,
Clifton Promo Ranch/
GAVIN Columnist

My First Time? The Earth moved!

My first? It was so embarrassing: Dana Resnik, the camp doctor's daughter. We...oh, wait...wrong first time. Never mind...Actually, I went to Pepperdine University in Malibu (that

top 40/rhythm crossover

lasted all of one year before I was asked to “not re-apply,” for various disciplinary transgressions). I was from Minnesota, and Pepperdine didn’t have a hockey team, so I joined the campus radio station (KMBU) as a way to make friends. The station was situated in the attic of the student union. I thought they’d let me file records or something—nope—with all of ten minutes of training they threw me on the air. An hour into my first shift the needle suddenly started bouncing around on the record. I grabbed a quarter and tried to set it on top of the stylus but it bounced off. I just sat there, fascinated by this phenomenon. Suddenly this guy runs in screaming, “You idiot! We’re having an earthquake! Run!” The attic ceiling was crisscrossed by heating and electrical ducts—not the best place to be in calamitous times. The quake was situated a few miles off the coast and knocked shit off the shelves at the Market Basket in town. The cool thing was that I didn’t need dietary fiber supplements for weeks after that!

Dennis Reese,
Elektra Entertainment:

My first uninvited visit from law enforcement

The first station I worked at was an FM in Waverly, Ohio, and I had to sign it off at midnight. That’s when I did my production. The control room also doubled as the production studio. The only two people who did production were me and the morning guy who came in at 4 a.m. and did production until he signed the station on at six. This one night, apparently I had forgotten to fully shut down the transmitter, and was in what was then the production studio reading copy...and, of course, screwing up and cursing up a storm. Things got so bad that the cops actually showed up, banging on the door, and informed me that I was broadcasting profanity on the air.

Cary Vance,
Virgin Records:

My first promo trip

In March of 1986 I was working for Vinyl Mania Records which just had its first release. I flew into Miami to visit Rhythm 98, Power 96, and WHQT. I was renting a car from Alamo, and the woman behind the counter kept hammering me to take the extra insurance...just bugging the crap out of me. Finally, she wore me down and I said “OK.” Did I mention that the car only had eight miles on it when I got in? I drove down the street to the Holiday Inn

dropped off my bags, pulled out of the parking lot, and some guy in a Camaro plowed right into me. Boy, was he livid! My rental car, which now had 11 miles on it, was totaled. After the cops came (and gave me a ticket for causing an accident), I called the woman at Alamo back. “I just wanted to thank you,” I told her. “For what?” she replied. “Remember how you wanted me to take the extra insurance? Well, I used it.” It was on that trip when I learned the valuable art of burying a traffic ticket in my expense report.

Ken Lane,
Island Def Jam:

My first funky promotion

I was promotions director of the world famous, highly outrageous, but never contagious Z100-New York, 1986. We were giving away a new red Z28 Camaro from AC Chevrolet in Jersey City, and 100 keys were supposedly distributed to listeners over the course of three months. On the day of the giveaway several thousand people showed up at the dealership, including 90 out of the 100 keyholders. Since I had done so many of these promo-

tions I knew that on average the winner would most likely hit somewhere between #50 and #70. The dealership was responsible for making sure that only one key out of the one hundred actually started the car. So we start the contest, and #6 wins...now I’m sweating. I can’t believe that our three-hour remote has lasted all of 45 minutes. I had no choice—I lock up the car, and say congratulations...it’s over. Later, I got a closer look at the winning key—that was not supposed to be the “winning” key. It turns out that if you jammed any of the keys in the ignition hard enough, they would start the car. Thank God none of the other contestants insisted on to trying their key. It wasn’t embarrassing on the outside because no one knew, but on the inside, I was freaking.

Geronimo,
WKTU-New York:

A “Wonder” I wasn’t canned

My first job was at WWUF (the Big Wolf) in Waycross, Georgia. We played records and had one CD player that shared the same pot as the phone—you had to manually switch it from A to B. (Ed. note: Can you smell the disaster coming?). One night, while doing the overnight show I was talking to this really hot-sounding girl on the request line at about 4 a.m. Things became a little heated, especially when she told me that she looked like (caution: extremely dated pop culture reference)—Lynda Carter from *Wonder Woman*. “Except I got bigger titties,” she said, in this really cute Southern accent. Things were getting progressively hotter until I noticed that the closer I leaned into the mic, the more the needles on board would go up...That’s when I realized that



Geronimo (foreground) at B97-New Orleans with the Bangles, 1989

the phone was potted up on the air. The post office was right across the street and the postal workers sorted mail all night. Suddenly, I’m getting flooded with calls from all of them saying, “Hope you get some tonight!” The best part was when my GM called—he had gotten up to go to the bathroom and happened to turn on the radio: “I just heard you trying to pick up on some Lynda Carter look-a-like...what the hell is going on down there?”

Scooter B. Stevens,
KQBT-Austin:

My first break

My first job was doing weekends in Walsenburg, Colorado (population 6,000) for KSPK (FM 102)—with that award-winning for-

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New this week!

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TOP 5 PHONES FOR ONE MONTH
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It was retired because it won every single night!

Here's what they're saying about "Daylight!"

"Really fits our station...Got a good feeling on this one!"

—Hollywood Harrison, Program Director-KQID

"The Song was INSTANTLY familiar and right in our target demo!"

—Annette Wade, Music Director-KUMX

"Songs like Daylight make me happy to be an MD."

—Jenifer Knight, Music Director-WKRZ



top 40/rhythm crossover

mat, Country in the morning, A/C in middays, and Pop/Rock at night. I planned my first break for an entire week. I wrote it out on an index card and practiced like an athlete preparing for the Olympics. I finally got to use it over the cue-burned intro of the 45 of Survivor's "High On You." It was so bad...I forgot to turn off the mic, and you could hear me breathing while the singing started.

My first ass-chewing

My first ass chewin' wasn't long after that, when the PD caught me skipping the songs I didn't like and putting them at the back of the card file (Ed. Note: Like that's never happened before).

John Flint,
KIXY-San Angelo, Texas:

My first fk-up**

I was doing overnights in Lafayette, Indiana in 1982, doing a sportscast (sponsored, naturally)—instead of saying "five-hit shutout," it came out "five shit hutout"—oops! No calls, thank God.

My favorite story not involving me, is about Gene Mueller, the news guy at WKTI-Milwaukee. Gene was famous for making, shall we say, strange bodily noises, constantly. When doing a newscast he would shut his mic "off" in the middle of a sound bite and let out a gut-wrenching belch. This particular time Gene missed the "off" button on the mic pot and right in the middle of a bit about flooding in the Southeastern U.S., he lets one rip. It sounded something like this: "...water levels in the Southeast have risen almost...[five-second gut-wrenching belch...]" Gene was fine until he got into sports, and then he and Lips Labelle just lost it...I've never laughed that hard in my life!

Jay Beau Jones,
Kiss 103.5-Chicago:

My first time getting fired

When I was 16 years old I managed to weasel my way into a weekend shift at the Assumption College campus radio station in Worcester, Mass. I had buddied up to the PD there, and he gave me a two-hour Saturday slot. Now, this station was powered by a 10-watt exciter (in mono) and broadcast to about a two-mile radius. During my third week I come walking into the station lugging my box of 45s to do my big show...and I noticed that my name had been crossed off the schedule. That pissed me off. Turns out there had been a PD change. The new guy comes storming out of his office, looks me square in the eye and, I'll never forget his

words: "You don't go here—get out!" The funny part is that I got all indignant about getting bumped from my shift while there were people paying 20 grand a year for the privilege of going to school there.

Casey Keating,
KZQZ-San Francisco:

Jesus saves...but not this time

I was a 15-year-old high school student when I finally landed my first radio gig. My family had just moved to Boise, Idaho from New Jersey and I had the bug to get into radio. I had pursued every radio station in the Boise Valley and begged them to please let me to do any shift to get started in what I knew was going to be my life-long career.

Finally KYME had mercy on my young teenage soul and gave me a Sunday morning shift to run taped programming. KYME was a 500-watt AM daytimer broadcasting in a doublewide trailer. To me, this was a palace. My father drove me out to the station for my first Sunday shift at 6 a.m.

I had the training, I knew what to do...I was ready for my first professional position in radio, as I loaded the tape into the reel-to-reel to run a paid religious program. I hit the sign-on cart and started the first program flawlessly. By the second hour of running the next program I was feeling like an old pro. I saw the phone ring and thought, how exciting, my first request! On the phone was a gentleman who identified himself as Reverend so and so who wanted to know why he wasn't hearing his program on the air. I turned up the monitors and assured him that his program was running loud and clear. He didn't agree. It was at that time that I realized I had left out one important step that first morning—I forgot to turn on the transmitter.

Justin Fontaine,
Hollywood Records:

Here I go again...

For me, it was the famous "Wives of Whitesnake" dinner: A classic case of Foot-in-Mouth Syndrome! I was a baby regional rep for

Geffen in the '80s and was covering a Whitesnake show in Louisville. I was hosting a little pre-show dinner with some radio and retail folks and, after a few cocktails, someone (I think it was another label guy) started talking trash about the band and the infamous wives of the band. We all jumped in and said some not-so-kind things about the whole lame hair band movement which, at the time, was nearing its end. After dinner I went across the street to the venue to set up my "meet and greet," when I was confronted by Whitesnake's enraged tour manager. He proceeded to rip my head off, screaming at me that I was going to be fired—the wives of the band had been sitting at the table right next to us during dinner and had heard every word! Oh s%#! My heart dropped through the floor! I thought my short career was over. Fortunately, I was working for Al Coury, one of the best promotion men in history. I immediately called Al and explained the mess I was in. He totally stood up for me and the whole thing blew over. The moral of the story: Always look



Justin Fontaine (right) joins the Hair Club with Poison's Bobby Dahl

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Dido

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"The song is **THANKYOU**,
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top 40/rhythm crossover

over your shoulder when sitting down for a meal!

Frank Murray,
Robbins
Entertainment:

My first fashion faux pas

My first paid industry job was working for the late *Record World* magazine, as Black Singles Chart Editor. Pretty fly for a white guy. I arrived on my first day wearing a three-piece suit. Everyone else was wearing T-shirts and jeans. Who knew? Welcome to the music business.

Mike Marino,
KCMG-Los
Angeles:

His own best audience

August 1987: Mike Marino debuts on KCMJ (KC 92.7)-Palm Springs doing Sunday morning midnight-9 a.m. (overnights, baby, and three hours of board op-ing!). The first song I play is "Invisible Touch" from Genesis. I was the shit! At 12:50 a.m. (only 50 minutes into the first installment of the Marino Vibe), a car crashes into a telephone pole outside the station knocking out the power to everyone in the area. Little did I know that the radio station didn't have a back-up generator. After numerous calls to my PD and the engineer (I had no idea who he was), I was told, "Keep the CDs (and 45s) playing until Edison gets us back on." That consisted of seguing all night until 7:20 a.m., including an hour and 20 minutes of Dave Sholin's Top 40 countdown (on warped vinyl records). When we finally came back on after 7 a.m., I had to find our CD versions of the songs on Sholin's countdown, because the vinyl albums of the show were so warped I couldn't get through it without the needle skipping! (Good thing Marino was also a Mix Master at that time—I ended up mixing out of Sholin's intros into our CDs of the songs on the countdown, then back into Sholin's voice tracks). I guess because that first shift (all 50 minutes of it) went so well, I was given weekend nights for the next three weekends, and overnights within a month! It was my destiny... I owe it all to Southern California Edison and a "warped" Dave Sholin!



Tony Bristol with the PRO-FM Panther (you figure out which one is which)

Tony Bristol,
WPRO-Providence:

My first psycho

I was working overnights here at PRO-FM in 1978 when a man showed up at the front door and got down into a three-point stance. Our studios were set up so that we could see out into the lobby, through the front door, and into the parking lot. When I saw this guy acting strangely, I hit the floor and crawled out of the studio. While I waited for the police to arrive, the man then proceeded to do a numchuck demonstration in front of the door, I applauded him to try to keep him around long enough to be caught. However, by the time the police arrived the man was gone—they thought I was crazy. This actually happened three times! Finally, on his third visit, they chased the guy around the building and arrested him for trespassing. It turns out he had a long, violent mental history. Thank God for Steely Dan's "Deacon Blue"—which gave me the eight minutes to do what I needed without PRO-FM missing a beat.

Greg Williams,
KDGS-Wichita:

...and Toto too?

I'll never forget it. It was my first night on the air and there I was, broadcasting live on a real radio station! It was the summer of 1979, during tornado season in Kansas and I was working the overnight shift for the first time. My program director had not given me any real direction. He just told me to keep it simple and say nothing but the call letters, my name, and the time every time I opened the mike. Simple enough, right? That was until the tornado sirens went off at 4 a.m.! The rain was coming down in buckets, with hail and high winds, and here's me, all alone in a tin building in the middle of a Kansas wheat field! The lights flickered then suddenly everything went black! We were off the air! Nothing my PD had told me had prepared me for this! I somehow found a flashlight and a manual that told me what to do in a situation like this. Once the power was restored, I eventually got us back on the air. I finished my shift that morning and as I was driving home with trees and tree limbs all over the roads, I knew that no matter what happened to me on the air after that, nothing would compare to that first night on the air. I had truly been initiated into the world of radio, and I loved it!

Dave Sholin,
Capitol Records:

First paid gig

I had done college radio up to this point, and



Dave "The Future Duke" Sholin at KLIV-San Jose


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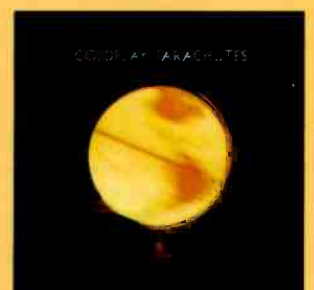
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top 40/rhythm crossover

there was an opening for weekend overnights at KLIV-San Jose. The station had already auditioned about ten jocks. The way it worked was, if they liked your tape, you'd be asked to do an hour live on the air (usually 2-3 a.m.). If management liked the hour, you'd come back the following week and do one midnight-6 a.m. shift and tape your last hour. That last hour would decide your fate. It seemed that no one had yet made the cut. Picture the scene: the station is in the middle of a then-undeveloped part of San Jose...fruit orchards across the road. Not quite the station Wolfman Jack worked at in *American Graffiti*...but close. All the lights are turned off in the office and the only area lit is the control room. It's around 1 a.m.—I was told to get there early to have the guy on the air give me some instruction.

Here I am standing in front of the glass doors that lead into the station and I see this large man with a full beard walking toward me—and he's not smiling. After almost a dozen of these tryouts he's probably thinking, "Oh boy...who's *this* chump?" He called himself "Big John." I was scared shitless anyway, but this guy really put me over the top. He told me to follow him into the control room to observe. His answers to my questions were like grunts. Basically, he was about as helpful as the well-worn studio carpet. The next thing I know he stands up, glances at me and says, "You better get ready...this song is running out and you're on next—good luck, kid." He then disappears into the production room to roll tape. The next hour was a blur...I know I hit some wrong switches...forgot to turn the mic off (luckily I kept my mouth shut) and probably ran a few wrong spots. It was the very definition of "trial by fire."

Somehow I got the callback for the big six-hour shift...and I ended up getting the job...which turned into a very happy and rewarding five-year stint. It was that experience that forever gave me a special empathy for all those who want to break into the biz, and especially for anyone opening the mic for the first time! As it turned out, Big John, a.k.a. John Bettencourt, became one of my buds. He now works for Coldwell Banker as a real estate agent. Years later we still laugh about that first meeting.

Jeff McHugh,
WKZL-Greensboro:

My first bad idea

Here's my first attempt at a prank phone call: I was 21 and doing mornings at WMTY, an AM daytimer in Greenwood, South Carolina. I decided—after many drinks one night—that it would make for a funny bit if I was to call up

one of these newspaper ads for free kittens. I would ask a lot of questions about the kittens then tell the person that I needed them to feed my boa constrictor. I heard the whole thing in my head. Oh boy, was their reaction going to be funny! My friends told me not to do it, but I went with my gut. Rick Dees did "Candid Phone," right? How hard could it be?

My friends were right. The phone was answered...by a child—I hadn't counted on that. I knew I couldn't pull this bit on a kid, so I asked for a parent. The father picked up and was one mean-ass son of a bitch. When he figured out who it was and what I was doing he had all kinds of lawyers on the phone. He also called the FCC and we spent about a month trying to make the whole thing go away. I never even aired the call. Now, as a program director, when one of my people does something stupid, I remember to take it in stride, knowing that I've done much, much stupider things.

Carry Ferreri,
KRBV-Dallas:

My first star encounter

Joan Jett in the back of a van.

First job

KRKC-King City,
California

First shift

I put the production studio on the air accidentally while another jock was in there cussing.

First promo gone bad

Dropped ping-pong balls filled with cash and caused a riot.

Jon Zellner,
KMXV/KSRC-
Kansas City:

Hey...come back!

My first time on the air was at my high school radio station at Ramapo Regional High School in Franklin Lakes, NJ, a blazing ten watts in mono. I had to do "The Midday Report," an hour-long newscast from noon-1 p.m. I rushed out of class at 11:55, ripped a bunch of wire copy,

and read for the entire hour with an engineer running the board. I was reading when the engineer suddenly got up and just walked out. It was time for commercials or a PSA. Instead, I just kept reading and reading and reading...and sweating like a pig...until he finally came back.

My first countdown show

I used to do a countdown show on Friday night, so we used to send out memos to all the homeroom classes to vote. So, it's Friday night, and all of my friends are at parties and I'm the guy on radio, doing the big build-up to #1. Finally, I introduce the #1 song, which, in 1983, was probably "Beat It" or "Come On Eileen," but it wasn't cued up...and it's on a six-and-half-minute cart. So I had to bullshit for about three and half minutes and I sounded like a complete idiot, while the whole school was listening, waiting for the damn song.

My first realization that I'd reached the big time

My first job was at Top 40 WXYQ/FM and 97 WATH/AM-Athens Ohio, which was block-programmed. From 6-9 a.m.

it was Country; from 9-10 a.m. it was *Swap Shop*, where people would call in to unload their crap. From 10-11 a.m. the station owner would go on the air and talk about whatever topic he felt like. Eleven to noon was Big Band, followed by an hour of news and then polka music, leading into me doing Top 40 from 3-6 p.m. I remember Walt Ackerman, who was about 85 years old back then, handing it over to me and making a joke about our names, saying something like, "Looks like we're going from 'A' to 'Z'"...then I'd start some screaming Def Leppard record.

From 6-7 p.m. was the dinner hour—we had like one Mantovani album, and we would just track it. The engineer used to fall asleep until it ended, then he would wake up, pick up the needle, and start it over again. ■



Jon Zellner at WRRH-Franklin Lakes, New Jersey, 1980
(bastard still looks the same)

Mya Realizes Her Early Promise With Pop Radio

By Kara Flanigan

Mya got her first taste of the spotlight tap dancing under the tutelage of tap star Savion Glover. She kept her passion for singing more secret, but she got over her early shyness and never stopped. By age 16 she moved on to belting out Michael Jackson songs in impressively high octaves. Taking notice, her parents convinced her to go into recording studios. Her father, a professional singer himself, put her demo tape into the hands of the president of University Records, Haqq Islam. Islam, in turn, was so impressed that he brought her to Interscope's attention. At the tender age of 18, Mya debuted the single "It's All About Me" off of her (then) upcoming self-titled premiere album.

Her latest album *Fear of Flying* (which is not named after Erica Jong's 1973 sex-charged novel, by the way) is being heralded as the D.C. native's rite of passage into womanhood. In just three short years, Mya

has sold somewhere around two million albums and has done a serious share of duets with big timers like ex-Fugee Pras Michael, Ol' Dirty Bastard, Sisqo, and Nas. Eager to prove that her ability to create hits is not just attached to someone else's fame, *Fear of Flying* showcases Mya as not only the singer, but a songwriter and co-producer. While retaining a sense of innocence on *Fear of Flying*, Mya also suggests she is no longer a little girl. The dual personality of the R&B newcomer works to create an even more magnetic quality to her music, and her presence. You can't help but wonder where she'll go next.

At first listen, the single "Case Of The Ex" seems to be about the demise of a love affair but ask Mya and she will tell you different. Right after *Mya* was released in '98, her parents decided to divorce, over what she attributes to her father's infidelity. "Case Of The Ex," "Lie Protector," and "Can't Believe" are all about a man leaving his woman for someone else. Her parents' divorce, Mya says, has taught her to be very cautious in her own relationships and to trust herself more. "Free"

sounds like a very racy come-hither kind of song, but Mya insists that the message there is that she's ready to make her own choices and do what's in her heart. "I've grown a lot and I wanted the second album to reflect that. The past few years have given me time to think about what I want to do, the decisions I make in life and where I want to be. I'm becoming more of my own person and making those choices for myself. On my own," she says. Mya is steadily proving that there is more to this diva-in-training than the usual love and games.

Fear of Flying not only has all that Mya brings to the table, but also boasts the collaborative efforts of production and hit-making veterans such as Lisa "Left-Eye" Lopes, Kandi, Swizz Beatz, and Wyclef Jean. Both singles have made solid impacts on the Top 40 and Rhythm Crossover charts, with "Free" currently blazing up the Top 40 chart with just under 3000 spins to date and a solid 150-200 plus Spincrease.

Whether she has a fear of flying or not, Mya is on her way up. ■



AC/HOT AC
EDITOR
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Miami 2001: Educational, Musical, and Just Plain Fun!

Here's your chance to re-live some of the fun from this year's GAVIN Seminar. For those of you who couldn't make it, I hope it entices you enough to make plans to join us in 2002! Thanks to all of our sponsors and attendees who helped make this year's Seminar a smashing success.

1. Hanging at Wednesday night's Grammy party (l-r): QPrime & Volcano's Warren Christensen, Nettwerk's Shana Levigni, Reprise's Anne Marie Foley, Arista's Etoile Zisselman, and GAVIN'S Annette M. Lai.

2. Discussing the importance of localism at this year's format session (l-r): KMXB/KMZQ's Duncan Payton, WLTE's Gary Nolan, GAVIN'S Annette M. Lai, WMJX's Don Kelley, WMTX's Tony Florentino, KLSY's Darla Thomas, and WPLJ's Tony Mascaro.

3. Hope you got to grab a ride on the water taxi!

4. Columbia Records VP, A/C Promotion Elaine Locatelli accepting her award.

5. Warner Bros.' VP Nancy Stein takes a bow with Hot A/C Label of the Year honors.

6. Presenting our Mainstream A/C award winners (l-r): WLTE-Minneapolis's Gary Nolan, WAJI-Ft. Wayne's Barb Richards, WHUD-Newburgh, N.Y.'s Tom Furci, KSRC-Kansas City's Jeanne Ashley, Columbia's Pete Cosenza, GAVIN'S Annette M. Lai, Columbia's Elaine Locatelli, KLSY-Seattle's Darla Thomas, Reprise Records' Katie Seidel, and WLTQ-Milwaukee's Stan Atkinson.

7. This year's Hot A/C winners: Back row: KTOZ-Springfield, Mo.'s Michelle Matthews, KMXB-Las Vegas' Duncan Payton, DreamWorks' Marc Ratner, WCPT-Albany's J. Davis, KIMN-Denver's Ron Harrell, Reprise Records' Alex Coronfly, WOAL's Rebecca Wilde (for work at WMXB-Richmond), and WMC-Memphis' Bruce Wayne. Front row: WBMX-Boston's Mike Mullaney, GAVIN'S Annette M. Lai, Warner Bros.' Nancy Stein, and KOSO-Modesto's Max Miller.

8. Reprise recording artist Sasha Alexander added music and charm to this year's festivities. Shown here (l-r): Sasha, GAVIN'S Annette M. Lai and Kathleen Richards, the label's Katie Seidel, and Sasha's guitarist André Tolba.

9. Here's Island/IDJMG superstar Lionel Richie at his exclusive Friday night showcase.

10. Signal 21 artist/songwriter/producer Richard Marx entertained an intimate crowd with stories and songs. He's seen here with session moderator, Y100-Miami APD Tony Banks.

11. Richard Marx with some friends: Jerry Lembo Entertainment's Jerry Lembo, GAVIN'S Annette M. Lai, WHUD's Tom Furci, Marx, WAJI's Barb Richards, and WWLI's Tom Holt.

12. Boy band king Lou Pearlman is surrounded by his newest crop of artists: Phoenix Stone, Natural, and C-Note.

13. Artemis Records Josh Joplin also joined in the festivities. He's seen here (second from left) with GAVIN CEO David Dalton, GAVIN Executive Director, Sales & Marketing Vanessa Thomas, and Artemis Prez Daniel Glass.

14. Editor Annette M. Lai gives GAVIN promotion columnist Paige Nienaber a quick session debriefing.

All photos by Pat Johnson & Billy Douglas for Pat Johnson Studios.

Semisonic: Doing Something Different In Minneapolis

With Third Album, The Trio Replaces Guitar Shredding With Big, Broad Grooves

By Kathleen Richards

"You know when you make a really funny joke at a party and it's so funny that you're surprised yourself and you laugh along with everyone else? Well, if you ever try to make that joke again, it's never going to be as good." This, according to Semisonic frontman Dan Wilson, is his sad but true realization about the impossibility of finding a formula for success, *a la* his band's 1998 hit, "Closing Time."

"You can't re-create that moment of inspiration the same way that it happened last time," Wilson continues. "The best thing to do is just forget about that and try something different."

For their third MCA release, *All About Chemistry*, Wilson and fellow bandmates John Munson (bass) and Jake Slichter (drums), leave behind the pressure of "re-creation" and opt instead for "inspiration." Says Wilson, "I've learned to not be too worried about what is popular and what is current because it's just impossible to predict what kind of response people are going to have to a CD when you're done with it."

When I spoke with the Midwestern, dry-humored guitarist and lead singer, it was from outside suburban London where the trio was rehearsing for its appearance on *Top Of The Pops*, the famous English

chart show. Wilson is surprisingly laid-back and unaffected by the group's recent wave of popularity—and the interviews and promotional appearances that go along with it—which may well be attributed to the fact that he's had almost ten years of experience in the music biz. Wilson and Munson were former bandmates in the popular early '90s Minneapolis group, Trip Shakespeare, before they formed Semisonic with friend Slichter.

In particular, Wilson's experiences have taught him that he can't predict when the popularity wave will start heading his way. "You know, when we put out *Great Divide*, I thought that was chock full of hit singles. And instead it turned into like the Critics' Pick of '96, one of the Top Ten Albums You've Never Heard Of. And then I kind of gave up on that and decided to make this big art project album, *Feeling Strangely Fine*. I thought, 'OK, if we're going to be a critics' pick, then they'll probably love this one too.' But instead, *Feeling Strangely Fine* became this huge hit record, completely against my expectations. So this time I've learned to not expect anything in particular and do what turns me on the most."

And what turns on Mr. Wilson? "On the new album, I consciously set out to write songs that were lyrically simpler. One Japanese interviewer said she thought the album sounded mag-

nificent. And I don't think that's in the generic sort of 'fantastic' or 'great' sense. I think she literally meant that there was something sort of grand about it. And I think that is a lot of what I wanted to get. Something with a big broad groove that would be really fun to play on big stages and would sound really magnificent. Because that would be sort of different from most of our last album and it would give us something fresh to play with."

To achieve this new sound, Semisonic took a different approach to songwriting, particularly in its use of instruments. "It's a lot more piano, a lot less strumming guitar, you know, like folk music. Instead of strumming guitar, it's the lead guitar that's almost like horns. It's melodies. And there's a lot of real melodic guitar playing that goes on as opposed to wailing or shredding of any kind," he says. In a nutshell, Wilson describes *All About Chemistry* as: "more public and party-fied and less private and folkie and secretive than *Feeling Strangely Fine*." In other words, Pop radio should eat it up, but then again, who knows.

Even if Pop radio doesn't eat it up (although it's already begun to with the first single "Chemistry"), Semisonic's fans are ready and waiting. A simple trip to the band's website, www.semisonic.com, reveals a cult-like following anxious to know everything and anything about the

Minneapolis trio (see their extensive, 20+ page FAQs section). Wilson discloses the inside info: "Apparently there is a large discussion going on about the fact that I've been wearing the same shirt for the last month, which apparently some English newspaper wrote something about. I think we need to get the album out really fast before everyone goes completely crazy."

Wilson says that their fan base tends to be stronger overseas, where he's much more recognized on the streets of London than he is the Twin Cities, which he says is a "weird, kinda cool thing." Despite this, Minneapolis is the home base for the trio, which has time and again returned there to record.

So how has a seemingly cold and drab city—which, though, to its credit has birthed acts like Prince and Soul Asylum—shaped the Semisonic sound? "Not much to do there except go out and have cocktails and watch other musicians play. Practice. It helped foster the creativity—yeah, the boredom," Wilson admits. "One thing that's really positive as far as the music business is concerned, though, is that nobody wants to visit Minneapolis, particularly. So we kinda get to do what we want without any oversight. I think because we're sort of off the beaten track, we end up doing stuff that's different from what other bands are doing." ■



For all your pop needs: Slichter, Wilson & Munson



alternative

Ten Angry Men and Two Hot Chicks

By Richard Sands

The rave reviews for the Jukebox Jury at the GAVIN Seminar 2001 are still rolling in.

"Jukebox Jury was definitely a fun (and funny) time," says WBRU-Providence PD Tim Schiavelli. "The highlight of the Seminar for me was Jukebox Jury," agrees KNRK-Portland PD Mark Hamilton. "I also had great laughs at the Jury—and I'm glad Max Tolkoff got voted in to host it again next year in San Francisco," notes MTV's Tom Calderone. Wow. This is better than frickin' *Roeper & Ebert*.

But beyond the sheer entertainment value, the Jukebox Jury is all about launchin' the hits, baby. The deal is you place your record at the mercy of 12 jurors (this year comprised of ten smartass guys, plus two hotties, Jacqueline Saturn and Kim Monroe) and, hopefully, a smash hit follows. You



The Jukebox Jury

might recall, that's basically what happened at the Seminar last year when DreamWorks successfully placed Papa Roach on a multi-platinum path by playing "Last Resort" for the jaded Jury.

This time around the biggest point-getter was a band you'll most likely be hearing a lot more from: Treble Charger. But there was plenty of other good music played for the jurors. Let's look to the audience members for a take on what rose to the top:

Tom Gates, Network. "Jukebox Jury was the perfect launch for Treble Charger—it couldn't have gone better! WHFS and 89X were the first two to jump on 'American Psycho,' weeks early. Timing is everything and it seems that right now many are looking for a song that leans power-pop (with a big ol' hook), yet still has some crunch. This one will fill the slot. A great album, filled with singles,

it hits stores April 24."

Kneale Mann, CFNY-Toronto: "Treble Charger has been a part of this radio station since 1994! It's been great to watch these boys grow up and get so popular in this market and others. *Wide Awake Bored* is clearly their most successful album and has garnered two top five songs in callout for us. And they 'rock' with the live show. We've already spun 'American Psycho' close to 600 times and not just because they are Canadian—but because they're a solid band and our audience wants to hear them."

Chris Williams, 99X-Atlanta: "I was very excited to see Alien Breed finish the Jukebox Jury tied for second. I hope someone picks them up soon. I think 'Color Blind' is a hit and look forward to playing it on a major label release (hint, hint). But I must say, the musical highlight of my weekend was Boy Hits Car. I think 'I'm A Cloud' is on par with Papa Roach's hit potential. Look for it to be screaming smash...I believe it will be a Number One record."

Alan Galbraith, Wind-up: "I was very encouraged by the response Boy Hits Car got," adds Galbraith, who particularly enjoyed the rave review Smilin' Marty of KEDJ gave to 'I'm A Cloud.' "Yeah, and I didn't even pay Marty," he laughs.

Bob Catania, Giant Records. "Prime sth is a four-piece rock band from Stockholm, where they are



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just now putting the finishing touches on this, their first album. Sweden is home to mostly pop and dance bands, and these guys feel they don't really fit in with that, so they are moving to America next month. That's when they will begin doing gigs and getting their feet wet. The first single, 'You're Stupid, Don't Worry 'Bout

Me,' which was debuted at the Jukebox Jury (it was only finished mixing the night before, then Fed Ex-ed to Miami) will go to radio the third or fourth week in April, and we're setting it up now at Alternative and Rock radio. The song was



Max Tolkoff grills Mark Hamilton

co-written by monster hit man Max Martin. Look for the entire album mid-June."

Gary Spivack, Capitol Records: "In the year-end Top 10's in all of the publications like *NME*, *Melody Maker*, etc., Idlewild was right below Radiohead, Coldplay, and Travis. They were the next band up. As a matter of fact, *SPIN* called Idlewild the Number One record missed in 2000...and it won't even be released in the States 'til April 2001! Once again, LIVE 105 MD Aaron Axelson told me about Idlewild before we heard the new record (why does he do that?). After the GAVIN Seminar, I got numerous calls from folks like Kim Monroe and Mark Hamilton asking to overnight an advance of the record. We're carrying the UK flag here at Capitol...Radiohead, Coldplay, and now Idlewild! ■

Jukebox Jury 2001: Final Tally

Artist	Title	Label	Score
Treble Charger	"American Psycho"	Network	3.00
Alien Breed	"Color Blind"	Delicious Vinyl	2.80
Prime Sth	"You're Stupid..."	Giant	2.80
Boy Hits Car	"I'm A Cloud"	Wind-Up	2.60
Idlewild	"Little Discourage"	Capitol	2.50
Downer	"Last Time"	Roadrunner	2.30
Sugarcult	"Saying Goodbye"	Ultimatum	2.30
Bouncing Souls	"Gone"	Epitaph	2.20
Dog Fashion Disco	"Headless"	Spitfire	2.10
The Ataris	"My So Called Life"	MP3.com	1.90
Smut Peddlers	"Fuck You, That's Why"	Independent	1.60

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Produced by Bob Rock

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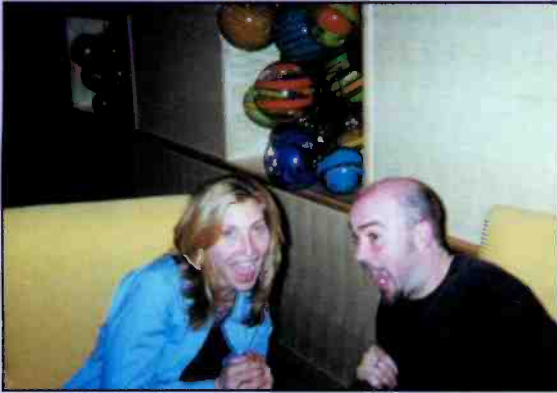
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MIAMI memories

by Richard Sands



Jacqued up. Epic Promo Goddess Jacqueline Saturn shares a moment of quiet reflection with WPLA-Jacksonville PD Rick Schmidt at the Intercontinental Hotel bar. Well, it was quiet for them.



Excellent Way To End Up in GAVIN. Showing that KPDI-Honolulu PD Nikki Basque Robinson is no dummy, she finds some quality reading material at the Jukebox Jury. By the way, Nikki won the "came the furthest" contest. Ten-hour flight? Criminy.



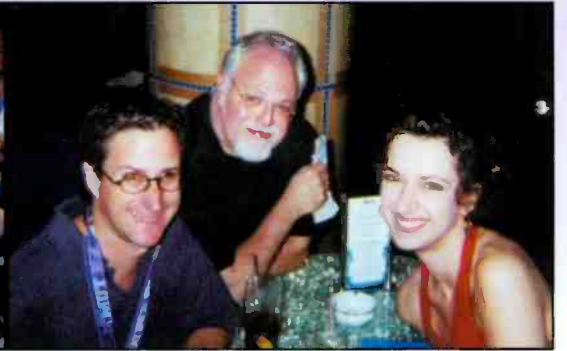
Serious Subject. The "Is Alternative Doing Its Job" panel stirred up some serious passions about the music we play. CIMX-Detroit PD Murray Brookshaw takes deadly aim at those who say the format has gotten too hard, while WPLY-Philadelphia PD Jim McGuinn listens on.



The Gang's All Here. Ten o'clock is pretty damn early for an Alternative Panel, but the Intercontinental Theater was nearly full to hear these bright-idea guys pontificate. From right to left: Brookshaw, McGuinn, WNNX-Atlanta APD/MD and rising star Chris Williams, Sirius Satellite Alternative Format Manager Jerry Rubino, CFNY-Toronto APD/MD Kneale Mann, and unidentified.



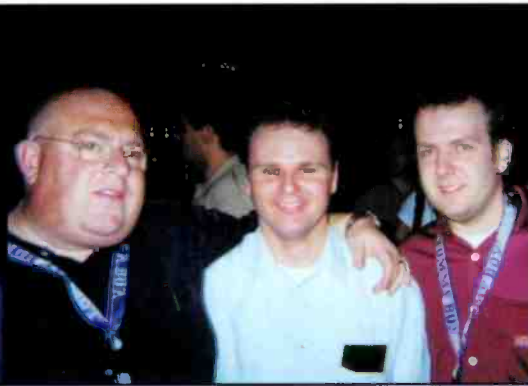
Ditchin' The W. Recently WFNX-Boston blew up the W, and now are just known as 'FNX. Here's the braintrust, PD Cruze, with new MD Kevin Mays wondering just what the hell his boss is getting at. Something about Joe Jackson and Hayzi Fantazy, no doubt.



Three's Company. Trauma's Steve Tipp, Reprise's Richard Wolod, and WHRL-Albany PD Susan Groves have a stimulating conversation at the Hard Rock Cafe just before doves hit the stage. "What?" "Huh?" "Sorry, what did you say?"



But No Joneses. Have you heard that at O-Rock in Orlando, the GM is named Smith, the PD is named Smith, and the MD is named Smith? It's true...Here's the youngest Smith, Bobby, hanging with Tod Elmore.



All That Is Rock In Pittsburgh. John Moschitta, OM/PD at WXDX and WDVE, managed to sneak down to Miami. "I had a great time," Mosh tells me. Look closely at that face sandwiched between Max Talkoff and Elektra's Mike DePippa—and tell me if he really is having a great time.



Fivesomes Not Allowed. What would a trip to Miami be without a stopover at the infamous Blue Monster at Doral? Did I break 100? Have you ever seen me play? In our little group were: (back row) Steve Amy Tipp Would Help, Ted Taylor Made, (front row) Kneale The Mann, Murray Brookshank, and Richard Always In The Sands.



Winning Matters. A joyous Ross Zapin manages a big smile as he picks up the award for Label of the Year for DreamWorks. Only moments before Ross was weeping as partner, and fellow nominee, Matt Smith won for "Promotion Person of the Year." Oh well. One out of two ain't bad.



Don't Call Me Klingklang. The good news: Rob Goldklang is record person of the year. The bad news: Linkin Park is Number One on everyone's summer festival wishlist. Rob has to referee between angry stations and Ozzfest. After those battles, we'll see if Rob can repeat next year!



Southwestern Belles. Arizona was in the house with Marty "Please Don't Call Me Carrot Top" Whitney of The Edge-Phoenix and Marc Young, MD and webmaster of KFMA-Tucson.

Brace Yourself For a Hurricane!

WIZF-Cincy PD Dave Smith Forcasts Success

By Kevin Fleming

The weather report called for a Hurricane. People in the 'Nati had no idea what lie in store. In the first book aftermath, WIZF had a wind-swept ratings leap: an impressive 4.9-6.6 12+! Let's check the radio

weather forecast and get to know Hurricane Dave Smith, Program Director of Blue Chip's WIZF-Cincinnati:

How long have you been in the business?

Let's just say over 21 years [smiles].

How did you get into the business? What was your first job?

I started in high school when I was in the 10th grade. We had a radio station and I was on the air every day. My first real radio job was at a small AM station—The Super Station 16 WNEW—in Wheeling, West Virginia.

Who gives you the greatest inspiration? Who are your mentors?

My faith in God and my wife and kids give me the greatest inspiration. As for mentors, I've learned a lot from the people I've worked with over the years: John Columbus—VP/GM Cumulus, Steve Love—VP/GM Cincinnati, and Terri Thomas is also someone who gives me great inspiration...she's my right hand and sometimes left, too.

What are your immediate goals for the station?

To grow our 18-34 demos and 12+ numbers. And to work with our air staff, promotions

department, and sales team to image our station.

What's been your greatest accomplishment?

Building great teams. Every station I've programmed, the airstaff and I bonded and produced the best numbers in the station's history. Like the saying goes, "T.E.A.M: Together Everyone Achieves More."

What's been your greatest challenge?

Making sure to find time to spend with the family while staying on top of your radio game. The business is always changing and I have to think a few steps ahead.

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

I wouldn't change anything. I've learned from my mistakes and that makes me a smarter programmer and a better and a stronger person. I will always keep God first, family second, and work third.

What makes you happy?

Finding good quality time to do fun things on the weekend with my family—my boys are at a very impressionable age, and I enjoy just being dad.

Things would be perfect if...

I had more funds to pay down debt, but things are pretty perfect for me right now. I have God, an incredible family, and the fantastic job.

What do you plan to be doing in five years?

I hope to always have a relationship with radio.



URBAN/URBAN AC
EDITOR
KEVIN FLEMING
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My game plan is to have a successful post-production facility. This facility will service all aspects of the entertainment industry including radio, television, and records. I want to build something that my family will have for years to come.

Tell me about your staff.

We have a great team in Cincinnati. I've truly been blessed to work with a great staffs at all the stations I've programmed. The cool part about being in Cincinnati is that we took the station from #8 in the market to #3 in one book.



We didn't change our staff—they just needed to believe in themselves and in the programming department.

Tell me about your MD.

Terri Thomas is more than just a music director. Although the music director position is very important, Terri also serves as my confidant. You can get just about any college intern to schedule music, but it takes a seasoned person the with the right programming objectives and

HURRICANE AT A GLANCE

Hometown: Small town outside of Pittsburgh

Age: Grown

Nickname: Hurricane Dave

Astrological sign: Leo

Marital status: Married

Children: Two boys and baby girl for now.

Favorite hobby: Anything to do with Macintosh computers.

Secret passion: Now, I must keep that the secret.

Gadget you can't do without: Cell phone

Station you loved growing up: WAMO/FM-Pittsburgh

I drive a: BMW

Favorite food: Fast food

Favorite restaurant: Wendy's

I just ate: Pasta

Favorite city: Virginia Beach, Virginia

Favorite vacation place: Still looking

Favorite artist of all-time: Michael Jackson

What's in your car CD player right now: Jill Scott

Favorite non-trade mag: MacWorld

Favorite current movie: Nothing comes to mind.

Favorite movie of all-time: Armageddon

“Every station I've programmed, the airstaff and I bonded and produced the best numbers in the station's history.”

goals to schedule a nearly perfect log. Terri and I worked together in Tallahassee. She's been very instrumental both in the success of setting records for best ever in Tallahassee and with this most recent book in Cincinnati. Whatever the task is she gets the job done right the first time.

Tell me about your GM.

Steve Love is our VP/GM. We have a great working relationship. He gives me goals and objectives and is very clear on his expectations. This makes it very clear for me as a program director to deliver. I've worked for many general managers who were always into programming to the point where you have those philosophical differences. Steve says, "Here's your demo to go after, here's our shared goals, and here's the tools you need to help you get it." Now it's up to you and your staff to deliver. He's been extremely supportive in just about everything I've wanted to do for the station. When industry people ask me how I like working for him, I tell the truth: He's one of the best if not the best I've ever worked for, and now I've been in the game for some time.

What promotions are you currently doing?

Well it's winter time in Ohio, so we're doing blazing hot tropical flyways. We're going to give away around seven trips to tropical vacation resorts both in and out of the country.

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

Wow...that's hard to say. I love almost everything that we play on the air. Every song is a "jam."

What music video has caught your attention lately?

Most of the videos are the same. I *do* have an all-time favorite; Bone Thugs 'n' Harmony's "Crossroads" still gives me goose bumps. It touches the heart.

Pick an artist who will "blow up" soon:

Ram-Z from right here in the 'Nati. ■

PHOTOS



1 GAVIN Urban Editor Kevin Fleming with Urban Award Winners Jamillah Muhammad, Dwight Bibbs, Chris Reynolds, and Jesus Garber.



2 Poplife Recording artists 3 Series lays down the three-part harmonies.

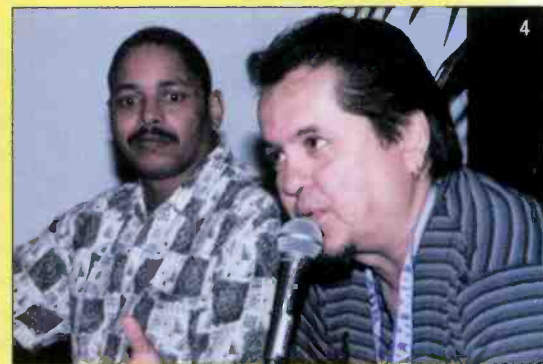
3 WNEZ-Hartford PD Ricky Recardo and Warner Bros. Sr. VP Dwight Bibbs at the Urban Panel.

4 KJLH-Los Angeles PD Cliff Winston and Warner Bros. Sr. Director of Promotions Rick Nuhn discuss the future of the Urban A/C format.

5 Future PDs: A/C WVAZ-Chicago APD/MD Jamillah Muhammad and WHQT-Miami MD Traci LaTrelle.

6 Urban A/C specialists Cliff Winston, Rick Nuhn, Tony Kidd, and Jesus Garber.

7 Urban A/C panelists Derrick Brown, Cliff Winston, Tony Kidd, Jesus Garber, Jamillah Muhammad, Rick Nuhn, and Traci LaTrelle.



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Janet

ALL FOR YOU

The title track from the much-anticipated new album.



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Mic Patrol

By The Poetess

On The Air

Did you know that **Ludacris** (a.k.a. Chris Bridges) was once an air personality on Hot 97.5 in Atlanta? The now-platinum rapper got the gig after visiting the station several times in an attempt to get his demo played on the air. "I got an internship and started doing a lot of drops for air personalities," says Bridges, who ended up getting his own show called *Future Flavas* that became popular in the Atlanta area. 'Cris soon saved up enough dough to finally put out



his own music. His first single "What's Your Fantasy" was released on his independent label Disturbing The Peace Entertainment. The sexy lyrics over Southern bounce earned over 500 spins from radio stations throughout the South

and sold 30,000 units on its own. With the buzz, the bidding began. Ludacris decided to roll with rap veteran Scarface, who now heads Def Jam South. "What's Your Fantasy" was re-released on Def Jam South and has sold over a million copies. 'Cris is taking over rap charts with his current radio smash "Southern Hospitality." And it don't stop...Ludacris is presently in the studio, working on his sophomore album *World of Mouth*, due winter 2001.

Watts Up!

Watts, California rapper **Kam** recently made his acting debut in a movie short titled *Demons On Canvas*. In the 15-minute flick Kam stars as Nesta, a young artist addicted to heroin who gets discovered by a cheesy art agent. I won't give away the rest of the story, after all its only 15 minutes and I've given you about five minutes of the film already. **Tyree**, who happens to be Kam's sister, produced the feature. Just off the movie set, the rapper has put the finishing touches on his new CD *Kamnesia* on Hard Tyme Records/JCOR Entertainment. The album is filled with 15 bangin' cuts. Production skills provided by Wino, DJ Pooh, Doug Rasheed, Jazze Pha, and others. A few of the homies joining him on the rhyme are Ras Kass, Jayo Felony, Mystic, and Yukmouth. The first single to drop from the album is a cut called "Benefits." *Kamnesia* drops March 20.

Tupac Shakur Lives On

Just when you thought you've heard the last of his music, something new comes to life. Death Row, Interscope, and Amaru Records are planning to release yet another posthumous album on the late **Tupac Shakur**. The double-CD titled *Until the End of Time* is the fifth album (bootlegs not included) that's been released since the rapper's untimely demise. The project includes songs he recorded at the end of 1995 up 'til his death in 1996. Just how many



THE POETESS
thepoetess92@aol.com

songs did Pac record? At least enough for yet another double CD! That's right...another album is expected to drop at the end of the year. *Until The End of Time* hits stores March 27.

Party On...

Break out the suntan lotion and swim gear. The **Cancun All-star Fiesta** is on and crackin' Memorial Day Weekend. Last year, multi-platinum rapper Nelly, along with other celebs, blew up the spot and this year the stars are expected to shine even brighter. It all goes down May 23-May 28. If you trying to be up in that piece, hit 'em up at www.allstarfiesta.com.

No One-Night Stan

The Recording Academy and Interscope Records plan to release the **Elton John /Eminem** live version of "Stan." The two superstars joined for the duet on stage at this year's Grammy Award Show. The new version of "Stan" will be released as a single and proceeds will be donated to MusiCares, a non-profit organization that offers financial support and drug abuse programs for recording artists faced with hard times.

Off The Air

Kool DJ Red Alert, the legendary DJ who has been at the forefront of hip-hop for nearly two decades and has been heard on hip-hop classics from such groups as The Jungle Brothers, De La Soul, and Boogie Down Productions, exits Hot 97 in New York. Red was heard twice a day during the *Old School Mix* at noon and the 5 o'clock *Free Ride*.

Red Alert recently hooked up with Loud Records to produce a compilation called *Beats, Rhymes, and Battles*. The CD features the history of battle records. Rounds include LL Cool J vs. Kool Moe Dee, BDP vs The Juice Crew, and UTFO vs. Roxanne Roxanne. "I wanted to bring a different element of what it *was* with the battle on vinyl and what it has been established into today," explains Red. "People are taking it out of context. I say, let me show them what this is and how it started off on vinyl so they can understand." *Beats, Rhymes, and Battles* is due this summer. ■

THAT'S IT FOR THIS EPISODE. HOPE YOU ENJOYED THE RIDE. FOR THE GAVIN "MIC PATROL," I'M THE POETESS AND I'M UP OUT THIS PIECE!

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WUSL/PHILADELPHIA
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WZHT/MONTGOMERY
WOWI/NORFOLK
WDKX/ROCHESTER

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WTLZ/SAGINAW
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WENZ/CLEVELAND
WCKX/COLUMBUS
WROU/DAYTON
WJUC/TOLEDO
WTLC/INDIANAPOLIS
WBTF/LEXINGTON
WGZB/LOUISVILLE
WBLO/LOUISVILLE
WHNR/LAKELAND
KBCE/ALEXANDRIA
KMJJ/SHREVEPORT
KDKS/SHREVEPORT
KBTT/SHREVEPORT
WRJH/JACKSON, MS

WJMI/JACKSON, MS
WBLX/MOBILE
WEMX/BATON ROUGE
KJMM/TULSA
KYSP/OKLAHOMA CITY
WQUE/NEW ORLEANS
WESE/TUPELO
WJZD/BILOXI
KRRQ/LAFAYETTE
KIIZ/KILLEEN
KTCX/BEAUMONT
KKDA/DALLAS
KBFB/DALLAS
WHRK/MEMPHIS
KIPR/LITTLE ROCK
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GAVIN Seminar Miami

By **Steve Williams**

There was an unusual spirit of cooperation that became the defining mark of this year's GAVIN Seminar, where members of the jazz and Smooth Jazz communities came together to sample the legendary Miami chic, trumpet their accomplishments, and learn a little more about our chosen profession.

There were several lavish dining sessions where I saw for the first time jazz and Smooth Jazz pros exchanging ideas, and at each of the five seminar gatherings, the old sense of "us against them" seemed to vanish. There were numerous sightings of jazz folks at Smooth Jazz sessions and vice versa.

Open The Door

The Thursday session, "Open the Door," moderated by N-Coded Music President Carl Griffin, saw panelists from both sides of the proverbial fence offer suggestions and possible solutions to various problems. Michael Fagen, who's *JAZZIZ* magazine has always included both perspectives, was a last minute addition to the panel and presented the idea of paying greater attention to marketing as a way of expanding reach and influence. Fagen also offered the thought that radio is exempt from the responsibilities for rising or falling record sales. Neil Sapper of New World 'N' Jazz Marketing responded by saying there is an inherent connectivity between radio and records and that embracing this concept is crucial to a healthy jazz/Smooth Jazz marketplace.

NASA scientist Brad Stone of KKUP-Cupertino, Calif. and the winner of this year's Music Director of the Year Award reminded us of the new possibilities presented by the Internet, and announced his participation in a new cyberradio project, "The Spirit," spearheaded by staff members of KJAZ in the "spirit" of the legendary San Francisco radio station.

Eulis Cathey, head of promotions for N-Coded Music and a former radio announcer, asked about the possibility of non-commercial stations (which make up the majority of Jazz radio outlets in America) adopting presentation techniques similar to commercial radio, with the key word being *economy*.

WDNA's Arturo Gomez and Chris Jonz of Warner

Bros. both offered equally insightful comments, but the words of trumpeter Arturo Sandoval were the most memorable. Among his many insightful and spirited contributions, Sandoval asserted the notion that in order to survive the current turbulence in the industry, jazz professionals must remain passionate about their craft.

Smooth Jazz Music Meeting

The Smooth Jazz music meeting was a new approach to an old question: how do radio pros identify the right new music for their respective stations? The idea of probing the minds of Smooth Jazz program directors and music directors as they make the decisions was well received thanks to the intelligent feedback from Carol



Jam Miami: Dressed for the tropical Miami weather, Chick Corea tickles the ivory at his one-on-one session.

Handley and Diana Rose from KWJZ-Seattle, who talked about the importance of having a flexible relationship between PD and MD as well as an interruption-free environment when evaluating new music.

Deborah Lewow of Warner Bros. Jazz and MD Sherlita Colon from WLVE-Miami shared their thoughts on listening to and considering tracks other than the single chosen by the labels, and Colon also gave many in the room their first exposure to the new CD from Concord saxophonist Ed Calle, who was also a member of the panel along with Sandy Shore from Smooth-Jazz.com, WLOQ MD Patricia James, Dave Kunert from Future Groove Promotions, as well as award winners Mike Vasquez and Kelly Cole whose KIFM also won Station of the Year. It was



JAZZ/SMOOTH JAZZ
EDITOR
STEVE WILLIAMS
steve@gavin.com

Vasquez and Cole who offered the most entertaining insights, discussing how even the mood of the day, the lighting of the room, and number of times a tune is heard can affect the decision-making process.

Jukebox Jury

The Jukebox Jury, the granddaddy of all music-oriented Seminar sessions, continued the cooperative spirit with jazz and Smooth Jazz figures making up the audience to listen to the music and the heartfelt comments of Brad Stone, Linda Yohn, Tony Gasparre, Eulis Cathey, Arturo Gomez, Carl Griffin, and Chris Jonz. This year's jury was co-moderated by myself and Verve Music Group's Jason Olaine, whose production of the new Chris Potter release was one of a number of outstanding CDs featured. The highest scoring and hands-down favorite piece of the panel and audience was the new Joshua Redman release, *Passage of Time* on Warner Bros.

Chick Corea

But by far the highlight of GAVIN 2001 for jazz and Smooth Jazz faithful alike was the once in a lifetime Q&A session with pianist Chick Corea, who was remarkably candid and revealing as we traveled through his illustrious career via excerpts from his vast discography. In the midst of celebrating his 11th Grammy and his 29th wedding anniversary, Corea and wife Gayle Moran were gracious and completely relaxed—so much so that they treated the audience to a memorable duet on the standard "Someday My Prince Will Come," after which there was scarcely a dry eye in the room.

Great to See You!

My heartfelt and eternal gratitude goes out to everyone—panelists and audience members alike—who took the time from their busy schedules to participate in this year's festivities. Special thanks to Suzanne Berg, Laura Chiarelli, Chick Corea, Natalie Duitsman, Joe Fields, Arturo Gomez, Jason Gorov, Carl Griffin, John Hicks, Mike Hurzon, Lanetta Kimmons, Jimmy Leslie, Susan Levin, Erica Linderholm, Deborah Lewow, Steve Meicke, Gayle Moran, Jason Olaine, Rebecca Risman, Neil Sapper, Laura Sonano, Vanessa Thomas, Mike Vasquez, and Elise Wood.

SEE YOU IN '02 IN SAN FRANCISCO!

2001 GAVIN JAZZ AWARD WINNERS

Jazz Programmer of the Year (Markets 1-25)
Chuy Varela, KCSM-San Mateo

Jazz Programmer of the Year (Markets 26+) (tie)
Eric Cohen, WAER-Syracuse
Brad Stone, KKUP-San Jose

Jazz Station of the Year (Markets 1-25)
WBGO-Newark

Jazz Station of the Year (Markets 26+)
WWOZ-New Orleans

Jazz Major Label of the Year
Verve

Jazz Independent Label of the Year
Telarc

Jazz National Promotion Person of the Year
Crissy Zagami, Verve

Jazz Independent Promotion Person of the Year
Neal Sapper, New World 'N' Jazz

Jazz Artist of the Year
Regina Carter

2001 GAVIN SMOOTH JAZZ AWARD WINNERS

Smooth Jazz Program Director/Operations (Markets 1-20)
Mike Vasquez, KIFM-San Diego

Smooth Jazz Program Director/Operations (Markets 21+)
Bernie Kimble, WNWV-Cleveland

Smooth Jazz Music Director/Asst. Program Director (Markets 1-20)
Kelly Cole, KIFM-San Diego

Smooth Jazz Music Director/Asst. Program Director (Markets 21+)
Patricia James, WLOQ-Orlando

Smooth Jazz Station of the Year (Markets 1-20)
KIFM-San Diego

Smooth Jazz Station of the Year (Markets 21+)
KSSJ-Sacramento

Smooth Jazz Major Label of the Year
Warner Bros.

Smooth Jazz Subsidiary of the Year (tie)
Higher Octave
N-Coded

Smooth Jazz Independent Label of the Year
Shanachie

Smooth Jazz National Promotion Person of the Year
Deborah Lewow, Warner Bros.

Smooth Jazz Independent Promotion Person of the Year (tie)
Cliff Gorov, All That Jazz
Roger Lifeset, Peer Pressure Promotion

Smooth Jazz Artist of the Year
Boney James



Award winners (l to r): WLOQ's Patricia James, KSSJ/GAVIN's Steve Williams, KIFM's Kelly Cole, KIFM's Mike Vasquez, WB's Deborah Lewow, WB's Matt Pierson, Peer Pressure Promotions Roger Lifeset, N-Coded's Carl Griffin, Higher Octave's Scott Bergstein, All That Jazz's Jason Gorov, and N-Coded's Eulis Cathey.



SmoothJazz.com's Sandy Shore with GAVIN Jazz Editor Steve Williams.



The don of indie promo Neal Sapper listens as trumpeter Arturo Sandoval tells it like it is at the Jazz programming session.



Verve's Crissy Zagami and Suzanne Berg accepting Jazz Label of the Year.



The Jazz Jukebox Jury panel (l-r): KKUP's Brad Stone, N-Coded's Eulis Cathey, WEAA's Gary Dawkins, WEMU's Linda Yohn, WGMC's Tony Gasparre, WB's Chris Jonz, WDNA's Arturo Gomez, GAVIN's Steve Williams, Verve's Jason Olaine, and N-Coded's Carl Griffin.



Pianist John Hicks (center) with GAVIN Jazz Research Editor Steve Meicke (l) and producer/drummer Cecil Brooks, on board the High Note/Tracking Station party boat.



The Telarc team, Vikki Rickman and Rob Saslow, giddy after receiving Jazz Indie Label of the Year.

Scenes from CRS 2001

Photos by Jamie Matteson



COUNTRY
EDITOR
JAMIE MATTESON
jamie@gavin.com



Country Radio Seminar: Radio attendees share *their* highlights from this year's confab

"Bob Kingsley's songwriters' guitar pull was the highlight of the seminar—Clint Black, Brad Paisley, Phil Vassar, and Keith Urban were great. Clint was a hoot! It should have been a live radio event!" —Dean James, KSCS-Dallas

"The Gallup Panel and the Fish panel were my favorites. Have a best friend at work, have fun at work, live in the moment, focus on the customer, and choose your attitude." —Keith Hill, The Unconsultant

"Seeing both Garth and Trisha perform was awesome! The DreamWorks/Mercury NashVegas party was a blast. I could have gambled all night!" —Cody Carlson, KIXQ-Joplin, Mo.

"Sitting 20 feet from the stage during the Garth lunch was the best. Watching Hal Ketchum as he prepared to kick some serious butt at the Predators game when a rude fan was bothering us (and wondering if we were all gonna get arrested if it ended up getting ugly!). The MCA Guitar Pull with Vince, Chely, Trisha, and Sons of the Desert—an awesome performance, and Vince making jokes from the stage about the late-night Bridge Bar incident!" —Jim Elliott, WOJK-Wheeling, W.V.

"Visiting backstage with old friends at the Opry, seeing the debut performance of Chad Austin and being introduced to the Opry audience by John Conlee." —Dr. Bruce Nelson Stratton, KFTX-Corpus Christi

"Both the Garth and CMA Luncheons were unforgettable. Bob Kingsley's 'Songwriters In The Round' event produced a great moment with Clint Black, Keith Urban, Phil Vassar, and Brad Paisley all together sharing stories and music. And can you believe we got through a seminar without a Dene Hallam / Scott Borchetta pissing match? I would have loved for Judge Mills Lane to referee *that!*" —Jack Douglas, WPSK-Radford, Va.

"This year's CRS is by far the best I've attended, especially the roundtable. It was very informative and KSON's John Dirrick told me some things that I really needed to hear!" —Kelly Wayne, KMOK-Lewiston, Idaho

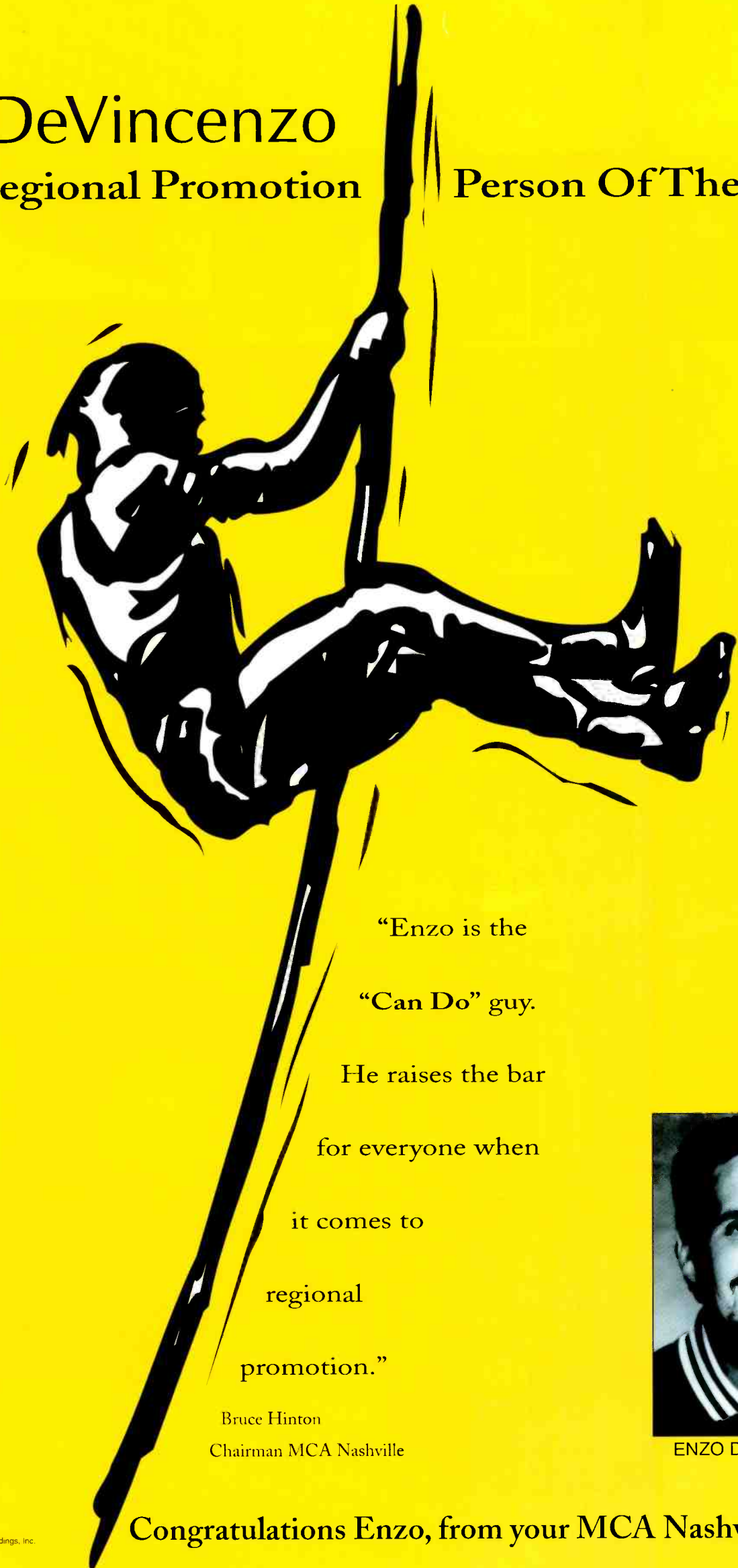
"Meeting Bernie Taupin and getting a photo with him and one of my heroes, James Stroud. The MCA event at the Hall of Fame was fantastic! After the General Jackson show, my wife Jenny and I were invited to go top side where Mark Chesnutt, Tracy Byrd, and Andy Griggs were singing Hank Jr. songs and having a couple of cold ones. Just seeing them enjoy singing the classics for the fun of it was great!" —Paul Neumann, KNFR-Spokane, Wash.

"One big highlight has to be Keith Urban's fabulous WCRS Live performance. This guy will be a superstar!" —Alan Rowe, WAKG-Danville, Va.

Enzo DeVincenzo

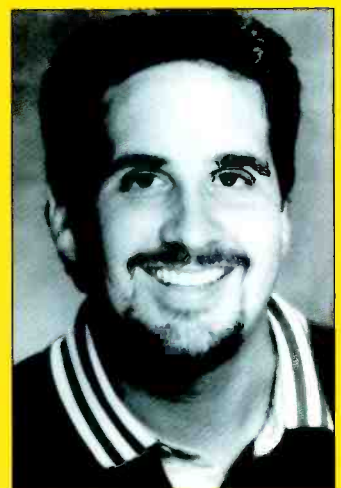
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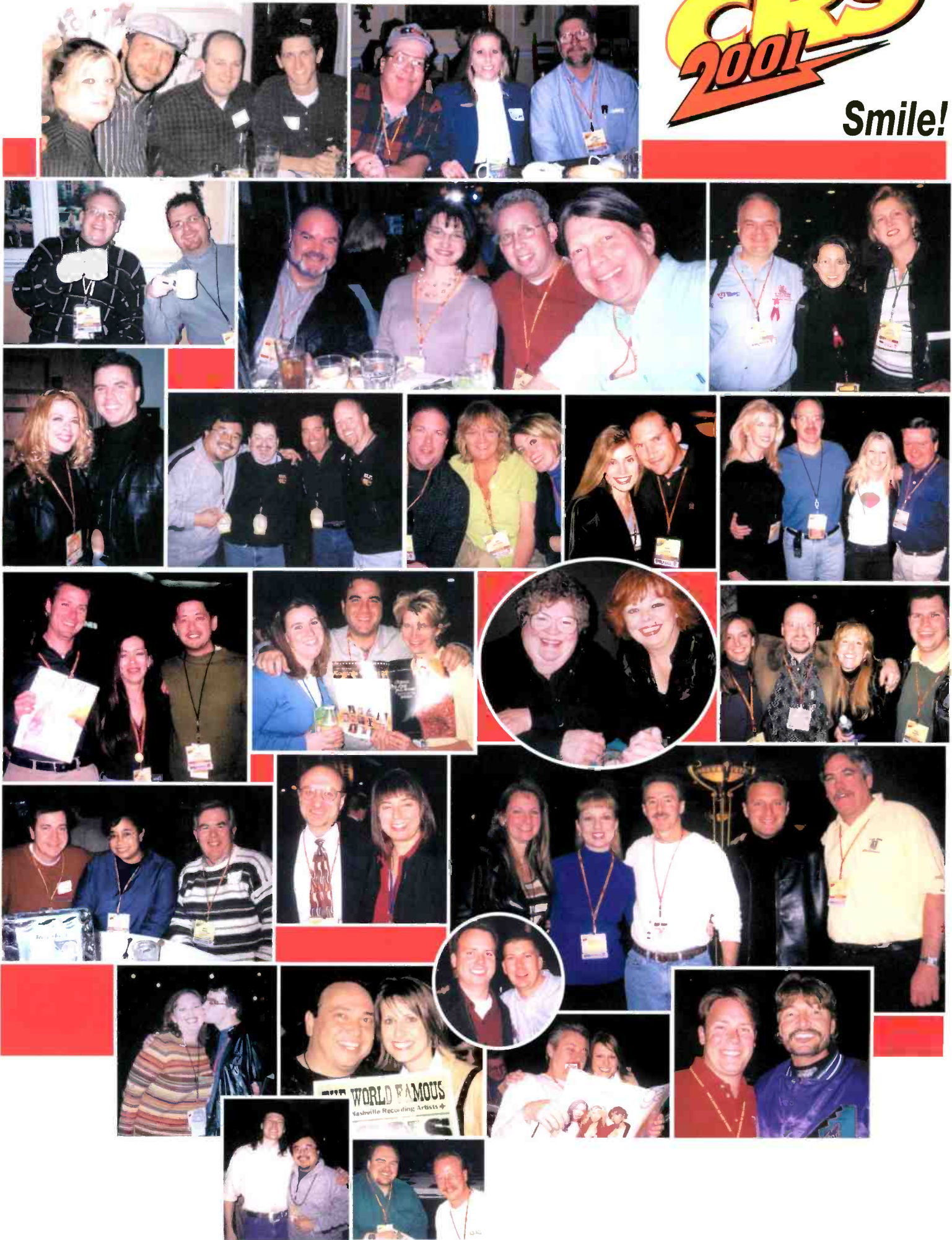


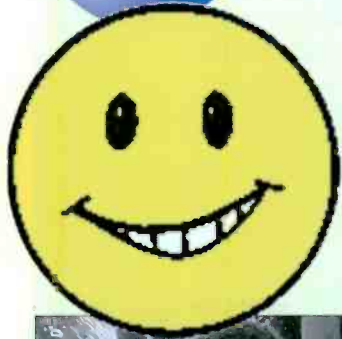
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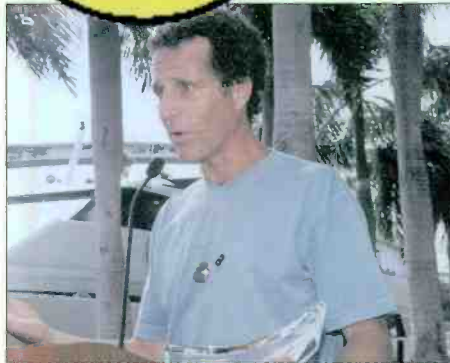




At The Miami Seminar



TRIPLE A
EDITOR
DAVE EINSTEIN
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TRIPLE A AWARDS

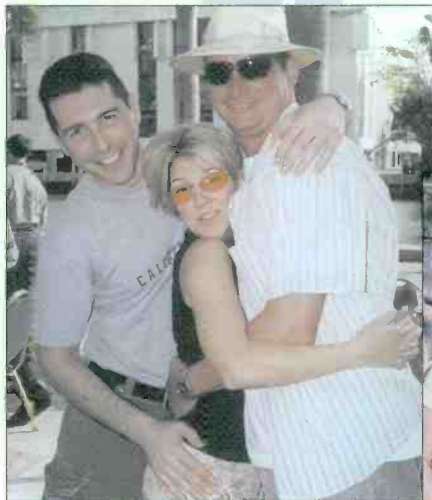
Daniel Glass, President of Artemis Records, accepts the award for Independent Label of the Year. The indie had a great year with Warren Zevon, Rickie Lee Jones, and Steve Earle. Josh Joplin is setting them up for a shot at the same award for next year.



THE GRIDDLE GURUS

Bottom row: Rita Houston-WFUV, Nicole Sandler-WCR, Ira Gordon-KBAC, Jack Barton-WYEP, and Helen Leicht-WXPN. With (from top left) Dave Einstein, Jody Petersen-WNCS, Dave Herold-KTHX, and Barbara Dacey-WMVY gather for a group shot after rating the music that will be on you desks in the coming weeks.

"YOU DA MAN!" "NO, YOU DA MAN!"
"NO, NO, NO, YOU DA MAN!" Virgin's Ray Gmeiner and Vanguard's and Art Phillips.



Alex Coronfly-Reprise, Amy Brooks-WBOS, and Max Faulkner-WCBE feeling good in the warm Miami sun.

L-r: Nicole Sandler-WCR and Ira Gordon-KBAC check out what's hot and what's not. Interesting topics like when to use instrumental tracks and if there can be too many female vocals.



TRIPLE A AWARD WINNERS

L-r: Jody Petersen-WNCS (Medium Market Music Director), Art Phillips-Vanguard (Promotion Person, Independent Label), Helen Leicht-WXPN (Non-Commercial Station and Program Director), Rita Houston-WFUV (Non-Commercial Music Director), with GAVIN's Dave Einstein. Congratulations!

2001 GAVIN GRIDDLE RESULTS

Pre-Heating the Griddle with Tomorrow's Hits

(Ties are arranged alphabetically)

(scores is based on a 1-4 scale)

- | | | | |
|--|-----|---|-----|
| 1. moe. "New York City" (Fatboy/Red Ink) | 2.9 | 5. Ani DiFranco "Heart Break Even" (Righteous Babe) | 2.8 |
| 1. Over The Rhine "Give Me Strength" (Back Porch/Virgin) | 2.9 | 7. Euphoria "Sweet Rain" (Six Degrees) | 2.7 |
| 1. Push Stars "Waiting, Watching, Wishing" (Co-Op City) | 2.9 | 7. doves "Catch the Sun" (Astralwerks) | 2.7 |
| 1. Supreme Beings of Leisure "Never the Same" (Palm) | 2.9 | 9. Joe Henry "Stop" (Mammoth) | 2.6 |
| 5. Eliza Carthy "Train Song" (Reprise) | 2.8 | | |

Only three-tenths of a point between #1 and #9 and a four-way tie for first! I take that to mean that we had some very compelling music that the audience felt equally good about. We're bringing these results to the Griddle in **Boulder at the GAVIN Summit this August 15-19** to see how these songs performed.

Reviews

Dave Matthews Band

Everyday (RCA)

In the lead single, "I Did It," Matthews talks about the change in approach he took for the new album last fall. "I did it all for a song..." he sings. But Matthews needn't feel that an explanation is necessary. *Everyday* speaks for itself. Produced by Glen Ballard (Alanis Morissette) this album doesn't have the jam-band feel of the DMB of the past; the sax breaks are still there, but are more a part of the song as an orchestrated whole than a separate solo. This album goes several cuts deep: WRLT added "Everyday" and "Dreams of Our Fathers."



Everyday is every bit as important to Triple A as U2's *All That You Can't Leave Behind* and I believe it'll win a Grammy or two. Don't be surprised if we're still talking about it this time next year. Contact Suzy Changar, (212) 930-4309. —Dave Einstein

Euphoria

"Sweet Rain" (SIX DEGREES)

The old saying, "opposites attract" holds true with this, Ken Ramm's follow-up to his successful *Euphoria* debut album of 1999. The first single, "Sweet Rain," (along with the rest of the album) is a pumped-up fusion of acoustic guitar riffing laid over keyboard-rich electronica. The single includes three remixes—one each by Garry Hughes, Fila Brazillia, and Faze Action—and is geared for club and specialty show play. The album *Beautiful My Child* is given its contemporary sound by William Orbit, drummer Steve Sidelnik, and Garry Hughes (Björk) with state of the art production and keyboards. As we discussed at the Miami Seminar Griddle, there's a definite place for instrumentals at Triple A, especially after "Delirium" did so well at the format. Contact Troy Prickett, (415) 626-6334.



—Dave Einstein

Supreme Beings of Leisure

Supreme Beings of Leisure (PALM)

Trip-hop's influence has finally trickled onto the Triple A landscape. Several programmers brought atmospheric records to the Griddle in Miami where

"Never The Same," the second single from the Supreme Beings of Leisure's self-titled debut, tied for the #1 rating. On the strength of a "Soul Kitchen" sort of bass line and Geri Soriano-Lightwood's feathery vocals, the song also tied for Most Added at the format on February 27. How much proof do you need? Contact Dan Connely, (212) 506-5845. —Jimmy Leslie



Kings of Convenience

Quiet is The New Loud (ASTRALWERKS)

Are Kings of Convenience the next Simon & Garfunkel? On *Quiet is the New Loud* the Kings make a strong case. Ken Nelson produced the record and, after doing Badly Drawn Boy and Coldplay's latest albums, the guy is officially on a roll. Hailing from Norway, the Kings are the duo of Erlend Oye and Kirik Glambek Boe, whose delicate harmonies and pure, intimate folk songcraft make them stand out from the current crop of singer-songwriters. The focus track is "Failure," which

has a nice light groove, a rhythmic vocal delivery, and pretty melodies added via strings. The song says "Failure is always the best way to learn," but this is an act that's in for its share of success. Contact Jenni Sperandeo, (212) 886-7519.

—Jimmy Leslie

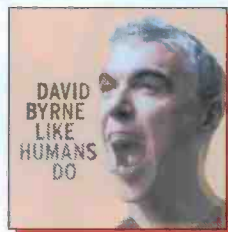


David Byrne

"Like Humans Do" (VIRGIN)

This new single from David Byrne's album *Looking Into the Eyeball* is out and going for airplay on March 19. We've only received the single so far, and on it, Byrne uses his signature quirky vocal and Brazilian-influenced rhythms to set up an up-tempo tune very reminiscent of a Talking Heads classic "Once In A Lifetime." Mike Mangini (Imani Coppola, Digable Planets) produced. Arrangements on the single were done by Thom Bell, known for his work with the Gamble & Huff-style Philly soul bands like The Stylistics and the O'Jays. Bell keeps the song from going all the way to Rio de Janeiro. "Like Humans Do" gives radio the opportunity to beef up the gold category with tracks from *Remain In Light*, *Stop Making Sense*, or any of those classic Talking Heads albums. I'm anxiously awaiting the full album to see what new things Byrne has in store for us.

Contact Ray Gmeiner, (310) 288-2730. —Dave Einstein



Rolling Stone's Next Big Thing list for 2001 and the catchiness of "Life On A Chain" is the main reason why. Contact Trina Tombrink, (212)-833-8505. —Jimmy Leslie

Double Trouble

"In The Garden" (TONE-COOL)

The second single from Tommy Shannon and Chris Layton's comeback Double Trouble album *Been A Long Time* is a dreamy ballad that once again finds them teamed with blues diva Susan Tedeschi. The song was written by Shannon and Tedeschi a few years ago when Double Trouble was hired to be her rhythm section on tour. This one's for Triple A only, and is being endorsed by format gurus such as Jody Denberg, who described it as "a Hendrix ballad sung by a female voice." He also declares, "It's shaping up to be one of KGSR's biggest songs of 2001." "In The Garden" reunites Double Trouble with keyboardist Reese Wyans and former Arc Angel (and current Bob Dylan sideman) Charlie Sexton. The unmatched Eric Johnson adds some beautiful textures as well. The result is mystical, spiritual tune that solidifies Tedeschi's importance at the format, and serves notice that Double Trouble has a place here as well. The band just did *Austin City Limits* and word is that a Double Trouble tour isn't far off. See you there. Contact Greg Reich, (781) 263-9224. —Jimmy Leslie



Pete Yorn

"Life On A Chain" (COLUMBIA)

One of the hottest names in the up-and-coming bin, Pete



Yorn recently scored the soundtrack to *Me, Myself and Irene*. The lead single, "Life On A Chain," from his upcoming Columbia debut *Music For The Morning After* is a perfect piece of Triple A pop. Yorn sings in a drawling, Petty-like voice, and with its carousel keyboards and rollicking beat, the track brings to mind Dire Straits' "Walk of Life." Word is that Yorn got his record deal by playing "Life On A Chain" on an acoustic for a Columbia executive. After hearing the song only a few times on a Friday for this review, it was rolling around in my head for an entire weekend. Yorn made

The follow up to the wildly successful single "Delirium"

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Add Date: March 20th!



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Programmers Are All Smiles Over Hammond's Wicked Grin

By Dave Einstein

John Hammond celebrates his 40th year of performing and recording with the release of *Wicked Grin* (Pointblank/Virgin). Over the span of the 28 solo albums he's released, Hammond has become known for his true-to-

Tempe, Arizona in '74 and Tom was opening. I couldn't believe how talented he was and how deep his songs were. I was blown away." Shortly afterwards Waits moved to New York where Hammond lived. "We hung out in the late '70s and early '80s," says Hammond. Waits then moved back to the West Coast and they lost touch. But the two reconnected in the early '90s at one of Hammond's West Coast gigs.



Waits and Hammond

form interpretations of traditional blues masters from Robert Johnson and Howlin' Wolf to Sleepy John Estes and Sonny Boy Williamson.

But *Wicked Grin* is different because 12 of the 13 songs were written by Tom Waits, who also produced the entire album.

The project drew a band of major veteran talent, including Charlie Musselwhite on harmonica, Larry Taylor (Canned Heat, Tom Waits) on bass, Augie Meyers (Bob Dylan, Texas Tornados) on keyboards, and Stephen Hodges (Fabulous Thunderbirds, Smashing Pumpkins) on drums. The finished recording turned out to be greater than the sum of its parts. A truly stunning blues album with an eclectic and modern feel.

Hammond tells of his history with Waits: "I was playing a gig in

Waits brought him the song "No One Can Forgive Me But My Baby."

"I recorded it and Tom liked it so much he put it on his answering machine. In '98 he asked me to



record some tunes for his *Mule Variations* album, and during the sessions his wife (Kathleen) and mine (Marla) were talking, and the idea came up for Tom to produce

an album of mine," Hammond remembers. "Last Year, after Tom was through with the *Mule Variations* tour, we went into the studio and produced *Wicked Grin* in five days. It was an incredible adventure for both of us and the band. Tom had never produced anyone but himself before, and with limited time in the studio, it was a test for everyone—but the results were incredible."

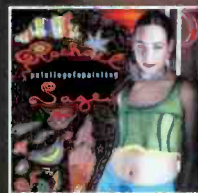
More good news from Hammond: "I'm in rehearsal right now with the same guys on the record for a tour that will start with South by Southwest and go through April 7.

We'll be performing the entire album along with the five more of Tom's songs that didn't make the album."

I wouldn't miss this tour for the world. The album has been in the Most Added column for two weeks now, and if you haven't heard it yet, check out "2:19," "Heartattack And Vine," or "Jockey Full of Bourbon."

Waits makes his only vocal appearance on the one song on the album that he didn't write, "I Know I've Been Changed." They're all great, and if you don't have it call Ray Gmeiner, (310) 288-2730. I'm sure he'll send you one. ■

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GAVIN SEMINAR 2001

"Thanks for having me on the 'Big Picture' panel. We face a challenging year in radio and, hopefully, I was able to steal some things from the other guys that we can use at Emmis."

—Rick Cummings, Emmis Communications

"GAVIN 2001 was the best convention experience I've ever had."

—Scooter B. Stevens, KQBT-Austin

"Thanks for the great party in my fair city. And a special 'thank-you' for the PD and Station of the Year souvenirs you left behind. It was a perfect 'exclamation point' to a great convention."

—Rob Roberts, Clear Channel Communications

"Ahh, Miami...seems like it was only yesterday. It's back to reality here in New England, where it's frickin' cold. This year's GAVIN was right on target."

—Kevin Mays, WFNX-Boston

"I was able to participate in and engage in meaningful discussions about things that were current and topical. I was able to dine, socialize, and entertain the people I came to see. What a novel concept. I'm not sure a lot of seminars can offer those opportunities...the GAVIN Seminar did all that and more."

—Rick Nuhn, Warner Bros. Records

"Congratulations to you and your staff on GAVIN Seminar 2001. Thank you for your timely and useful sessions...GAVIN has responded admirably to many of the problems all of us face in these tangled times."

—Jerry Boulding, American Urban Radio Networks

"GAVIN rocked. Definitely more chicks than I would have expected at a seminar for radio geeks."

—Pud, fuckecompany.com

"I want to thank everyone at GAVIN for putting together a convention well worth the trip. I learned a lot and heard some great new music, and attended some great (and bizarre) industry dinners. I should write a book."

—Jack Springer, ClevelandRockslive.com

"You guys outdid yourselves once again. Definitely the industry's finest and best-run convention—bar none! Miami was a blast, but I'm glad you're back in San Francisco next year. I can't wait!"

—Wayne "No Longer Susan Lucci" Coy, KQKQ-Omaha

"The weather was fabulous, the panels were informative, and we even picked up a few awards. Thanks again for your hospitality...I look forward to next February!"

—Jon Zellner, KMXV/KSRC-Kansas City

"Great convention. There were plenty of quality people around and I never had a dull moment all weekend, especially in the Top 40 Jukebox Jury."

—Jason McFadden, Virgin Records

"The GAVIN Seminar is one of my favorite conventions—this year was no exception. The panels were productive and informative, and I always enjoy being a part of the Jukebox Jury. Great job...see you next year."

—Erik Bradley, B96-Chicago

"Had a great time hanging with everyone at the GAVIN. BiscuitHead and I behaved immaculately. But I must admit to you that the sofa in the hall on the 14th floor of the Hyatt looked temptingly aerodynamic."

—Adam Fendrich, WLRS-Louisville

See you next year in San Francisco!!!

For those about to share files...

"I for one salute Napster, because it's high time the public finally had an opportunity to horn in on a piece of the action. Considering how badly you get fucked every time you go into a record store, I have to assume Richard Branson was trying to be ironic when he named the place Virgin."

— COMEDIAN/COMMENTATOR DENNIS MILLER, VOICING HIS OPINION ON NAPSTER



Online Learning

"The Internet is like high school on steroids. It really is! It's like he-said-she-said, but it's even worse because you don't have to look people in the face."

— LAVA/ATLANTIC RECORDING ARTIST WILLA FORD, COMMENTING ON THE ANTI-WILLA FORD WEBSITES SPROUTING UP ON THE WEB

Semi-Tough

"Prison's not the place for Puffy. If I had a chance and I could talk to the jury, I'd say, 'Look, before you send this guy to prison, look at the consequences. Prison could destroy this guy.'"

— DEATH ROW RECORDS MARION "SUGE" KNIGHT, URGING THAT SEAN "PUFFY" COMBS' NOT BE SENT TO PRISON

Studio Bites Zombie...

"We were familiar with his prior work and find him immensely talented and versatile. The resulting film is a significant accomplishment for Rob, yet there is a visceral tone and intensity that we did not imagine from the printed page."

— UNIVERSAL PICTURES CHAIRMAN STACEY SNIDER, COMMENTING ON THE STUDIO'S DECISION NOT TO RELEASE ZOMBIE'S FILM

...Zombie Hurt

"Exactly what the adults are disgusted by is what the kids are going to stand up and cheer about. That's basically how it went down. A bunch of the studio execs who saw it for the first time seemed so incredibly repulsed."

— ROB ZOMBIE, DISAPPOINTED AT UNIVERSAL STUDIO'S DECISION NOT TO RELEASE HIS FILM, *HOUSE OF 1000 CORPSES*

Daddy Dearest

"My father was scared of human emotion. He never said 'I love you' while looking me straight in the eye; he never played a game with me. But despite my earlier denials, I am forced to admit that he must have loved me."

— KING OF POP MICHAEL JACKSON, SPEAKING OUT FOR CHILDREN'S RIGHTS

IMPACT DATES

MARCH 19 & 20, 2001

A*TEENS "Bouncing Off the Ceiling" (MCA), *TOP 40*

BB MAK "Ghost of You & Me" (Hollywood),

TOP 40 & HOT AC

FRENCH AFFAIR "My Heart Goes Boom la di da da"

(Arista), *TOP 40*

AMANDA GHOST "Silver Lining" (Warner Bros.),

HOT/MODERN AC

THE GO-GO'S "Unforgiven" (Beyond),

HOT/MODERN AC

JANA "More Than Life" (Curb), *MAINSTREAM AC*

JENNIFER LOPEZ "Play" (Epic), *TOP 40 & RHYTHM*

DEBELAH MORGAN "I Remember" (Atlantic/DAS),

TOP 40 & RHYTHM

O-TOWN "All or Nothing" (J Records), *TOP 40*

PYT "Same Ol' Same Ol'" (Epic), *TOP 40*

STELLA SOLEIL "Kiss Kiss" (Universal),

TOP 40, RHYTHM, MODERN AC

STING "After the Rain Has Fallen"

(A&M/Interscope), *TOP 40*

DANTE THOMAS "Ms. California" (Elektra/EEG),

TOP 40

TOYA "I Do" (Arista), *RHYTHM & CROSSOVER*

MARCH 26 & 27, 2001

JEFFREY GAINES "In Your Eyes" (Artemis),

HOT/MODERN A/C

DAVID GRAY "Please Forgive Me" (RCA/ATO),

HOT/MODERN AC

RICHARD MARX "Straight From My Heart"

(Signal 21), *MAINSTREAM AC*

MONIFAH "Brown Eyes" (Universal), *RHYTHM*

RUN D.M.C. WITH JAGGED EDGE "Let's Stay

Together" (Arista), *CROSSOVER*

BOB SCHNEIDER "Metal and Steel" (Universal),

TOP 40 & HOT/MODERN AC

SR71 "Another Night Alone" (RCA), *TOP 40*

STICKY FINGAZ "Ghetto" (Universal), *RHYTHM*

VAST "I Don't Have Anything" (Elektra/EEG), *HOT AC*

APRIL 2 & 3, 2001

BB MAK "Ghost of You & Me" (Hollywood),

MAINSTREAM AC

BIG PUN "How We Roll" (LOJ/D/Columbia /CRG),

RHYTHM

JO DAVIDSON "Kiss Me There" (Edel America),

HOT/MODERN AC

STEVIE NICKS "Every Day" (Reprise),

HOT/MODERN & MAINSTREAM AC

THE PIERCES "The Way" (Epic), *HOT/MODERN AC*

“Baby Come Over’ is perfect for KIIS FM. Her music fills the prime demographic of Top 40: Moms and their daughters.”

—Michael Steele, KIIS FM



samantha mumba

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- The GAVIN Radio & Record Industry AtoZ (a \$75 value)
- Rapid access to all the music charts at GAVIN.com, plus privileged access to proprietary information levels currently in development
- Early bird registration rate for The GAVIN Seminar in Miami, February 21-25, pegged at \$465 for subscribers only until pre-registration expires (saving up to \$160)

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