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AUGUST 31, • ISSUE 2349



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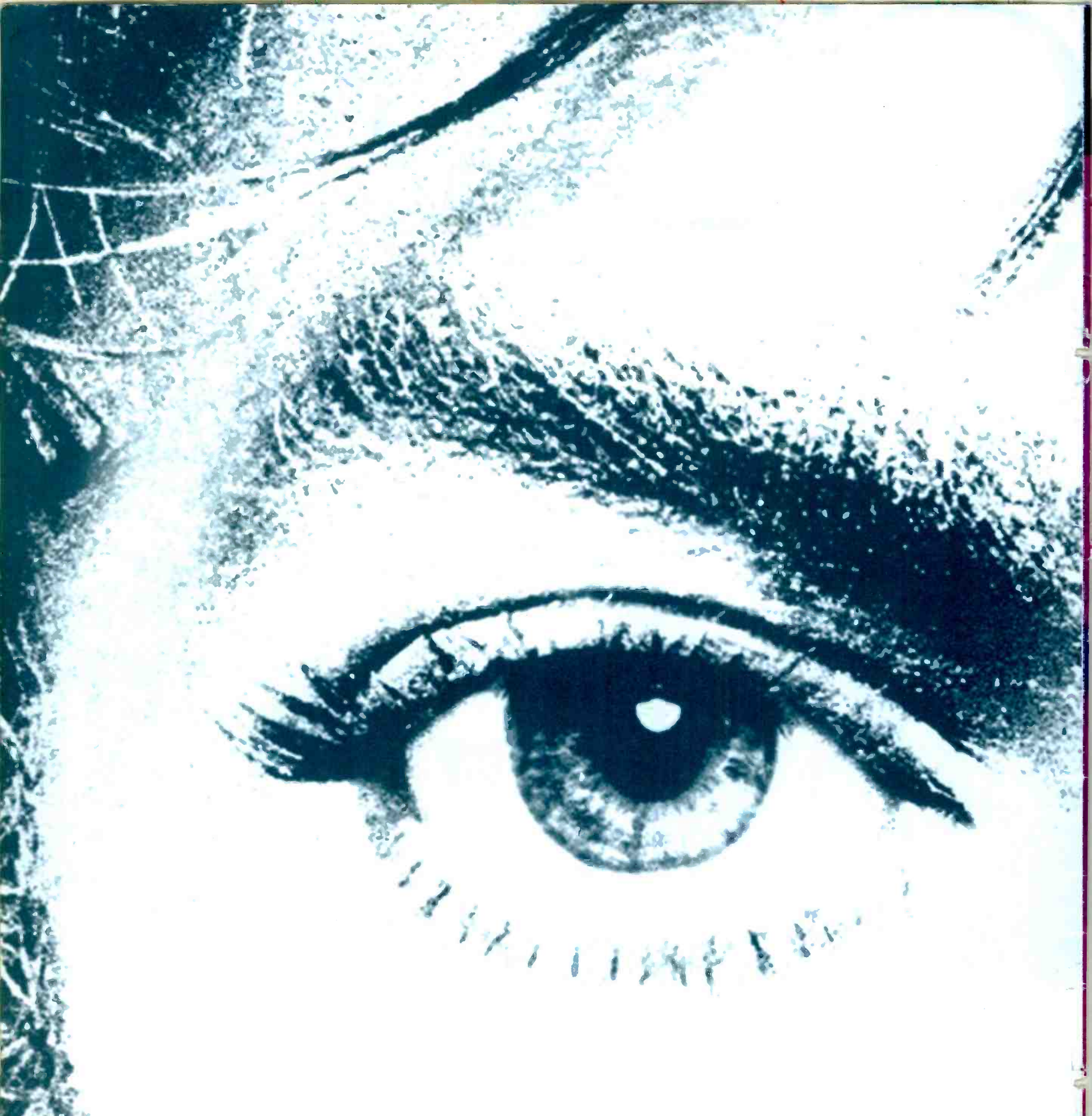
Produced by Nigel Godrich. Management: Ian McAndrew and Colin Lester for Wildlife Entertainment



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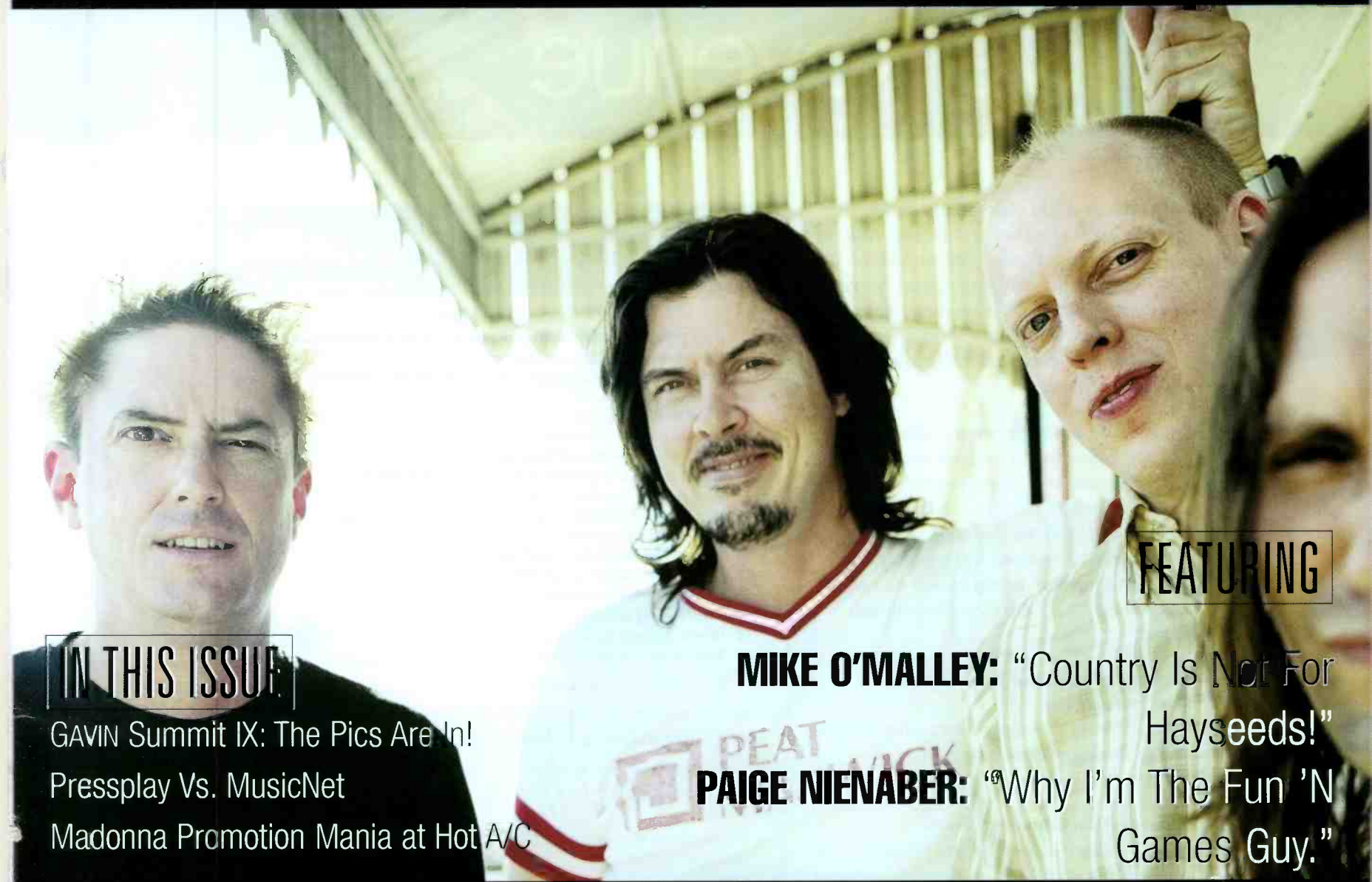
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Madonna Promotion Mania at Hot A/C

FEATURING

MIKE O'MALLEY: "Country Is Not For Hayseeds!"

PAIGE NIENABER: "Why I'm The Fun 'N Games Guy."

BUTTHOLE SURFERS: "We're Real Buttholes."

COVER ARTIST: BUTTHOLE SURFERS

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From the Publishers of Music Week, MBI and fono
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SPECIAL INSIDE:
Richard Sands Unlocks
The Success of KROQ

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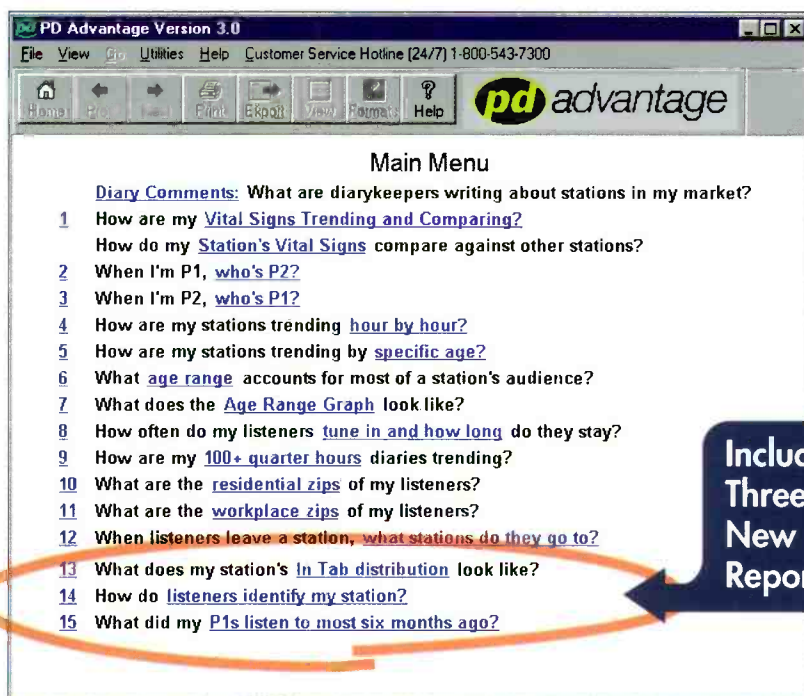
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- Examine workplace zip code information by location and daypart
- Get station info with new "Format" button in selected reports

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FEATURES

10 PRESSPLAY AND MUSICNET: THEY BUILT IT...WHO WILL COME? Now that the court has reaffirmed its support of intellectual property rights, look for Pressplay and MusicNet—the two digital music distribution joint ventures developed by the five major record labels and various online partners—to debut...well, any day now. How user-friendly will the technology be, and will it allow for portability between devices. Essentially, if they build it, will anybody come?

14 CHRISTINA MILIAN: AM TO FM SUCCESS. GAVIN's Delphine Hwang racked up the minutes on Christina's cell in the middle of her tour with 'N Sync to discuss the life and times of Top 40's latest phenom.



16 THE VERVE PIPE'S DONNY BROWN EMERGES. GAVIN Managing Editor Todd Spencer took some time with Verve Pipe drummer Donny Brown to talk about the new album, his expanding creative role in the band, and his irresistible multi-format smash "Never let You Down."

20 WHAT MAKES KROQ SPECIAL: GAVIN Alternative Editor Richard Sands knows what you're thinking. *Another* article on KROQ? Why don't we do a feature on a station that *needs* the publicity?! But before you flip the page, ask yourself this: how *did*



KROQ get to be ranked *number one* 12-plus this last book in a Los Angeles market where you hear some of the best radio in the world? Sands talks with Kevin Weatherly and others who weigh in on L.A.'s number one radio station.

37 EGYPT: WHEN BRAINS MEETS BEAUTY THE SKY'S THE LIMIT. She has the talent (she's on a nationally syndicated TV show), the voice (she does voice-over for national commercials), the education (she's a college graduate), and the passion that makes her one of Urban radio's rising stars. GAVIN Urban Editor Kevin Fleming sits down with WERQ-Baltimore midday air ace EGYPT.

40 MEMORIES OF SUMMIT IX. The Ninth Annual GAVIN Summit for Triple A radio, in Boulder, Colorado is history. The business done, the beers drunk, the fun had, the impressions made, the lessons learned...the pictures taken! Check 'em out.

44 YO, I GOT YOUR HAYSEED RIGHT HERE! As part of GAVIN Country Editor Jamie Matteson's special editorial focus on the CRS-Northeast in Hartford, she asked several programmers and consultants in the region to offer their thoughts on the unique challenges of programming there in the last issue of GAVIN. For this issue, she asks Country consultant Mike O'Malley to address one of the questions that face many stations in today's more sophisticated and savvy Country world: "How do you get people to sample your product when they still think country music is for hayseeds?"

PUBLISHER'S NOTE

INTEGRITY ANYONE?

Let me be the first to say it: I'm no Bill Gavin. But I have stuck around GAVIN long enough (eight and a half years) to absorb through osmosis some of the guiding principles that he held dear.

It's difficult to remember the number of times people have said to me: "If Bill Gavin were alive today, he'd...(fill in the blank)." I've always tried to steer clear of invoking the name of Bill, particularly as so many people active in the business today know Gavin only as the name on this magazine's masthead.

Nevertheless as my privileged tenure in charge of GAVIN draws to an end, I feel it's worth reiterating what has sustained GAVIN over the years and briefly lamenting the fact that it's harder than ever to adapt Bill Gavin's principles to the demands of the consolidated marketplace and the telescoped pace of business. Gavin's qualities have been described variously by those who knew him as "excellence, insight and, above all, integrity" (DreamWorks Records chief Mo Ostin), having a sense of "fair play" (Sire Records founder Seymour Stein), "trust" (RCA Music Group President Bob Jamieson). Do those values sound quaint?

It's not so much that such scruples are inappropriate. It's more that they have become outmoded and, if anything, bad business. Dealing with people on a basis of truth, integrity, and honesty is hard work and can cost more to the shareholder. In the music business—and these days just as much in the radio business—being a straight shooter is for some people less a badge of honor than a symbol of naiveté.

I'll leave you with some of the spirit of the "old man," as told in an anecdote from another old warrior of the record business who also happens to be "retiring" this week after a distinguished career in Pop and then Country promotion. Jack Lameier, until this week Senior VP of Promotion, Sony Music Nashville, recalls: "I will never forget sitting on a Country Radio Seminar panel with Bill when a comment was made from the floor that 'There is nothing wrong with paper adds.' I had to physically hold Bill back. He jumped out of his seat and was going over the table we were at to do in the culprit."

If you didn't know Bill Gavin, or even know of him, the sentiment at least should resonate. Isn't it heartwarming to hear of someone prepared to resort to manly sports in defense of ethical behavior, rather than in defense of a key radio station claimed in some promotional turf war?

And as I head off to "retire" back to the UK in the next couple of months, I hope that, as memories of great times in San Francisco and beyond begin to fade, Bill Gavin's principles will stick with me.

Thank you and good luck to all those in the business who have chosen to do business the Bill Gavin way.

David Dalton

David Dalton, CEO

United Business Media
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RIAA: Record Shipments Down

The Recording Industry Association of America (RIAA) announced last week that the number of units shipped domestically from record companies to retail outlets and special markets and the corresponding dollar value of those shipments fell in the first six months of 2001.

Specifically, the dollar value of all music product shipments decreased from \$6.2 billion at mid-year 2000 to \$5.9 billion at mid-year 2001—a 4.4 percent decrease. Unit shipments dropped from 488.7 million at mid-year 2000 to 442.7 million units at mid-year 2001—a 9.4 percent decrease, according to

figures released today by the RIAA.

“Consumer loyalty to the physical product still dominates and we are committed to providing the quality product listeners desire. Our companies recognize the fact that more consumers are looking to get music online and are experimenting with a number of approaches, including legitimate subscription services. We are committed to delivering the music consumers love when they want it and how they want it. We are confident that our year-end numbers will be strong,” said Hilary Rosen, president and CEO

of the RIAA.

The RIAA reported that while full-length CD units dropped 5.3 percent at mid-year 2001 (representing a \$5.5 billion dollar value within the market), the compact disc format grew in popularity over other formats during the period. CD shipments rose from 86 percent of all units shipped mid-year 2000 to 90 percent of all units shipped at mid-year 2001.

“Many in the music community are concerned about the continued use of CD-Rs (recordable compact

discs) and we believe this issue deserves further analysis. A preliminary survey of tech savvy online music enthusiasts recently conducted for the RIAA showed that nearly one out of two consumers surveyed downloaded in the past month and nearly 70 percent burned the music they downloaded. All of this activity continues to show the passion of the consumer for music and the need for both legal protection and legitimate alternatives,” concluded Rosen.

Fritts Blasts Satellite Radio

National Association of Broadcasters president and CEO Edward Fritts came out with guns firing as he lambasted satellite radio technology and asked the FCC to deny separate requests by XM and Sirius to operate land-based signal repeaters to enhance coverage areas. Fritts also urged the satellite radio providers to “at long last” provide the FCC with specific business plans.

Terrestrial repeaters are “a crutch for a technology that is not up to the task of providing the seamless, mobile coverage promised by proponents,” the NAB told the FCC.

“The time for subterfuge by XM Radio and Sirius Radio is over,” said Fritts. “These companies must come clean with regulators and the American people on their true intentions for making satellite radio a viable business.”

Fritts’ comments came as the NAB submitted documents at the FCC questioning whether satellite radio companies intend to turn their businesses into locally-based

“terrestrial” services, complete with locally-originated programming.

The requests filed by XM Radio and Sirius “clearly demonstrate... plans to deploy a terrestrial network of high-powered broadcast transmitters to serve most of the U.S. population,” contravening FCC rules establishing satellite radio service, according to NAB comments. NAB said the two satellite radio licensees’ request for high-powered repeaters has grown from a few hundred to nearly 1,000. In Boston alone, XM has proposed 66 high-powered repeaters, NAB noted. Moreover, XM and Sirius have proposed rules that would not preclude them from transmitting locally originated programs.

“If XM and Sirius want to provide traditional over-the-air radio service, they should apply for over-the-air licenses like everyone else,” said Fritts. “Otherwise, they are making a mockery of FCC rules and regulations.”

Warner Names New Creative “Czar”

Tom Whalley, chairman and CEO of Warner Bros. has announced that Jeff Ayeroff, former co-chairman of Virgin Records America and co-founder of the Work Group, has been named Creative Director of Warner Bros. Records. In addition to his duties at Warner Bros. Records, Ayeroff will serve as Creative Consultant to WMG chairman and CEO Roger Ames and represent WMG in certain AOL Time Warner cross-divisional initiatives. He will be based at Warner Bros. Records’ headquarters in Burbank.

Whalley said, “I couldn’t be happier to be working with an executive who has the range of talents Jeff brings to the label. Creativity has been the cornerstone of everything he’s done in the music business. His experience with building careers of world-class artists combined with his natural talent make a perfect fit for the future of Warner Bros. Records.”

Ayeroff, who had been senior vice president and creative director for Warner Bros. Records in

1983, said, “I’m incredibly pleased by the opportunity to return to Warner Bros. Records, where I spent some of my best years and did some of my finest creative work. I’ve had the privilege to work in many capacities in the music industry—lawyer, art director, label president—and alongside numerous extraordinary visual and musical artists. It’s been a remarkable journey, and I’m looking forward to continuing it with Tom Whalley at the premier label in the business.”

Ayeroff began his career in the music business as an entertainment attorney, joining A&M Records in 1974 as assistant to label President Gil Friesen. Ayeroff has worked with such artists as Madonna, Don Henley, Prince, Paul Simon, Talking Heads, ZZ Top and Dire Straits, among others. Ayeroff is also co-chairman of Rock the Vote, a non-partisan, non-profit organization he founded in 1989 in response to a wave of political attacks on freedom of speech and artistic expression.

Pressplay Adds Music Industry Vets

In advance of its fall 2001 launch, Pressplay has added more music industry experience to its leadership team with three senior-level appointments to its programming and marketing teams. The on-demand online music service has added Glenn Kaino as executive vice president, head of programming and creative director. In addition, Pressplay has named Deborah Newman as senior vice president of marketing and GAVIN Award winner Alex Luke as vice president of music programming.

"We worked very hard to find the right blend of industry experts who could help us to provide pressplay users with a compelling online music experience," said Pressplay president and chief executive officer Andy Schuon. "This team of proven leaders has a combination of creative, technical, and marketing experience, as well as vast music industry expertise that will translate into online music programming unparalleled in the industry."

Radio vet Alex Luke will be responsible for artist, artist management, and record label relations for pressplay, as well as the oversight of the company's music library. Luke spent nearly ten years as a program director and music director for several radio stations, including KPNT-St. Louis, KDGE/FM-Dallas, and WKQX/FM-Chicago. During his time at KPNT he was responsible for taking the station to its highest ratings and was selected "Program Director/Operations Manager of the Year" at

the 1999 Gavin Seminar Awards. Later that year, he launched Spun.com, an online entertainment trading platform that is currently owned by Idealab.

Glenn Kaino will be responsible for the overall programming effort of the Pressplay service, including both creative and technical aspects of the service. Kaino comes to Pressplay after serving as executive vice president, head of programming, and creative director of Jimmy and Doug's Farmclub.com, where he was responsible for the technical and creative direction of the company's television and online activities. Prior to that, he was CEO of Commwerks, an Internet development company specializing in advanced technology and creative Web sites. He has also served as a consultant for Fox Broadcasting Company.

Deborah Newman will develop and oversee Pressplay's marketing program, including its joint efforts with Pressplay affiliates such as MSN, MP3.com, and Yahoo!, as well as the company's other online marketing activities. She was an early pioneer in the fields of music television and home video programming at Sony, and has served as vice president, marketing and sales for N2K Entertainment, which included the online music retailer Music Boulevard. Newman most recently served as acting vice president, strategic marketing for FullAudio, a Chicago-based start-up developing a digital music subscription service.

Radio One Acquires Blue Chip Broadcasting

Radio One has completed its acquisition of Blue Chip Broadcasting for roughly \$190 million. The acquisition was financed with \$105 million drawn from the company's bank credit facility, approximately 5.8 million shares of stock, and available free cash balances.

As a result of the acquisition Radio One gets stations in Cincinnati, Ohio; Louisville, Kentucky; Columbus, Ohio; Dayton, Ohio; and Minneapolis, Minnesota. In addition, Radio One has agreed to operate WDBZ/AM, located in Cincinnati, under a Local Marketing Agreement, but has not acquired that station.

Radio One CEO and President Alfred Liggins, III said, "This acquisition is of

huge strategic importance to Radio One. Blue Chip is a great company with great assets and strong management and is very complementary to Radio One's existing business. Our vision has always been to own as many Urban radio stations in as many top markets throughout the country as possible. Blue Chip represents one of only two remaining independent Urban radio companies of scale in the U.S. and this transaction further solidifies our dominance in the Urban radio business."

Radio One is the nation's seventh largest radio broadcasting company (based on 2000 pro forma revenue) in the United States, and the largest primarily targeting African-American and Urban listeners.

FRIENDS OF RADIO

BY ANNETTE M. LAI



Quincy McCoy

Vice President of Music and Radio Programming
MTVi Radio and Author of *No Static: A Guide To Creative Programming* (Miller Freeman Books)

Hometown: Utica, New York

What radio stations did you grow up listening to? WABC, CKLW, WKBW, WLS, WCFL, and WWRL

What radio stations do you listen to now? Ha! I'm still looking for a station with a full personality lineup. Right now that's only available on old radio airchecks. Actually, if I want to hear different music, NPR fills that gap quite nicely.

What's the first record you remember buying? "Do You Love Me" by The Contours.

What's the last CD you went out of your way to listen to? The Jennifer Lopez CD, but I only wanted it for the cover.

Tell us one cool thing about why people should check out MTVi: ...the deep diversity and the variety in our music and stations,

Your favorite channel on MTVi: I love The Blue Room. It never wavers from its dark theme; down tempo, electronic, with cool ballads. The kind of music you would hear in an opium den or a hip, old-school joint like the Temple Bar in New York. This is the kind of female-oriented station that traditional radio doesn't have the balls to put on the air.

Your most memorable (terrestrial) radio moment is: ...the first time I heard Dan Ingram on 77 WABC.

Best career moment so far: Working at Y-100-Miami in the '70s with Bill Tanner, Robert W. Walker, Cramer Haas, Doctor Dave, Earl the Pearl, Mark Shands, Jo Jo Kincade, The Madame, Buzz Bennett, and Alan Leninger. Competing against Jerry Clifton & Company at 96X.

Words to live by: "There may be trouble ahead, but while there's music and moonlight, and love and romance, let's face the music and dance." —Irving Berlin

#352

How I Became the Fun 'N Games Guy

By Paige Nienaber

I adopted the title of "Director of Fun 'N Games" in a burst of spontaneity in 1989. I was the new marketing director at Kiss 102 in Charlotte and was doing the annual "cattle call" meeting with the ad agency that repped the local theme park, Carowinds. It was the basic "every station within 100 miles gets seven minutes to tell us what new and exciting stuff you're going to do for us next year." The AE and I were the last of the people dragged in to meet with the powers-that-be.

They didn't look all that powerful. They looked like survivors of the Bataan Death March. After nine hours of "Hi! My name is Dave and I'm handling the account for Power Mix 108, and this is Trish our promotions director, and we've jotted down some really cool stuff we'd like to do..." they looked ready for any excuse to flee and catch the next flight to Atlanta.

So when Don the AE introduced himself, turned to me and said, "And this is Paige, our..." I leapt in and said, "Director of Fun 'N Games." Miraculously, before my eyes, they stopped mentally balancing their checkbooks (or whatever they were doing) and gave us their attention, which is kind of the whole idea behind promotions, right?

"Fun 'N Games" has always been my umbrella for everything that my department did. It was a benchmark that we needed to live up to. And not just on-air.

Take remotes for example. I've heard the wildest and wackiest stuff on the air promoting remotes and appearances only to have the reality of what was happening on-site fall far short of the expectations that they'd created for their listeners. (And conversely I've heard stations with a staid, conservative on-air presentation that had a fun, carnival type of atmosphere on the streets.)

The fact of the matter is that remotes are the mainstay for many,

many stations' street-level presence. I would hope that they could still find a way to be out at festivals, fairs, parks, and pools but that's the subject of another "Radio@Large." So, if a car dealership parking lot is in fact the place that the majority of our listeners are most likely to have a live interaction with our station, then wouldn't we want to make sure that we kick ass at these things?

In just about every market there are one or two stations that "get it," and when you go to their appearances, it's like the parking lot at a Dead concert. Food, games, a whirling kaleidoscope of music and colors.

Then you have the station that



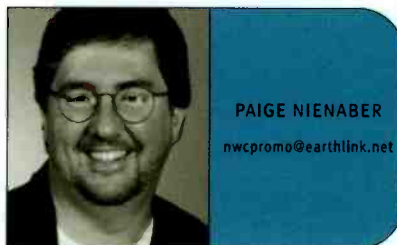
parks their van, hangs two banners, sets up a sound system, and has an angry looking announcer sitting behind a table eating pizza and counting the minutes until he/she can get their check and leave.

I opt for the first.

Surprisingly, I don't hear about a lot of effort being put into making sure that our remotes look great. If not for the politicking potential with the warm bodies but for the sheer greed factor: if the client sees a great presentation, then it only makes sense that they're going to come back for more.

The key I've always found is: Have Stuff Going On. If you accomplish this, then the jock has something to do and the interns are kept occupied (not left standing around looking lost). This is where "Games" come in. I was kind of "over" prize wheels in 1983. But they're fine if the listeners haven't been bored to death by them and you're the only station in town doing it.

An option? When we started Wild 98.7 in Tampa, the station created its



PAIGE NIENABER
nwcprmo@earthlink.net

own games. Things like "Bobbing For Mullet." A ring toss using items purchased from a local adult store. A couple of years ago during a visit to Wild, I went with Beata the Music Director to a Toys 'R Us and bought a couple of hundred dollars worth of games and gadgets and fun things for people to do at Wild 98.7 remotes; enough for ten different "packages" to take out on the streets. The theory being, you'd have to visit a bunch of remotes before you saw the same activity twice. And it's worked. The station does awesome remotes, and the promo staff and DJs look like they're genuinely having fun.

Other good examples are the late-great V-103 in Baltimore where the engineer created a "Name That Tune" system for about \$50. It was great, and based on the station's music—always a homerun. KSFM-Sacramento does karaoke on the streets. Their sister station The Zone does "CD Scramble" which is a casino like game where people gather around and place bets on what the next song is going to be.

As I write this, I'm in a hotel in Memphis following a day-long appearance at a local ballgame. The station is Wild 107.5 and they did *not* disappoint the people who showed up expecting a Wild time. There were remote-control car races, children hula-ing hoops, and Super Soaker battles. It was fun. And the crowd that gathered around to watch had a blast. That's why people come to events.

PAIGE NIENABER, VP/FUN 'N GAMES FOR CLIFTON RADIO AND CPR, IS STILL TRYING TO DRY OFF AFTER A SUPER SOAKER ATTACK FROM A PARTICULARLY SNEAKY STREET-TEAMER NAMED JOLENE. YOU CAN REACH HIM AT (651) 433-4554 OR VIA EMAIL AT NWCPRMO@EARTHLINK.NET.

Founded by Bill Gavin in 1958



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THE HIPPER, SMARTER DAILY

The screenshot shows the gavin.com website with a navigation bar at the top. The main content area is divided into several sections:

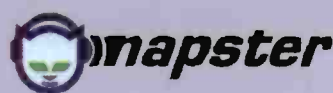
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 - gavin logo with tagline "HOME OF THE #1 SEMINAR IN RADIO"
 - NEWS, FEATURES, MUSIC, FORMATS, GAVIN menu items
 - FORMATS dropdown menu: TOP 40 & R/C, URBAN & URBAN A/C, A/C & HOT A/C, COUNTRY, JAZZ & SMOOTH JAZZ, TRIPLE A, ALTERNATIVE
 - GAVIN JOBS 24-7 JOBS with RADIO JOBS link
 - GET GAVIN SUBSCRIBE TODAY! with a photo of a woman
 - SEARCH GAVIN search bar
 - WE'LL MAIL YOUR CD TO RADIO. >>> LEARN MORE
- Top Right:**
 - Click for Details
 - GAVIN SUMMIT TX AUGUST 15 - 18, 2001
- Breaking News Section:**
 - BREAKING NEWS** (SEARCH NEWS)
 - Ooops! They're Fired Again!**
The Dallas DJs who ignited a firestorm of rumors by falsely reporting that Britney Spears had been killed and boyfriend Justin Timberlake was in a coma following a car accident, were given walking papers by Clear Channel.
<Wed, Jun 20 10:32 am>
 - Radio Free Virgin to Stream to Wireless Devices**
Radio Free Virgin plans to stream its broadcast to wireless devices such as the Compaq iPAQ Music Center and the Kenwood Sovereign Entré.
<Wed, Jun 20 08:25 am>
 - Muze Licenses Warner Music for Samples**
Muze has entered into a non-exclusive global licensing agreement with Warner Music Group allowing the company to digitize new and existing WMG-controlled recordings for use in 30-second streaming audio samples.
Tu Jun 1 34 0 pm>
 - Terrestrial Radio Being Drubbed in Online Ratings**
As the industry struggles to find solutions to royalty fees and licensing agreements for streaming audio, online-only webcasters continue to dominate the MeasureCast Top 25.
 - TRUSTe to Develop Privacy Symbols**
At a time when the U.S. government is closely looking at ways to help protect consumer privacy online, an industry trade group says it wants to make the complex processes more user-friendly for wireless devices.
 - Audible Magic Secures Funding**
Los Gatos, Calif.-based Audible Magic, a developer and provider of digital rights management technology, has secured...
- Right Sidebar:**
 - gmail DAILY UPDATE TOP 40, A/C, URBAN, & ALT
 - JUMP STARTING RADIO'S DAY
 - GET THE WEEKLY GAVIN UPDATE DELIVERED TO YOUR E-MAIL BOX!
 - HAVE A NEWS ITEM TO SHARE? SUBMIT YOUR PRESS RELEASE!
 - INDUSTRY FEATURES > MORE FEATURES
 - Yeah, I Remember That Sweet Summer...**
We asked some of our Country radio and record friends to let us in on some of their fondest memories (and some warm-weather recipes) from summers past.
(June 18, 2001)
 - Gavin G2 Hot A/C Programmers**
We let our Hot A/C counterparts sound off about their stations, their challenges, and the favorites in the music industry.
(Jun 14, 2001)
 - Who's Hot in Urban Radio?**
We talked to Urban Radio and Music Execs and asked them one simple question. Some responses were obvious, and some were surprising.
 - Cross-Country Stunt Rates Two Thumbs Out**
The latest breakthrough in promotional technology: stranding your morning team thousands of miles away and letting them fight their way back.

Check us out **now!**



Napster: We Promise, It's Coming, Really...

Speaking at a panel discussion regarding digital content on the Internet and the danger of copyright violations, Napster CEO Konrad Hilbers proclaimed that the company would launch a subscription service later this year. Hilbers said that the company would resume its opera-



tions when it has fully complied with a court ruling to remove all copyrighted material from its site, and can be sure that its technology to prevent illegal file-sharing is bulletproof.

Hilbers said, "I'm very much a believer in what Napster stands for, which is the sharing of music among friends and private consumers when it comes to making available things like my children's Christmas carol singing or a garage band. My challenge at Napster is to build a legitimate business based on the phenomenon that Shawn Fanning has created."

Neither Napster nor its nearest competitors—MusicNet and Pressplay—has decided how much it would charge for the subscription services due to launch sometime this fall.

"It's quite obvious that we are challenging some of the music industry's business models, particularly on the CD pricing with models that we are coming up with," Hilbers said.

BMW Gets Sirius

In a move that substantially bolsters the position of Sirius Satellite Radio as it prepares for launch sometime this year, BMW will begin offering cars equipped with satellite-capable receivers in the second quarter of 2002.

Sirius radios will be available in some of the carmaker's most popular models, including BMW 3 Series, 5 Series, and X5 vehicles. BMW owners will be among the first with access to Sirius subscription service.

Doug Wilsterman, vice president of marketing and distribution for Sirius sold GAVIN, "We're thrilled that BMW is the first OEM partner to do this. You really can't ask for a better partner. These guys represent everything



that's good about driving. The blending of technology and the enthusiast aspect of it is just a natural fit for us. If you look at the way BMW is thought about in our culture, consumer demand for BMW vehicles cuts across demographics. People in the early stages of their career can get into a 3 series and later on in their life can get into a 5 series, and now with the sport activity vehicle—the X5—it's just every demographic that you'd want to hit."

David Buchko, BMW product communications manager told GAVIN, "Adding these satellite receivers is a logical extension of the driving experience, which is what we're all about at BMW.

Nearly every enhancement and innovation with our vehicles has come with an eye on improving the driver's experience with our vehicles, and we think that offering these units does exactly that."

BMW will offer Sirius radios as an accessory in its most popular models through BMW centers across the country. BMW centers will also offer subscription activation services for its customers who purchase Sirius receivers.

A recent JD Power survey showed BMW owners as among the most likely early adopters of satellite radio. The JD Power 2000 Automotive Emerging Technologies Study revealed that, of all car owners surveyed, BMW owners expressed the strongest desire to include satellite radio in their next new car.

Despite Setbacks, Streaming Continues Growth

While issues involving royalty fees for advertisers and music publishers persist in presenting roadblocks to an explosion in the growth of streamed audio, MeasureCast reports a four percent increase in Time Spent

Listening during the week of August 13 over the previous week.

MeasureCast reported that the top five Internet radio networks measured by MeasureCast streamed 62,551 more hours of entertainment the week of August 13 than they did the preceding week.

In addition, the total time spent listening (TTSL) to a spectrum of Internet radio stations tracked by MeasureCast for the week of August 13-19 rose four percent, boosting the

MeasureCast Internet Radio Index from 207 to 215. Listening to radio online has more than doubled since the company introduced the index in January.

MeasureCast CEO Ed Hardy told GAVIN, "Clearly the U.S. Copyright Office ruling in favor of the RIAA and the AFTRA recorded commercials contract had an impact on Internet radio listening growth in April as some terrestrial stations temporarily stopped streaming. However, this was a short-term phenomenon—about one month. In fact, the total number of hours streamed by Webcasters has more than doubled since we introduced the MeasureCast Internet Radio Index in January, and we have been seeing the number of hours

streamed by broadcasters increase 3-4 percent a week. This growth has not gone unnoticed by some major advertisers who have begun buying streaming media ads because they see them as a powerful way to promote and brand their products," Hardy said.

"As terrestrial radio groups resume streaming, we expect the Internet radio audience size to grow dramatically," Hardy told GAVIN. "Prior to the AFTRA issue, terrestrial stations dominated the weekly MeasureCast Top 25 lists. Terrestrial stations have a unique opportunity in that they already have strong brands and established relationships with their listeners. Internet radio enables them to extend their relationships when their listeners are out of their automobiles."

3G Key to Wireless Music Services

According to a new study from Webnoize, increased data speeds offered by new emerging technology will make wireless music subscription services a reality. The demand for such services is already in place. In February 2001, Webnoize found that 55 percent of college students owning a cell phone would pay an additional \$10 per month for mobile music services.

There already exists one such service—Sprint PCS My Music—but it's hindered by the fact that currently, any given song would take up to 40 minutes to download over the 14.4 kbps network. Conversely, a 3G network offers data transfer at speeds more than 100 kbps, making mobile music services a reality. It is expected that such networks will begin to be available throughout the U.S. at the end of this year.

Webnoize points out that there could be substantial profits to be reaped by the advent of 3G Networks. Noting that time spent using mobile devices increases as

wireless multimedia becomes available, Webnoize maintains that network operators will see a corresponding increase in average revenue per user. Moreover, companies providing mobile music stand to profit from revenue-share agreements with network operators, the report said.

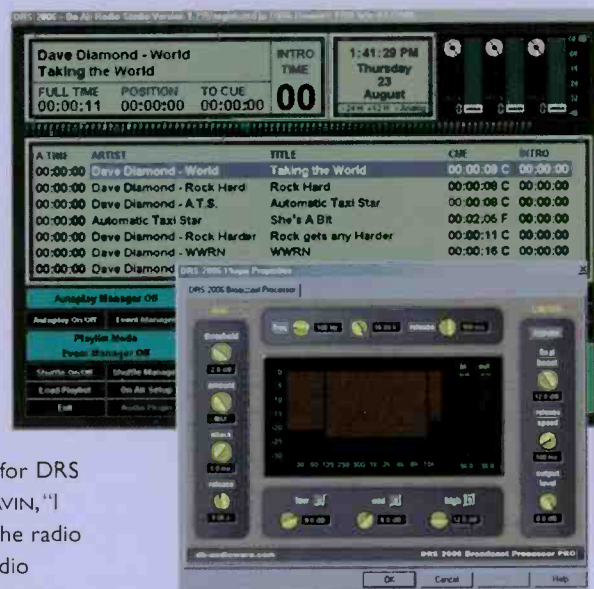
Webnoize said that content providers must be aggressive about entering into the wireless world and making wireless initiatives a business priority. Initiatives such as Texas Instruments' Open Multimedia Applications Platform (OMAP) and Qualcomm's Binary Runtime for Wireless (BREW) are emerging platforms that will begin to make high-speed wireless multimedia services available to consumers. Webnoize said that it's imperative for content providers join such initiatives because telecommunications providers have no experience in selling music, thus the need for partnerships with companies that have a solid music delivery infrastructure and knowledge of complex licensing issues.

MP3 Automation Product Available to U.S. Radio

A new radio audio automation system from DRS Systemtechnik of Bremen, Germany is now being made available to stations in the United States. The DRS 2006 is radio automation software system that uses a PC and soundcard allowing stations to convert an mp3 library into a fully automated radio broadcast. Among the stations using the product—which sells for about \$500—are KLIF-Dallas, KMET-Newport Beach, WBNG-New York, and WWSU-Dayton.

Dave Diamond, chief design advisor for DRS Systemtechnik U.S. operations told GAVIN, "I have invested more than ten years in the radio industry and worked with nearly all radio automation systems available today. After discovering DRS 2006 I was amazed to see how it surpasses all other systems. It's simply the easiest, most reliable, affordable, and complete radio automation software system in the world. I got onboard immediately because I believe great things are going to happen with it."

The new software now available in the US basically allows a station to use a single PC to perform all the functions of a traditional board, and may one day take the place of that clunky old board with coffee stains on it. Common



functions in operating systems and word processors can be found in many different aspects of the DRS 2006 graphic user interface.

The DRS 2006 requires any Windows 98, ME, 2000 or XP operating system with a minimum of 32 MB RAM, a 300mhz processor, Windows Media Player 6.4 or higher, DirectX 7 or higher and a Windows compatible soundcard. Some of the DRS 2006 features are cost-free telephone support, a 30-deck virtual cart machine, and free updates to future versions.

Music Publishers File Suit Against MP3.com

More than 50 independent songwriters and music publishers including Copyright.net Music Publishing, L.L.C. have filed a copyright infringement suit in the United States District Court for the Southern District of New York against MP3.com. The complaint identifies about 1,000 individual songs whose publishing rights were allegedly infringed. The lawsuit was filed after MP3.com failed to reach a settlement for its unauthorized use of the independent publishers' copyrights.

Former U.S. Register of Copyrights, Ralph Oman, said in a printed statement, "American music brings great pleasure to people worldwide, but we need to make sure that the men and women who write the songs are paid for their contributions. This suit—to protect the rights of the independents—helps all songwriters and publishers."

The complainants maintain that MP3.com is liable for direct infringement in converting the songs to MP3 format and loading on MP3.com's servers. This, they maintain, led to contributory infringement, and created "on demand" access to the infringed works by subscribers. The group also claims that MP3.com is a vicarious perpetrator for "viral distribution" of the infringed works downloaded by subscribers and then passed on to others.

It is the first lawsuit against MP3.com seeking damages for enabling viral infringements, and believed among the first ever to make this argument.

Filed on August 15, 2001, the suit seeks actual damages and profits of MP3.com and, alternatively, statutory damages in the amount of \$25,000 for each musical composition of the plaintiffs' infringed by MP3.com, as well as a permanent injunction.

Jay Senter, president and CEO of Copyright.net, said MP3.com's unwillingness to address its legal obligations to the rights of songwriters and music publishers precipitated the suit. "The particular arrogance of MP3.com is consistent with its conscious and continuing infringement of the rights of songwriters and music publishers," Senter said. "The cry of MP3.com that it has been misunderstood is as disdainful as their blatant use of funds raised from the public to facilitate the act of illegally copying more than 900,000 musical compositions. To gain dominance and first mover advantage in the Internet distribution of music, it is clear MP3.com's business model embraced being sued as their ticket to getting content."

PRESSPLAY and MUSICNET: THEY BUILT IT...WHO WILL COME?

BY REED BUNZEL

Now that the court has reaffirmed its support of intellectual property rights (effectively eviscerating Napster) look for Pressplay and MusicNet—the two digital music distribution joint ventures developed by the five major record labels and various online partners—to debut...well, any day now.

Initially expected to launch this summer, the two services have been hailed by their proponents and investors as the first real solution for bringing digital music to online customers while adequately compensating songwriters, publishers, and performers. By contrast, critics point to the labels' dual (and therefore dubious) role of both producer, and distributor and caution that the Internet is in danger of being dominated by the very megalithic powers it was expected to defeat.

Disregarding this bipolar debate, both Pressplay and MusicNet are set to launch within the next few weeks, as soon as their respective online partners (and portals) make the services available to consumers. But as those dates approach, several significant issues continue to linger: What will these services look like, and what kind of music will be offered? How will subscriber-based services fare in an ongoing peer-to-peer mindset? How user-friendly will the technology be? Will it allow for portability between devices. Essentially, if they build it, will anybody come?

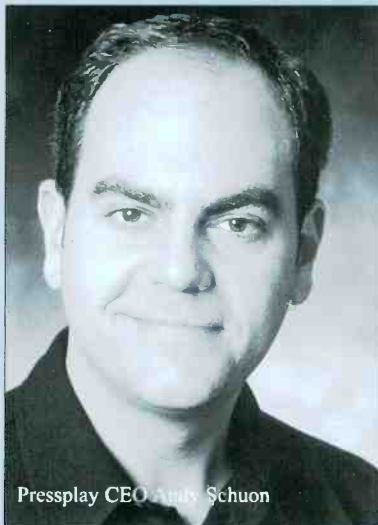
JUST PRESSPLAY

PressPlay was developed as a joint venture between Sony Music Entertainment and Universal Music Group, with both companies providing financial and technical resources, as well as content, to the project. "Both SME and UMG have agreed to make their catalogs of music available on a non-exclusive basis, and we hope to add content from other independent labels—although we have yet to announce specifics," explains company President and CEO Andy Schuon.

Originally introduced in May 2000 as Duet, the renamed company offers on-demand online music subscription services through affiliates including MSN and Yahoo!, providing a broad online user platform via co-branded sites. The service is designed to offer consumers access to a wide range of music online on a non-exclusive basis "while respecting artists' rights" (translation: Napster-like "file sharing" will not be permitted).

Essentially, Pressplay is an affiliate business model that provides back-end technology and content for licensed Internet portals and sites. "The affiliate model allows us to create and maintain a direct relationship with those consumers who listen to and buy music," Schuon explains. "Additionally, we are able to program, adjust, and shape the subscription service to satisfy the consumer interests via various affiliate outlets, which currently include MP3.com, MSN, and Yahoo!." This affiliate model also allows for ease of technology implementation for the affiliate and use by the consumer, including all compensation to artists and labels. "Our goal is to present consumers with a legitimate way to consume music online while complying with the requirements of copyright laws," he adds.

Schuon understandably is guarded about Pressplay's marketing strategy, revealing only that most of it will be determined by and tied in with the company's online affiliates. "We've done a lot of consumer research in order to build a compelling music service for music fans," he says.



Pressplay CEO Andy Schuon

"Our audience is broad and spans various demographics and psychographics. But it's important to point out that Pressplay is a new consumer proposition and as the service evolves we will learn a lot about our various audiences and tailor the service accordingly!"

While virtually all of Pressplay's content currently comes from SME's and UMG's catalogs, Schuon insists that independent labels also will become part of the service's digital offerings. "We welcome music from other sources and will seek to offer consumers the widest possible choice," he says. "We hope that major record companies and independents alike will find it an attractive

outlet for their music."

Technologically speaking, Pressplay will be "format agnostic." "WMA is an extremely popular format and we are pleased to offer this additional option to our affiliates," Schuon observes. "At this time, we will be able to give our affiliates the choice of WMA and ATRAC3, and we hope to continue to add other options." Additionally, Schuon says Pressplay will be using Microsoft's DRM technology.

Portability—the ability to listen to a digital music file on more than just the original download device—is both a business and technical issue that has yet to be resolved. Schuon concedes that Pressplay and its partners are wary of security issues, but insists that the service is "committed to making as much music available to our consumers in as many ways possible, provided that such methods are technologically feasible and provide compensation to artists, songwriters, and copyright owners." He explains that Pressplay's intention is to give consumers "a seamless experience and to try to provide similar options in a legal environment to what they are currently used to. Portability will exist, but perhaps not immediately at launch, when subscribers will have the ability to download and stream music."

Schuon says he'd much rather leave predictions about Pressplay's future to industry analysts, but he does maintain confidence that "there is significant consumer interest for an online music subscription service. Since this is a new consumer proposition, our biggest hurdle will be to get consumers to subscribe to our service, which we believe they will find to be a compelling online music experience, offered at a fair price."

THE MUSICNET SOLUTION

A joint venture between AOL Time Warner, Bertelsmann AG, EMI Recorded Music, Zomba, and RealNetworks, MusicNet is designed to serve as a business-to-business back-end technology and content platform for AOL, RealNetworks, and Napster to sell music subscription services under their own brands. In the last few days MusicNet has frozen its code and has made it available to these distributors, which in turn will integrate it into their own systems. Each individual distributor then will determine its own pricing structure, marketing program, and actual launch date.

MusicNet's content and demographic target depend specifically on the user bases of its online partners, but MusicNet Strategic Advisor Richard Wolpert says that ultimately the service is shoot-

ing for everything. "We want rap and rock and country and classical, and we think ultimately we will need to offer consumers all the music that's out there," he says. "The actual consumer demographics vary somewhat, depending on which distribution partner is actually marketing the service. AOL has a very specific demographic, with 30 million people ranging from kids and teens to entire families. RealNetworks, on the other hand, with 215 million versions of RealPlayer in use, targets people who like getting media."

Wolpert insists that MusicNet will function similarly to the current wholesale-retail distribution model of physical music product. "The wholesale price to our partners will be calculated on the unit costs—the number of tracks they offer their customers at whatever retail price they determine," he says. "Our approach is to take what already works in the physical world and map it directly onto the digital world."

The service's initial codec will be based on RealNetwork's systems media commerce suite, and will support additional technologies as



MusicNet's Richard Wolpert

the company is developed further. Still, technological and security issues have led MusicNet to restrict file portability. "We won't allow porting to other devices because we haven't resolved to everyone's satisfaction the security implications," Wolpert explains. "We understand that is something consumers want and we do plan on solving that problem in the first year of our existence." The issue of whether users will be able to burn tracks onto personal CDs will take even longer to resolve, he predicts.

These challenges in mind, will the system work? "We knew going into this six to nine months ago that unlimited, 'everything for free' vs.

paying for stuff would be a hard sell," Wolpert recalls. "We were fairly confident that things would happen with Napster that would change that offer, and that obviously has happened. There are some interesting problems that the post-Napster products are going to face that will prove to be problematic enough that there will be plenty of business for people selling product. When a service like MusicNet offers reliability, great quality, persistent and consistent downloads, and not having to worry about porn and viruses, there's enough 'value add' there that there will be many meaningful differences."

THE LINE FORMS TO THE RIGHT...

If one thing has been learned from the rise and fall of the Internet "new economy" it is that it's often best to wait and see what sticks and what doesn't, rather than make predictions about successes and failures. Napster's quick foray in the digital limelight dashed the hopes of numerous music-oriented start-ups (including its own), but the lessons learned from the past 18 months are very real—and very humbling. Chief among these is "listen to the customer"...and that's where Pressplay and MusicNet still face significant challenges.

Why? Because, despite the record labels' efforts, some analysts charge that neither PressPlay nor MusicNet is likely to provide music fans what they really want—at least for now. According to the Jupiter Media Metrix Consumer Survey released in June, consumers say that the two most important features of a paid digital distribution service are the ability to make copies of downloaded songs and the ability to listen to songs on any device. "These ventures must continue to experiment with features that consumers want in order to capitalize on the potential market left over from Napster," says Jupiter's Danielle Romano. Neither Pressplay nor MusicNet have included these features in their initial release.

The reason for this, obviously, is the major labels' reluctance to sacrifice their legacy business model. "For all practical purposes the music business has been an oligopoly that now, with the creation of

MusicNet and PressPlay, has become a duopoly," says Lee Black, director of research at Webnoize. "The problem is that peer-to-peer has empowered the consumer in the marketplace, and the recording industry has had to come up with an answer for that and put a business model around it. The challenge facing the labels is that they're still tied to their legacy businesses and accounting rules that are set up on a dollar-a-song model."

Black says it's important to juxtapose the creation of MusicNet and PressPlay against the peer-to-peer environment that has sprung up from Napster and other file-sharing services. Until P2P became the method of choice for obtaining music, the music had both a secure bricks-and-mortar-distribution and a profitable financial model in place. Songs generally had a per-unit cost that a consumer had to pay in order to obtain it (occasional sharing by traditional means notwithstanding). Napster changed all that, not only by creating a pervasive P2P mentality but also by drastically reducing the perceived value of a song to virtually nothing. And now that those MP3 worms are out of the can it's virtually impossible to coax them back in it again.

"The challenge for the music industry is to reinvent a business model for the digital environment," Black continues. "That's what they're attempting to do with MusicNet and PressPlay. They're testing a bunch of new features to see how they can create incremental value and therefore monetize the value of their content, based more on how it is used than on how it is packaged."

NOT SO FAST...

Ironically, as both the legal system and Congress effectively bought the major labels time to develop these systems, the Department of Justice and Congress now have initiated proceedings to ensure that neither MusicNet nor PressPlay handicap the digital subscription marketplace before it ever gets off the ground. The DOJ has begun an antitrust investigation into both services to determine whether the equity involvement of the five major record labels could significantly hinder competition among nascent independent services attempting to

enter the field. The primary issues the DOJ has raised are the major labels' control of a vast majority of produced music, the degree to which independent labels would be able to participate in the two distribution services, and whether the labels would make music available to companies in which the labels do not have a financial stake.

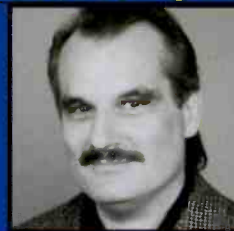
Similarly, legislation recently introduced in Congress seeking to extend copyright exemptions to webcasters of digital music could prove troublesome for the labels and their fledgling subscription music services. The Music Online Competition Act, introduced by Reps. Chris Cannon (R-Utah) and Rick Boucher (D-Va.), is designed to amend copyright law by extending to online music distributors the same copyright exemptions currently held by radio, cable, and satellite broadcasters. This legislation is designed to ensure that the online playing field is not weighted in favor of the major labels and/or PressPlay and MusicNet.

In fact, Rep. Boucher told the *Wall Street Journal* that the bill aims to prevent the two services from forming a "duopoly" for controlling 80 percent of the market of online music distribution. "What we're seeking to do is make sure competition does arise in music distribution, and making sure that if the record labels license anyone to distribute music, then they have got to license everyone who wants to distribute (the same music) on fair terms," he told the *Journal*.

As expected, the RIAA is infuriated with this potential legislation, charging that the bill is premature and was introduced before allowing the labels and the webcasting industry an opportunity to define the marketplace. In a prepared statement, RIAA President/CEO Hilary Rosen said she is prepared to "fight this bill aggressively because we know that the marketplace is already moving in the right direction and that consumers will be served well by both the current and coming plans for online music services." Rosen insisted that the Cannon/Boucher bill will "divert time, energy, and resources from achieving that goal." Nonetheless, hearings on the legislation are expected to begin after Congress returns from its August recess. ■

Christina Milian

AM To FM Success



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

By Delphine Hwang

Just a month shy of the big 2-0, Christina Milian has built up the credits of pop stars twice her age. Nine years ago she turned down an offer to join the *Mickey Mouse Club* during the Britney/Justin/Christina Aguilera era in order to finish a theatre stint. Disney ended up getting her anyway, as the Cuban-American cutie became a junior journalist on Disney's *Movie Surfers* and made appearances on *The Smart Guy*. Milian went on to do voice characterizations for *A Bug's Life* and landed roles on *Get Real TV*, *The Steve Harvey Show*, *Clueless*, *Sister, Sister*, *Charmed*, as well as films *American Pie* and *The Wood*.

On the music side, Milian's previous claim to fame was the hook she sang on Ja Rule's hit, "Between You And Me." Her Latin roots and experience in both film and music remind many folks of a young Jennifer Lopez, whose smash single, "Play," Christina happened to co-write.

For her self-titled debut album (street date October 9), Christina put some big names to work: mega-producer Jermaine Dupri and British-buzz production team Artful Dodger (Mark Hill & Craig David) are among the elite cast. The first single, "AM To PM," is at radio now.

We racked up the minutes on Christina's cell in the middle of her tour with 'NSync. She had just performed in Atlanta, flew to LA for the *Teen Choice Awards*, and back to D.C. to continue the tour. When we caught up to the jet-setting Janet protégé, she had just finished an interview with Hot 99.5's Albie D, whom Christina had grown up listening to in her hometown of Waldorf, Maryland (she moved to LA at age 13).

Gavin: What was it like growing up?

Christina: We lived in the suburbs, but we were very busy. My mom and I used to drive to New York for auditions, and my dad worked at a hospital. It was great being raised in Waldorf...but I'm happy I don't live there anymore because [laughs] it was really boring. Anybody who still lived there after I moved

ended up getting married at like 15 or 16. Right now, I have two sisters, at 15 and 14, and they're going to school. My mom is running around everywhere, going on tour with me, then flying back home to take care of my sisters.

Did you ever listen to radio?

Yeah, except my parents only had an AM radio in their car, so I used to listen to a lot of old Motown songs and other oldies.

to play piano too. She's so talented, and working together would be so nice, especially since we're about the same age.

Well, you've already worked with some prime people in the biz.

I've met a lot of people that I've always dreamed of meeting, and I know I'll probably work with them again in the future. Even before I got signed I met Jimmy Jam & Terry Lewis. I was so nervous!



What about now?

In LA I listen to KIIS, Power 106, and the Beat.

Who are you feelin' right now?

I'm feelin' Alicia Keys. Her album is definitely dope. I got to hear it before it came out and I've had it ever since. I've already scratched it, so I need to buy a new one.

Would you like to work with Alicia in the future?

That would totally be a dope combination. I used

I also met Babyface once when I was like 13 or 14 and looking for a deal. I know I did a bad job of singing too. No, really...you would've laughed if you were there. I've got to come up to them one day and tell them, "You know, I was really nervous when I met you."

When people listen to you, what are you hoping that they get?

That it's really good music. It's a combination of all types of music, very eclectic. I think people of all ages can relate to it. I hope people have fun

with it because it's uptempo. When I perform, (my team and) I have a lot of energy. We're dancing and having fun on stage. I feel like I can connect with the audience, so I hope the same thing happens with the album. What's also great is that I did a lot of my album out of the country, so I've worked with people from Sweden, Norway, and all these different places, so it was really cool to have all that on one album. It's a combination that I think everyone will be able to relate to. I hope they enjoy the music. The production is wonderful.

What's gonna set you apart from the rest of the pop stars coming up?

I think I have a different style, and I believe I could just be real with people. Actually, there are a lot of people out there right now who are very real, and I appreciate that—like the 'NSync guys. They're so cool. I've hung out with them in public, and they're great with their fans and everybody. I've also worked with Missy, and she was wonderful. Jay Z, and all the rappers on my label—whenever I'm around them, they're just real people, no matter what fame they have and I like that.

You once confessed you were a computer geek.

Oh yeah. I'm just a dork, a total nerd. I'm also a computer freak. Every night I have to get on my laptop. I usually go on my website or fan sites that people make for me. I feel like it's necessary to stay connected with them, so I write to them all the time. It's cool because these are the people who are supporting you.

You have so many talents. What other avenues do you want to explore?

In the future I'll do some more acting. I like to be behind the scenes and in the scene. I would love to direct. I used to do that stuff all the time with my sisters. I would make skits and do videos and make movies and stuff, and write scripts.

How long do you think you'll be in this music thing?

I think I'm gonna be in it forever. I can do all that stuff at the same time. I love it! I'm gonna be just like Janet and all of them.

No doubt you're gonna be singled out as a role model for young people.

I hope I have a positive impact. I think if you're in the public eye and you touch the life of even one person, then you're a role model. That's why I also felt it was really important to write my own songs because this is who Christina Milian is. I'm representing myself, so I felt it was necessary to write all the lyrics. This is who I am, my daily life. I'm like, "If it's not me, then why say it?" I enjoy being happy every day, and hopefully you can hear my happiness in my music. Life is beautiful. ■

PD Profile

Michael Hayes

Program Director,
WKST/FM Pittsburgh
Clear Channel

Hometown: Laguna Beach, California
Most recent ratings highlights: 5.1 12-plus, #2 18-34 women, #2 18-49 women.

Quick career recap: Twenty-one years, including stops at WIOQ-Philadelphia, KQKS-Denver, WZOU-Boston, KKQB-Houston and many others.

Whatever possessed you to get into this business? I was always a kid that took a radio with me wherever I went. A guy named Darwin Clark was the guy who gave me \$1500 to fly to Alaska for my first small town radio gig. He later died in a plane crash. I'll never forget him.

Early influences: I've been lucky enough to have been mentored by some of the most talented people in our business over the years, people like Gerry Cagle, Bill Richards, Guy Zapoleon, John Lander, Jerry Clifton, Dave Shakes, and so many others. The learning process is never ending and it's a thrill to be working with folks like Randy Michaels, Gene Romano, and Jimmy Steele within the Clear Channel family.

Most influential station(s) growing up: KFRC-San Francisco, KHJ-Los Angeles, and KJR-Seattle.

Most exciting gig: That would have to be afternoons at legendary Top 40 KKQB Houston—a chance to work with Bill Richards, John Lander, John Cook, Roy Laughlin, Mark Todd, and others. My first major market afternoon gig.

Family: Daughter Jennifer; son Christopher; and my Pug, Bozo.

Current pre-sets on car radio: 96-1, 93.7, 104.7, 105.9, 102.5, 106.7

CDs in the car player right now: Alicia Keys, Gorillaz, Willa Ford, Staind, and Craig David.

Hobbies: Music, movies, motorcycles, cars, scuba-diving, traveling...and my dog Bozo.

Guilty pleasure music: I listen to anything and everything, depending upon my mood.

Secret passion: Speed!

Wheels: 2001 Acura CL Type S (see "Secret passion")

The one gadget I can't live without: My Palm Pilot

Favorite sports team(s): Anyone who wins!

Favorite foods: Pizza, filet mignon, pasta.

Favorite local restaurant: *Mortons* or *Monterey Bay*.

Favorite city: Denver

Favorite vacation getaway: The Rocky Mountains, California, or any place tropical.



Last movie you saw: *Planet of The Apes* (it sucked!)

Last movie you rented: *Sorority Sluts on Parade* (Definitely a thumbs-up)

Read any good books lately? Yeah, like I have time to read!

Favorite non-trade mag: *People*

Optional wacky career anecdote: Mark Driscoll, as ops manager at WIOQ Philly asking then-PD John Roberts who I was... (Driscoll had hired me to do afternoons a month earlier).

What current radio stations do you admire, and why? WKST/FM-Pittsburgh, and any other station that's consistently winning in the face of stiff competition!

Name several non-industry people you admire: Lou Holtz, my mom, Rick Pitino, Richard Branson, and Vince Lombardi.

Where are we going to go to find that next generation of non-cyber-jocked air talent? They're still out there. It's not only our job, it's our responsibility to teach the folks coming up through the ranks what our mentors taught us and share any knowledge we can with them.

Any thoughts on current and future musical trends? The teen cycle is finally coming to a close (thank God). We're now entering the Extreme cycle, where the stuff like Ja Rule and Ludacris on the rap side and bands like Staind on the rock side will rise to the top. This is, of course, the national trend. We must still program to our target demos and the musical tastes of the audiences in our respective markets.

If I wasn't doing radio I'd be... There's never really been a Plan B for me. This is what I do...and as long as I continue to learn, grow, and have fun you'll find me camped out at some station somewhere, doing my best to create great sounding radio.

THE VERVE PIPE'S DONNY BROWN EMERGES

The World's Nicest Rock Star Crawls Out From Underneath

By Todd Spencer

“At the time I was just tryin’ to write somethin’ hooky I guess,” says the modest Verve Pipe drummer Donny Brown about his irresistible multi-format smash “Never Let You Down.”

He’s speaking from the airy balcony of his apartment in Lansing, Mich., an area he’s lived in since he was a student at Michigan State University.

“I find that after I write a song—and I think this is true of Brian [Vander Ark, Verve Pipe frontman] too—is that after you write a song you have to step back from it to realize later for the first time what you’re really writing about. When I look back at that song, well, I started it last fall and it has a feeling of when the weather starts to turn a little bit and school’s about to begin—it always means ‘chicks’ to me, and how you get excited about the chance of meeting someone and that initial rush. That’s really where the whole thing came from. It hearkens back to an earlier time for me, but it’s still in me and still rings.”

It was on that Big Ten college campus that Donny met another gifted songwriter, Vander Ark the 6-foot, 5-inch guitarist/heartthrob from Dutch-settled western Michigan. The quintet signed with RCA after selling 40,000 copies of two indie releases and rocking not bars, but theaters from Kalamazoo to Detroit where sold-out crowds of college-aged kids would wave Bics and sing the words to “The Freshman” three years before it became a hit with radio and MTV in 1997.

In the personal and sonic evolution since *Villains*, their RCA debut, the Verve Pipe has toured arenas with KISS and co-written with XTC’s Andy Partridge. Brian has ventured into acting in indie films and in off-Broadway plays, and Donny has taken to producing for several promising Michigan bands, along with assuming an ever-more important creative role within the Verve Pipe. On *Underneath*, the band’s third effort for RCA, Donny penned half of the songs, including the big single now on the Hot A/C charts. While Donny wrote songs and sang more prominently on the indie releases that got them their deal, on the major label debut, he was sim-

ply the drummer behind the kit.

When asked about his growing presence, Donny shrugs: “It is where it is now and I can’t even begin to tell you how we got there; whether it was an argument or a decision, or just something that happened. I don’t even know. It always comes back to the songs, and everybody in our band realizes that. Let me put it this way: in the last few years I’ve made friends with quite a few guys in other bands that have had some success, and when you talk with them about their bands, it’s uncanny. It’s just like *Behind the Music*. When you watch that show, how many times do you see [in announcer voice], ‘When we come back, the nightmarish descent...’ It’s a cliché! But you know what? Bands are clichés. Why? Because it’s human nature at its most primal and it’s so ego driven that, of course, it ends up being what it is.”

Though together for almost as long as the Beatles, the Verve Pipe chemistry keeps getting better, more democratic with time. Donny, the McCartney to Vander Ark’s Lennon, says, “We throw ideas for each others’ songs. He’ll throw out lyrical ideas for mine and I’ll more likely throw harmony and counterpoint ideas for his, or possibly arrangement or slight feel changes, so it’s a complement.”

Another complement—or dichotomy, depending on your perspective—is the Verve Pipe’s penchant for drawing their unique sound equally from the pop and the rock realms, which they continue to do on *Underneath*. How, for example do they reconcile their tour with KISS and their creative ties with XTC’s Andy Partridge? I mean, can you even imagine Paul Stanley and Partridge in the same building?

“I don’t think there’s anything to reconcile,” says Brown thoughtfully. “Because if you think about it, Andy Partridge is coming from a background of loving the Kinks, but then he also adds an Oxford education and thus you get quirkiness



AC/HOT AC
EDITOR
ANNETTE M. LAI
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L-r: The Verve Pipe’s Brian Vander Ark, Donny Brown, A.J. Dunning, and Doug Corella.

and Andy Partridge-isms. If you take the Kinks and add a snotty American rock & roll kid from New York with a little bit of glam, you get KISS. You see what I mean?”

Besides being more of an equal canvas for the band’s two songwriters, *Underneath* also marks a return to the Verve Pipe’s earlier acoustic approach, and emphasis on harmony: “We started out in the day of bands like Jellyfish and other big harmony bands,” says Brown. “We were all about it—and we could do it. We downplayed it for a long time, but it’s one of our strong points and we came back to it.”

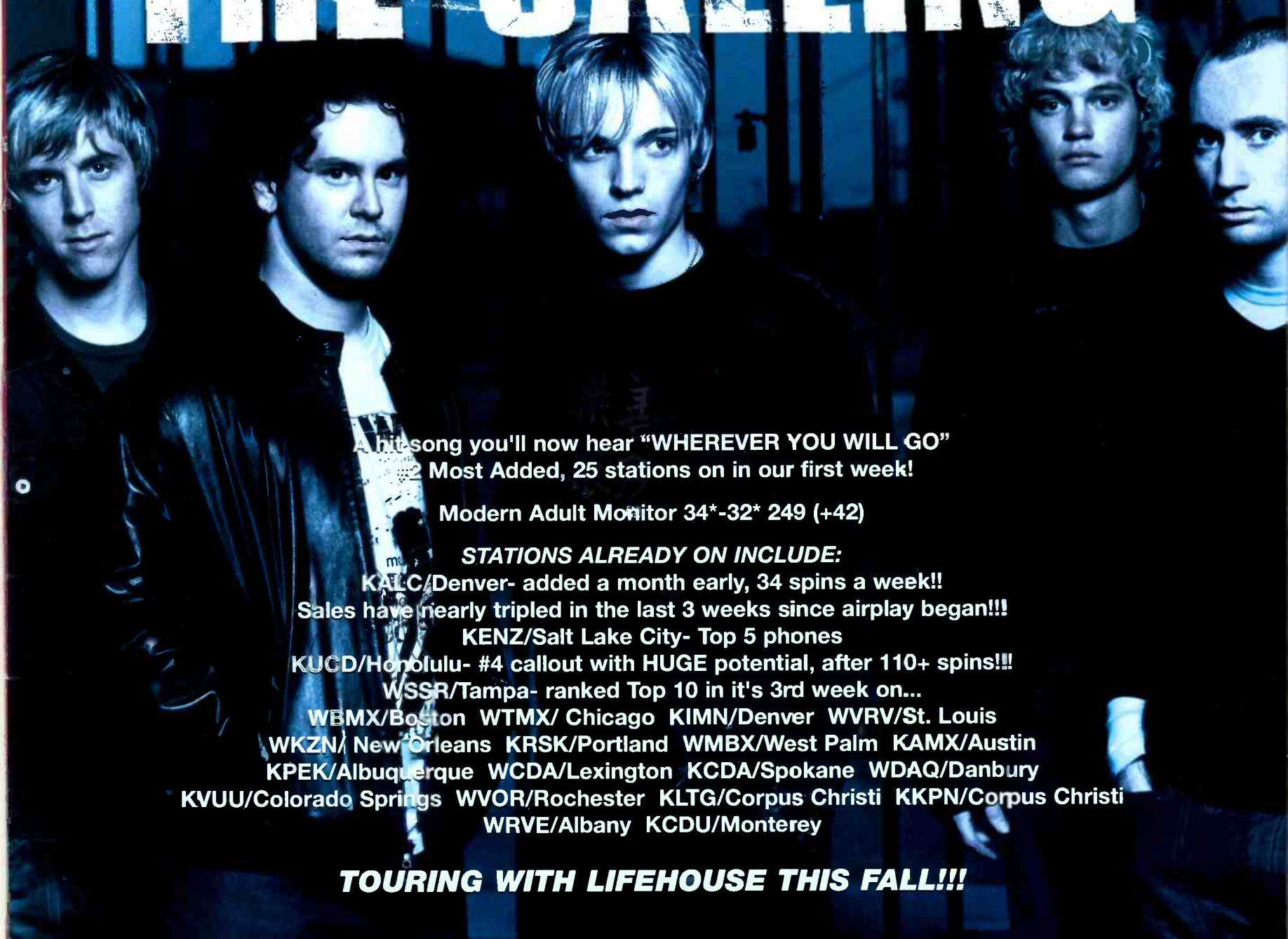
And if you’re looking for more singles, this album has a few more candidates (look no further than Brown’s “Happiness Is” or Vander Ark’s “Only Words” or “Wonderful Waste”) than ‘99’s darker, denser self-titled sophomore effort. Also of interest on *Underneath* is Vander Ark’s “Colorful,” which sounds great (and fits perfectly) on the soundtrack to the new Warner Bros. film *Rock Star* with Mark Wahlberg and Jennifer Aniston.

Meanwhile, for the Verve Pipe, it’s back to school. *Underneath* hits stores September 25, and Brown, Vander Ark, lead guitarist A.J. Dunning, keyboardist Doug Corella, and a touring bassist to be named later will be loading up their gear and hitting the road at the end of October to support it.

For information, check out www.thevervepipe.com. To set up phoners with the band call Cheryl Khaner at RCA, (212) 930-6768.

TODD SPENCER IS THE MANAGING EDITOR OF GAVIN

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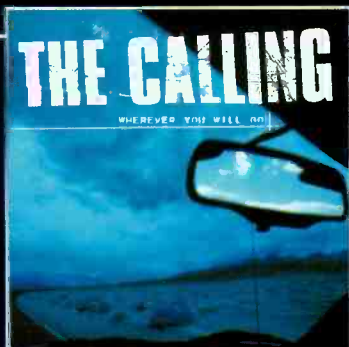
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Madonna's Drowned Tour Creates Promotion Mania

By Annette M. Lai

Madonna's was the summer's most anticipated concert and hottest ticket. Her shows sold out in just minutes—and radio stations plugged into their listening audience knew that these hard-to-come-by tickets were going to be a red hot prize.

Stations had a field day thinking up cool ways of how to give away the tickets and some even made the tickets just part of a much bigger prize package.

From the simple to the wacky, Hot A/C WXLO-Worcester went for the whole cow, so to speak, with their "Moo-Donna" contest. Three brave (or is that crazy?) listeners had to 1) dress up as Madonna and 2) participate in the milking of "Moo-Donna," a fiberglass cow. PD Chase Murphy tells GAVIN, "This was actually the brainchild of my morning show, Jen Carter and Frank Foley. Can you imagine what having people dressed up as Madonna, milking a cow on the side of the busiest road in Worcester was like?" he laughs.

Carter adds, "We solicited listeners to email us if they wanted to win tickets. We didn't give away what they would be doing...but we did tell them a cow was involved. The listeners dressed up as Madonna were required to *milk* us for tickets. The listener who got the most milk in 104 seconds was the winner, and since everyone was such a good sport, each contestant got tickets. It was great fun and we got some good press!"

Why a fiberglass cow? Murphy says, "While we used real milk, we decided to use the fiberglass

cow to keep the audience guessing, plus, we also needed to keep the animal rights people off our backs."

At WMXB (Mix 102.3)-West Palm Beach, APD/MD Jeff Clarke tells us his station had the most Madonna tickets in the market to give away—so many that for the week prior to her Ft. Lauderdale shows, the station re-named itself "Madonna 102.3." The station played the tried-and-true pick-an-envelope game where eight times a day, listeners were given three envelopes to pick from. Clarke says, "One contained her CD, *Music*. Another had a pair of tickets to one of her Florida shows, and the last one had a trip to see her in Detroit, Las Vegas, or LA."

Think bigger-than-life and that's what Mix 98.5 (WBMX)-Boston did when they created "Madonna Mayhem," where lucky listeners were able to win trips to see the pop icon in cool global destinations such as London, Madrid, Paris, Milan, Germany, and Las Vegas. Marketing Director Anne-Marie Strzelecki says, "It was your good, old 'Listen To Win/Song of the Day' promotion, but we definitely wanted to do something that sounded exotic and bigger-than-life. Everybody [in the market] was giving away tickets to her shows, so we just tried to one-up them."

Madonna continues to be a compelling artist and that made the prize all the more special. Strzelecki says, "Because her career has spanned 20 years, you have the upper end of our demo who have loved her since 1983 and the younger end of our demo who jumped on the Madonna bandwagon more recently. The enthusiasm from our listeners and their excitement about the show translated to the air. Madonna is a 'fun' artist and you can do a lot with her promotionally."

Talk about promotional fun with Madonna, another good example just happened at Mix 94.1



"Both of her shows sold-out in a matter of minutes. It's not hard to get her tickets...it's impossible!"
—Rob Benson, Mix-Las Vegas

(KMXB)-Las Vegas, where they looked for the "Ultimate Material Girl" via a Madonna scavenger hunt. Not only will the winner get *ten* tickets to Madonna's sold-out Vegas show on September 2nd, but will also receive a \$10,000 shopping spree, a Mix Flyaway to see Madonna in the "ultimate material city" Los Angeles, an 18-karat gold



Anne-Marie Strzelecki

and diamond necklace, overnight accommodations in the Rialto Grand Suite at the Venetian Hotel, a spa day for ten at the world-famous Canyon Ranch Spa Club, and (as if that wasn't already enough) \$10,000 in cold, hard cash—yes, a prize package worth over \$40,000!

Rob Benson, Mix's director of marketing & promotions exclaims, "Mix 94.1's Material Girls is a celebration of extravagant indulgence! Even the girl who has 'everything' doesn't have all of this. Considering the fact that Las Vegas is a town with unlimited entertainment options, everyone here is desperately trying to get tickets to Madonna's shows. Both of her shows sold-out in a matter of minutes. It's not hard to get her tickets...it's impossible!"

For their chance to win, listeners needed to find Madonna-themed items. For example, 1) "Desperately Seek" out a business card from anyone named Susan; 2) "Like a Virgin"—send them an unused condom; or 3) Using a photocopier machine, "Express Yourself," and send a copy of your face, finger, butt, whatever and that's just the beginning! Benson says, "In all, each participant will need to acquire approximately 50 items...yes, that's a lot of things, but hey, it's a big prize!"

As to how easy and/or hard it was to assemble such a fantastic prize package, Benson explains, "Lots of people around town listen to Mix and love our station, so when I call begging for prizes valued at thousands of dollars a piece, they tend to be more open to it. It's nice when clients know the value of a promotion and are willing to come to the plate with substantial prizes to make the promotion that much more exciting." ■



WXLO morning co-host Jen Carter hops aboard Moo-Donna.



An adventurous WXLO listener gives Moo-Donna a squeeze.

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WHAT MAKES **kroq** SPECIAL



ALTERNATIVE
EDITOR
RICHARD SANDS
richard@gavin.com

Kevin Weatherly and others weigh in on L.A.'s number one rated radio station.

By Richard Sands

Know what you're thinking. *Another* article on KROQ? Why don't you do a feature on a station that needs the publicity?! But before you flip the page, ask yourself this: how *did* KROQ get to be ranked *number one* 12-plus this last book in a Los Angeles market where you hear some of the best radio in the world?

It can't just be "the music" or "well, there isn't another current-based rock station." If that was all there was to it, KROQ would still be the mid-three share station that it was for many years. But they're not—in the spring book, Arbitron had KROQ above a five share for the first time in its history.

So after more than two decades in the format, KROQ is *definitely* doing something right. But what? The best place to start our quest is with the talented "man with the golden ears," Infinity Los Angeles VP/Programming Kevin Weatherly. For all his success, Kevin remains a very humble guy (and, I might add, extremely sensitive to the notion that the station gets so much attention). Kevin takes a swing at my "Five Easy Questions," then we'll probe the minds of other programmers, consultants, and record executives who analyze "What Makes KROQ Special."

Richard Sands: You really don't like doing these interviews, do you?

Kevin Weatherly: Not particularly.

By now everyone has heard that KROQ was number one. But not everyone knows all the particulars. Give me a few of highlights.



First of all, spring 2001 marks the tenth consecutive book at number one with 18-34 adults.

Furthermore, the following demo shares are highest in KROQ's history:

Persons 12-plus, with a 5.1; 18-49 Adults, with a 6.0; Adults 25-54, with a 4.3. *Kevin and Bean* were the

number one English language morning show and the Stryker/Loveline combo was a dominant number one at night. Most importantly, the station has been consistently trending up over the last three years.

Just how important is your "team" to you?

To anyone who works with KROQ on a consistent basis, I think it is obvious we have strong personalities, both on and off the air who are passionate and opinionated. Ultimately, that is what drives the success of the

station. Behind the scenes, Gene, Lisa, and Amy are all very involved in every aspect of everything going on at KROQ. We're very fortunate to have people who not only share the vision of KROQ, but help to inspire it.

One of things you must be most proud of is the continued development and success of your morning show...right?

The *only* reason they're successful is because of the four songs every hour that I force them to play. Just ask them. Actually, I'm thrilled that Arbitron has finally caught up with what we have known for a long time. Kevin and Bean are naturally funny, they do endless prep, and the result is the best morning show in L.A.

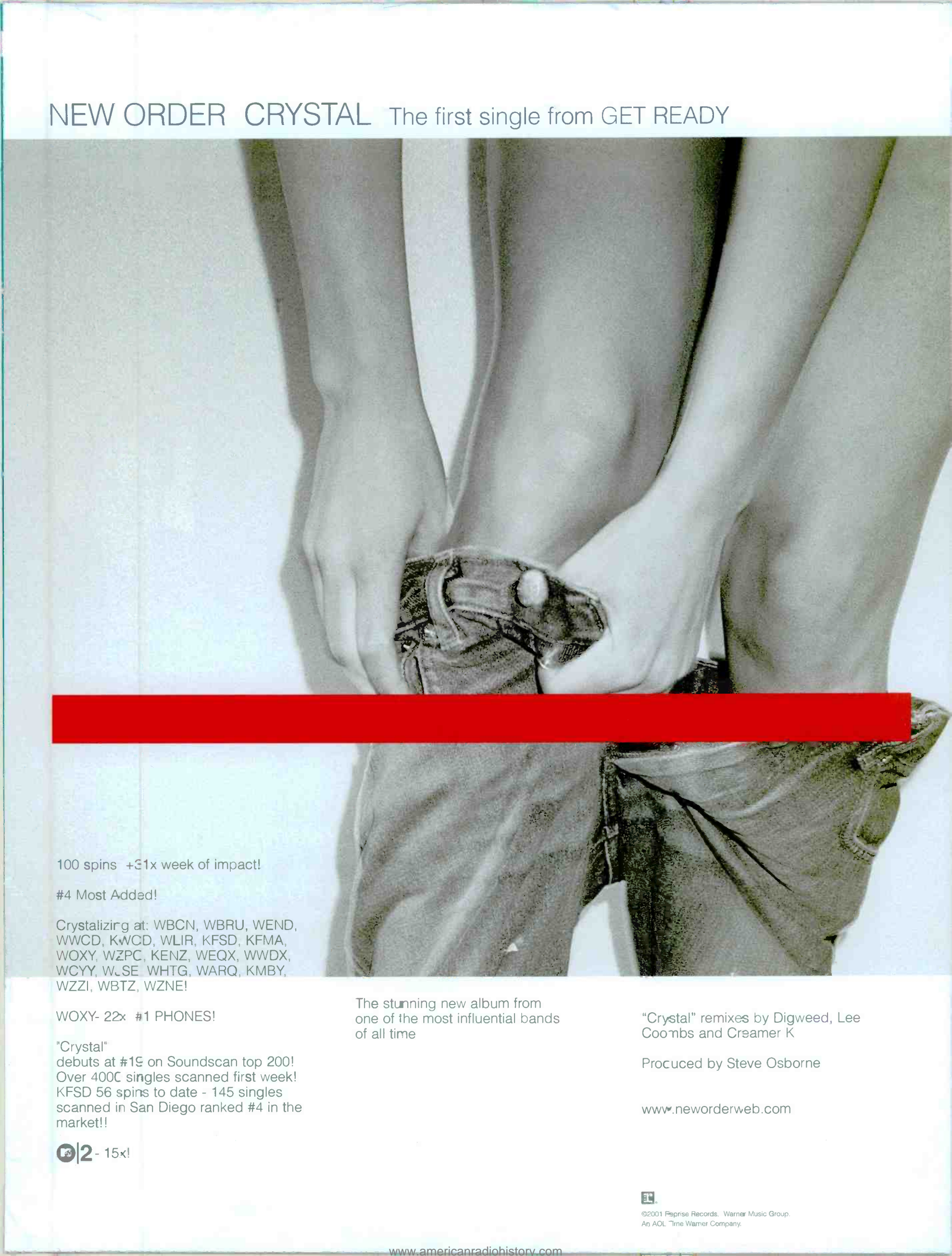
If you had to sum up the keys to KROQ's success in a few words, what would they be?

All the outdoor, the heavy TV buy, and the "Two Million Dollar Birthday Game." Honestly, we are humbled by the success and the attention that comes with it. As far as the keys to the success, I guess most importantly, we are never content with where we are and we're constantly trying to figure out how we can do it better tomorrow. Plus, we're focused on the product *first*. Fortunately, we are not bogged down with a lot of the distractions many programmers face. We have a GM [Trip Reeb] and GSM [Jan Kopic] who are as protective of the KROQ brand as I am. Most important, though, is consistency.

"We are never content with where we are, and we're constantly trying to figure out how we can do it better tomorrow."

—Kevin Weatherly

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Now, some other opinions on "What Makes KROQ Special":

Jon Coleman, COLEMAN

"I think there are three things. First is the depth of the brand. KROQ has a deeper and a more vibrant

'brand image' than most radio stations. It has a relationship with its audience that is deeper and richer than most. It has accomplished this because it has been consistent in the values that it has embraced over the years. Even though music has changed, KROQ's understanding of the values of its audience has not. When you are consistent to the 'brand expectation,' you can more easily change with the times. The station has shown great devotion to maintaining its critical brand images for years. KROQ lives for the brand, not for the moment.

The second thing is its ability to mold and evolve its music. When music changed in the early '90s, KROQ embraced the change without giving up its past. This is its true talent. Right now, the station leverages its musical past and the present perfectly.

Lastly, it's the morning show. For its first 15 years KROQ was music focused. Now, along with KPWR, KROQ has developed the one of two best morning shows for young people in Los Angeles. It is relevant, funny, and yet embraces rather than betrays the musical and brand heritage of KROQ.

Oh, also, KROQ does not believe its own B.S. It ignores the conventional wisdom of the media and the hype in our business and does not get caught up in its own success."

Oh, also, KROQ does not believe its own B.S. It ignores the conventional wisdom of the media and the hype in our business and does not get caught up in its own success."

Mark Hamilton, KMRK-Portland

"One of the greatest challenges for any program director is to gather all those key 'ingredients' together and have them all 'click' at the same time, creating that thrill of momentum—morning show, music, imaging, personalities, promotions. All those elements seem to be a con-

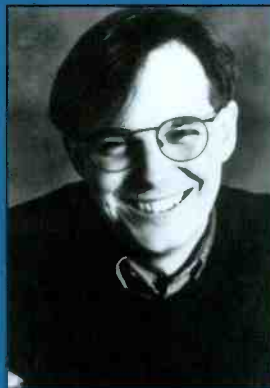


stant at KROQ in a way that very few others can achieve. It's that continual feeling of momentum/excitement when you listen to KROQ that makes them so special."

Tom Calderone,

MTV Sr. VP of Music and Talent Programming
Top Ten Reasons Why KROQ is Special

1. Been able to reinvent itself over the years, so that it doesn't sound like a 20-year-old radio station. Even the vets at the station know when a new music movement is underway. They are not holding their breath for the Thompson Twins box set weekend stunt.
2. Magic between the music. Jocks, production, and most of all, humor.
3. Sticking with a morning show to prove that with the right talent, and the right vision and patience, a morning show can be just as important as the music image.
4. I hate the term "jocks that get it." The KROQ jocks don't get it, that is what makes the jocks great. They love and live the music for sure, but don't sound like processed DJs. They speak their minds, even sometimes at the expense



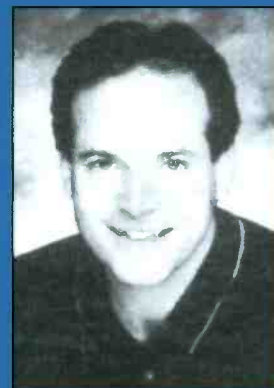
a tough battle.

9. Has been elevated to a lifestyle radio station. Not just a jukebox.
10. Still maintains that sense of programming urgency that we all strive for: "If you miss a day of KROQ, you should feel that you've missed a lot."

Mike Henry, Paragon Research

"It really is true that 'first impressions' are most important, because for me 'KROQ' still means 'Rick Carroll.' From its inception over 20 years ago, KROQ carried the torch for

'Alternative' radio before there was such a thing. I admired it from afar for being so bold on the commercial dial. Songs that K-Rock broke are still imbedded as 'K-Rock songs.' The old KROQ also had quirky but compelling production, attitude, and events that made it sound very different from anything in Los Angeles. Fast-forward to 2001, and the most amazing thing about KROQ today is that all of those traits are still true. KROQ has made an incredibly successful transition to become the cume monster and market leader it is today. It is one of the select few Alternative stations in the country (including 91X-San Diego, The



"KROQ ignores the conventional wisdom of the media and the hype in our business..."

—Jon Coleman

- of the bands or the station. Fun and sloppy equals cool.
5. Not afraid to embrace Depeche Mode and Metallica. And it works.
 6. I believe Kevin watches MTV2 in his office.
 7. Takes risks.
 8. Been able to play the street game as well as the Hip-Hop stations. Which is

End-Seattle, and 99X-Atlanta) that not only grasps its potential, but actually achieves it. It has a big morning show. It has great production. It creates big events. It sounds 'big.' Therefore, it is."

Lisa Cristiano, MCA Records

"Much of what sets KROQ apart from the pack is the sheer strength of their staff. The



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 —Max Tolkoff

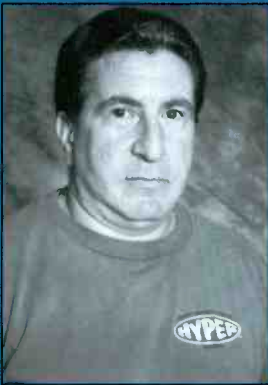
station excels because of the amazing people they have in programming AND promotions AND marketing AND sales. There isn't a weak link in the building! Obviously Kevin, Gene, and Lisa program brilliantly to their market. Their approach is aggressive and creative; you can really sense that they think beyond just straight-ahead, cookie-cutter programming. This same creativity can be felt throughout the whole station. You really feel like all departments unite and form a powerful alliance with the focus on being PROACTIVE instead of REACTIVE. KROQ is not only tapped right into the lifestyle of their audience, they help to create that lifestyle."



Oedipus, WBCN-Boston
 "What makes KROQ special? Clearly the genius of Kevin Weatherly's programming—and the fabulous talents of Tami Heide!"



Mike Jacobs, Retired Record Executive
 "What makes KROQ special? Jeeez—another KROQ ass-kiss piece! Wait—I know the answer, and it's true. Oh well—another wasted opportunity to offend people. The answer: They have LISTENERS! Even you dumbasses reading this will understand that. R-A-T-I-N-G-S! Only five or six other stations in the "Alt." format (whatever the fuck that is now) have either of those things. (Yes—I will name them KNDD, 99X, KNRK, KXRK, WRZX, WWDC, and 91X). Don't see your favorite there? Well...lemmee tell you. Nobody cares. Only cows are listening. Or they listen to another station. Yes, kids. There are other formats. Why is KROQ unique? *Attitude* (the kind you cannot fake). There is



only one Jed the Fish, and John Frost is a Wizard (sorry to see him go—we will see who picks up the slack).

But they could not do what they do without the parameters being such, that they can be creative. Since day one, that has been there. The task is to not fuck it up. To keep it fresh, and update. Without faking it (as most others do). There was a time (read Andy Schuen) where that attitude was forced. But it is back now. Don't let the suits, and the grey hair fool ya', Trip Reeb gets that, too. So it's a license to push the envelope, from the top down. *That is unique.*"

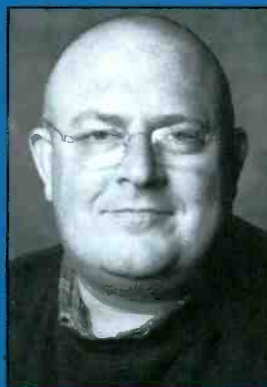
Steve Leeds, Universal Records

"Two things that distinguish KROQ and make it special. Consistency and great people."

Max Tolkoff,

Jerry Bremer Group/Foundation Marketing

"What is the essence of KROQ? They have captured the vibe of L.A. They sound totally plugged into the market. And anyone who's spent any time at all in the captain's chair of a radio station knows that's no easy trick. In fact, it is *the* trick you spend your entire career in broadcasting trying to figure out. So, you ask, exactly how did KROQ achieve this feat?



Believe it or not, I can (like Ricky Jay) explain the magic. But I won't. It would take far more space than what Richard has given us here. It would require telling you what a genius Kevin is as a FD and he hears that from a thousand people a day already. It would require revealing far too much to the competition (let them figure out that you're supposed to be broadcasters). Let's just leave it at this: Kevin knows how to find good jocks and make them better (Jed is more Jed today than he ever was). The music is right on target and Kevin knows what the entire on-air attitude of the station should be overall. The fact that he is able to make all this happen in the current climate of 'let's see

who can build the bigger conglomerate' is a major achievement itself. One day the radio 'speculators' are going to figure out that you can't actually do successful radio by voicetracking jocks from another market and relying on indies for promotion budgets. Until then, KROQ is safe."

Fred Jacobs, Jacobs Media

"As the world of Alternative music continues to be turbulent and ever-changing, I have the feeling that Kevin always seems to have an unwavering vision of what KROQ attitudinally should present. Even as the music has moved around with the trends, the station still gives off that same vibe. When you think about it, it's a lot like MTV in that regard. The music, the people, and the programming have changed over time, but the entity has always retained its attitude and personality. That's a real compliment."

Bob Divney, Reprise

"What makes KROQ special? KROQ is always in the moment."



Dave Beasing, Jacobs Media

"My respect for KROQ comes not only as a listener but as a former competitor. Although KROQ and Star 98.7 weren't sister stations and still aren't, they're both residents of the same building at 3500 West Olive in Burbank. When we at Star first started sharing more music with KROQ as a "Modern" AC, that had to have raised some eyebrows up on the 9th floor. But if it did, Kevin and his staff never let on. Not once that I'm aware did anyone from KROQ become unfriendly or hostile toward our folks. There were no juvenile pranks or caustic remarks in the elevators or the parking garage. That was classy and smart. Instead, they continued to focus their energies where it counts—competing for the hearts and minds of the listeners." ■



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You Got the Music in You

By Richard Sands

Do you know the moment that you were destined for a career in music? Legendary guitarist and solo star Dave Navarro does. He recently told *Entertainment Weekly* that it was when he was 11 years old at a skate park in Los Angeles. "Purple Haze" came on the sound system, and it was at that instant he realized that playing music was what he wanted to do with his life.

It seems like almost everybody in radio and the record industry "have the music in them." I used to fall asleep with my little transistor radio pressed to my ear when I was five years old. Later, I used to record "radio shows" on a friend's ancient reel-to-reel tape recorder (I figure his mother still has those tapes socked away somewhere). Then, when I saw a disc jockey doing his job in one of those storefront radio stations, I knew what I wanted to do with my life. Of course, when I told my high school counselor about my plans, she said, "What? Everybody knows radio is dead." It took me another five years until I worked up the courage to actually pursue my dream.

Now, let's find out the moment *you* heard the music in you, and then knew where you'd be headed in life:

Jack Daniel, WEND-Charlotte



When I was in high school I hooked one end of a walkie-talkie to my father's old console stereo and did my first broadcast. The song I played first was Grand Funk Railroad's "Closer to Home," followed by a rather sloppy segue into Free's "All Right Now"! The rest—as they say—is history. On this very weekend I'm celebrating 30 years in the biz. Although I program *Alternative* now, a few weeks back when I was filling in for my old station (now part of the cluster, WRFX), I played those two songs back to back, just for old time's sake. The seg was tighter than my first piece of ass! What a hoot!

Bryan Schock, 91X-San Diego



When I was about ten years old, my friends and I would play *Sports Illustrated* baseball and football. Those were board games for those who are too young to remember anything before video games. When we'd

play, I'd always do the play-by-play, and that sparked my interest in broadcasting. As I hit the age of 13, I started to realize that all of the people who were getting into sportscasting were former pro athletes. Being 5' 8" tall and 120 pounds dripping wet wasn't giving me a whole lot of hope to be a former pro athlete so I decided to switch gears. I'd always loved music growing up and it dawned on me that they actually pay people to do that on the radio. I was laying in bed one night and it hit me—I was going to work as a disc jockey on the radio. The

"When I was in high school I hooked one end of a walkie-talkie to my father's old console stereo and did my first broadcast."

—Jack Daniel, WEND-Charlotte

real scary part is that I actually made it happen.

Christina White Trash, Epitaph



I love this question! I was in the sixth grade, and I remember it like it was yesterday. I was walking down to the IGA store with my friend, Shannon, and I had an epiphany. I turned to her and

said, "Music is going to be my life." To which she replied, "You don't play an instrument—you can't even sing. You're crazy!" I didn't know there was a music industry then, and I didn't know for many years to come. But eventually, my mentor, Robbie Lloyd, took me by the ear and showed me that I could do more than just work in a record store or at my college station. Ten years later, I realized my dream. Thanks Robbie, and hey Shannon, kiss my ass!

Scott Jameson, WRZX-Indianapolis

For me, it happened right around the time I dropped out of college. Although I'm still not



terribly proud of that fact, looking back it all worked out just fine. When I arrived at college I wasn't really into the frat scene and although I played high school sports, I wasn't quite ready for that next level—everyone

was stronger, faster, and bigger than I was. So I needed something to do. As a diversion from entry-level college courses I found myself spending lots of time at the campus radio station. I would just hang out and produce spots, do on-air shifts, and was proba-

bly an annoyance most of the time. I really loved the environment of a radio station; it was fun and challenging at the same time. After my first full year, you couldn't keep me away from the station and it became everything I wanted to do. It's been a wild nutty ride ever since...

Pat Ferrise, WHFS-Washington

I *totally* remember when I knew I wanted to be involved in music. When I was 13, I discovered "punk" through my neighbor down the street—Billy Atwell. He was in an amazing cover band that played songs by bands like Fear, the Dead Kennedy's, the Clash, and the Jam. I was blown



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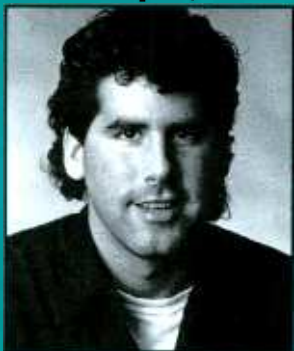
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away by the music and discovered all these bands through The Mannekynz—his “punk rock” cover band. It inspired my love of finding new stuff and eventually led me to my career in radio. Thanks Billy—you rock!

Ross Zapin, DreamWorks



While working for concert promoter Ron Delsener, I would always get phone calls from record promotion people asking for tickets to shows. When I called most back, they *always* seemed to be “on the road” in some exotic location like Buffalo or Poughkeepsie. As weird as it sounds, I wanted to be out of the office; taking a programmer on a boat ride on the Hudson, or a band by a radio station. After knocking on every label door, I finally got a shot in 1990 when DGC records was started. That began this fun ride in the record biz.

Steven Strick, WBCN-Boston



When I was about seven my parents bought me a tiny reel-to-reel tape recorder and I used to practice reading the weather, reading the news, and telling jokes on tape and then playing it back. What's even

more funny is that about five years ago, my parents bugged me to come home and clean out the closet in my old bedroom and I found the tape deck with the tape still on it. For the hell of it, I put it on one of the decks here at 'BCN. It's really weird hearing yourself from your childhood. Sounds like a different person, totally. That tape deck was probably the first sign that I was going to be on the radio someday. But the music inspiration came from my two older brothers who started me on my path of record collecting at a young age. Because of

that, I was the DJ on all of my school bus trips. I had the portable record player and the box of 45s, so that was the early indication that I was heading down this path.

Nikki Basque Robinson

KPOI-Honolulu



I guess you could put me in the “later in life” category. Although I was a big radio fan and music lover, I just never believed those people who said that you could have a job you love. My radio moment came

when I came to Hawaii, and had already had a retail record job and a trade magazine record job, but was ready for my next “bigger and better” record job. Luckily I ran into (then KPOI PD) Ted Taylor who convinced me that radio was the gig for me. I could get paid to talk, be sarcastic, and go out to clubs at night—here was a job I knew that I could do. I guess I was right, since I've been here ever since. Bonus: It happened for me in Hawaii!

Gary Jay, TVT



I was an only child, raised by a single, working mom. So, I was left unattended for long periods of time. But my mom had a large packing-crate full of vinyl albums and 45s that I would

listen to. And “Moms” had bad-ass taste in music: Elvis, Rolling Stones, Sly & the Family Stone, Otis Redding, The Doors, Buffalo Springfield, Rufus Thomas, James Brown—these

artists and albums became my babysitters. While there was no one defining musical moment, I always knew, in *some* fashion, I'd be involved in music for the rest of my life.

Chris Muckley, 91X San Diego



When I was a kid I used to set up my Fisher-Price record player in the window of my bedroom and play records for the street (I'm sure nobody was listening). But I really knew when I was first doing college

radio. The first time I sat behind the board with headphones on, running everything myself, I thought “this is for me.” I always loved music and radio, and the feeling I got at that moment convinced me that I had found my future career.

John O'Connell, WPBZ-West Palm



When I was about six years old my dad bought me a Sony cassette player recorder and he gave me two cassettes he thought I should have. Since he was “Boston Irish” he felt that I should own the

Best of the Irish Rovers—this probably led to my love of beer and parties. The second cassette however was the one that most likely put me where I am today...it was *Meet the Beatles* and I couldn't get enough of it! In less than a week I knew every word...and 34 years later I know every beer!

Eric Baker, Extasy

I realized that I wanted to be in the entertain-

“When I was a kid I used to set up my Fisher-Price record player in the window of my bedroom and play records for the street...”

—Chris Muckley, 91X-San Diego

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ment industry when I was 13. I played bass and always loved seeing live music. I was at Jazz Fest and saw all the people running around with guitars and passes, and I thought "that is a cool job." Then, when I was about 16, I had a cousin who married a promotion person. He told me about what he did and I knew that this was for me.

Scott Petibone, WPLA-Jacksonville



I knew that I wanted to be in radio when I was listening to Neil Rogers (the Talk radio god on WIOD-Miami). He was talking about how many losers there were in the radio industry—or as he put it "douche bags." Since I resemble a full Glad garbage bag and not a douche bag, I figured I should be fine in radio. So, all of my early radio career advice came from listening to an over-60, flamboyant male talk-jock on an AM station in middle Miami. I love this country.

Gina Juliano, WARQ and WMFX-Columbia



My moment of musical inspiration was my first concert. On April 3rd, 1986 (my 15th birthday) I saw U2's *Joshua Tree* tour opening night in Phoenix. I always found comfort in music, but at this time, I knew it had to one day play a bigger part in my life.

Howard Petruziello, Virgin Records

I was five in 1974 and was watching a silly wrestling program on Channel 43 in Cleveland. The Beatles *A Hard Days Night* followed and after that first scene where the Beatles are being chased by the mob of fans, I was mesmerized. I



was in awe as I watched and was blown away by the music and by how cool the guys in the band were. As soon as it was over I ran to my mom and raved about how amazing the Beatles were and she sat down and told me all about the group and went into her records and gave me her copy of *Abbey Road* which I threw on immediately! From that moment on, music's been my thing. From doing radio, working radio, seeing countless live shows, to amassing an absurdly large record collection, I can trace it all back to that one moment when my world and soul was first rocked! Good thing I didn't change channels...

Greg Stevens, KCNL-San Jose

I spent many late night hours with just the glow of an old tube-type AM radio in my room. I listened to legendary AM Top-40 style night jocks on WCFL, WLS, CKLW, WKBW, WABC, etc. But I never really knew for sure until I won a "be a student DJ" contest and got to go to WYSL-Buffalo and sit in the chair and wear the headphones and talk into the mic—after that, I was hooked for life!

Kerry Marsico, TMT Records

When I was 12, a friend of my father's bought me a drum set. The following thirteen years I played in various bands, earned a music degree from the University of Miami, and toured all over the world. When I was 25, I woke up one morning on our guitarist's sofa in Toronto and decided I was tired of being broke and, well,



sleeping on people's sofas. I moved to Los Angeles to make money in the record industry. Alright, so *that* didn't work. Luckily there's a futon in my office.

Suzie Dunn, WPLY-Philadelphia

My earliest memory of really being aware of radio is when I was in 4th grade. I used to listen to Casey Kasem's *Top 40*. Each week I would



write down all the songs, and the next week I'd track the movement up and down the "chart" of each song. Now, fast forward to my freshman year at the mighty Santa Rita High School in Tucson: I remember very clearly sitting

in my counselor's office while she asked me what kind of internship I wanted to pursue. I fully expected to say "archaeology" and out of my mouth popped the words "I want to be a DJ." At that moment I felt like I was out of my body looking down on the whole scene saying, "you want to be a what?" Well, I was placed at KLPX-Tucson as an intern for Mike Burger, who, despite my insistence that I had no business in radio, gave me my first airshift. It was also there where I met my mentor, Jonathan L. The rest is history. ■

"I used to listen to Casey Kasem's Top 40. Each week I would write down all the songs, and the next week I'd track the movement up and down the 'chart' of each song."

—Suzie Dunn, WPLY-Philadelphia



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Butthole Surfers Take Their "Weird Revolution" To Hollywood

Notorious Texas Freaks Resurface Invigorated

By Kathleen Richards

It's been five years since their last release *Electriclarryland* (Capitol) which spawned the hit single "Pepper," but the Austin-based godfathers of all things strange and offensive, Butthole Surfers, have got a brand new batch of songs and a new label (Hollywood) for their ninth album in twenty years. Titled *Weird Revolution*, the album marks not only a milestone in their career, but also the band's continued dedication to producing music that's far afield from the mainstream. Their new single "Shame Of Life," which was co-written by Kid Rock, has been described as "un-buttholesurfer-esque," yet shows the band's ability to turn their freakishness into something marketable.

Led by the incomparable Gibby Haynes and supported by longtime partners guitarist Paul Leary and drummer King Coffey, as well as newcomer bassist Nathan Calhoun, Butthole Surfers' career was put on hold following *Electriclarryland* when they attempted to get out of their contract with Capitol. That time-consuming ordeal lasted until the group finally hooked up with Hollywood Records. *Weird Revolution* had already been written and ready for release in 1998, but due to their label circumstances, the album was shelved and was almost entirely rewritten and re-recorded, as drummer King Coffey recently told me.

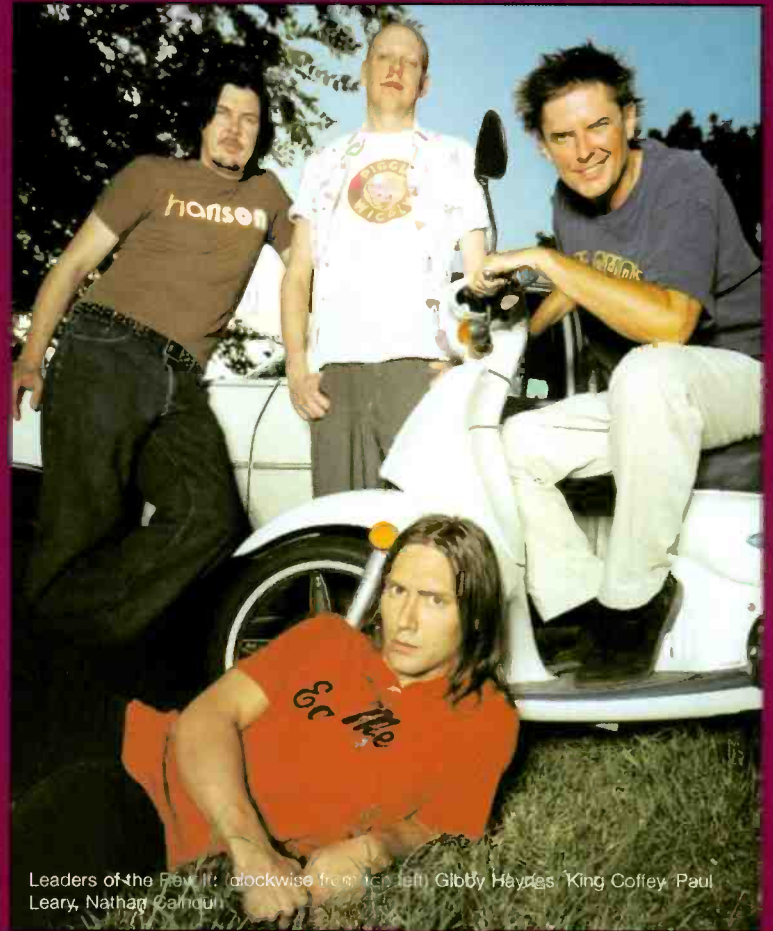
"I think only one song came out completely the same as far as what we did in '98," Coffey said from his home in Texas. "Everything else we either did whole new songs or at least we inserted new parts or three quarter parts of it."

Besides a new record label, Buttholes also had the advent of

technology to help their songwriting for *Weird Revolution*, which Coffey describes as being more similar to their earlier sound. "In '96 we had the whole 'Pepper' shahang," Coffey recalls. "We played all this 'big rock show' kinda stuff and it seemed kind of mainstream for us. So we got the recording budget and we bought three identical hard disk recording systems and basically began playing around with our computers and samplers. But the whole process kind of reminded me of the way we used to record in the 80's as far as us working on an 8-track in the kitchen, building up songs that way. I think what we were doing is kind of a throwback to us making experimental records, trying to do something different."

Their experimental technique also led Buttholes to a somewhat unlikely jam session with Kid Rock, who had initially wanted to sample Buttholes for his own song, and which led to the idea of a collaboration from their manager. "He had a day off in Austin on tour so he came to Gibby's house. We played him a real minimal drum machine pattern and he picked up a guitar and just put down a melody on top of it and then came up with the catch for what would become the chorus—"money is the shame of life." Gibby had to write around Kid Rock and kind of be the counter to what Kid Rock was saying. It was kind of a challenge but I think it worked out in the end." Coffey continues, "He impressed me, I wasn't really expecting much, but he's more talented than I initially gave him credit for."

With Kid Rock credential in tow, "The Shame of Life" has gotten a very positive response and continues to garner airplay. But despite Butthole's ideology of subversion



Leaders of the Field: (clockwise from top left) Gibby Haynes, King Coffey, Paul Leary, Nathan Calhoun

to the mainstream, Coffey says the response has been somewhat of a relief. "It's been since '96 when our last record came out. That's an eternity. Somebody asked me if we're afraid if our fans from the 80's will still care about what we do and the fact is I think people who liked 'Pepper' have since grown up and have gone a long time ago," he says frankly. "It's a lot more fun to be added by radio than to be ignored by radio and in its own way it's kind of a release."

Though being on the radio may be a relief, Coffey admits that the band has little, if any, notions of being part of the current musical flavor. "I think we've always been pretty detached from the music scene. When we came out as a band we were punks that weren't playing punk rock music. So we were kind of in the Netherlands from the get go. So if I don't relate to music, like what's happening now, it's about the same as it was when we first were a band."

With or without airplay, Butthole Surfers stand miles apart from most of the up-and-comers on the charts on the simple fact that they were playing music when most other musicians were still wearing diapers. I wondered what the secret of their longevity is and how they continue to find inspiration while

at the same time being very detached from what their peers are doing. "I think at this point we're more influenced by ourselves than anything that comes and goes," Coffey says. "But having said that, we've been listening to a lot of triphop from the mid-'90s, break beat kinda stuff. I guess stuff like that definitely affects what we're doing on this record. So I guess we're selling out, slowly but surely."

Looking back on his twenty-year career with the band, Coffey says his inspiration for playing is as strong as ever, and much of that credit goes to playing with a unique outfit like Butthole Surfers. "Making music is what I wanted to do when I joined the band when I was 18 and it's still what I wanna do now that I'm 37. Even if we're playing in front of five people, I would still wanna make music. It's just what we do. Some people watch TV, we make music." He continues, "If we did the same song and dance, year after year, that would be incredibly defeating and it'd be pretty unoriginal and would probably stomp out whatever interest that you have in doing something. But because everything is different about this band, no matter what year it is, it keeps things interesting and fun all the way." ■



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Understanding The Nature of the Beast

Fred Durst's Puddle of Mudd Ready To Be Bring Rock Back To Life

By Kathleen Richards

Wes Scantlin, the Kansas City-raised singer of Puddle Of Mudd, sits in the amazing position of being in the first band signed to Fred Durst's Flawless label. Having already helped launch the career of mega-multi-format stars Staind, Durst's reputation is now resting on four guys whose lives intersected in Los Angeles for the formation of Mudd. Currently on tour with Godsmack and Deftones, Scantlin and crew—bassist Douglas Ardito, guitarist John Phillips, and drummer Greg Upchurch—are getting their first taste of stardom with their single "Control," and are already concerned about avoiding a sophomore slump. I spoke with Scantlin about how this whole crazy ordeal started and why "I like the way you smack my ass" is on it's way to being the next rock anthem.

GAVIN: Tell me how you guys hooked up with Durst and got signed?

Scantlin: I was in Kansas City and I was getting ready to move down to New Orleans and I kinda came back for a few days and went to a Family Values concert. I had this little demo tape with a bunch of songs on it, and when I got to the show, a friend of mine had some backstage passes that were kinda bogus but we got backstage and I ended up rapping with Fred's security guard. I ended up giving him the tape and a few weeks later [Durst] called me back and I had to fly to Los Angeles, where I then met my bass player and my guitar player and my drummer. We just kinda cut our record and we put everything we had into it, wrote a lot of new songs and it just turned out to be a really good deal.

So how did you guys meet?

It was kind of a fizzled out kind of a deal. Other musicians that I was working with were having to deal with their own situations and problems in their own lives and they couldn't continue to do it so really, I was done. To be honest with you I was actually done with it. You know I had been doing this for so many years but you know, just all of a sudden some magic happened. It's really cool.

Being the first band on Flawless, was there a lot of pressure to live up to expectations?

Yeah, in the beginning it was a really hard thing. I had to write a lot of new songs. [Durst] was like, "hey man, the few songs that you gave me were great but I know you got more in you," so I kinda ducked down and just started writing real hard. And the final deal is what you hear on the album. But hey man, everybody's gotta go through a little pain to get the pleasure.

How involved was Durst in the whole recording process? Was he hanging out at the studio giving you guys tips?

As far as coming down to the studio, he didn't really come down. He gave us a lot of freedom, which was really cool. He had a lot of faith in us and we've all been writing songs for a long time so you know, he knew that, and it was good that he gave us our freedom. He would kinda listen to some work in progress and he'd give us little pointers and constructive advice and you know, he's turning out to be a great guy to us. As far as I'm concerned he's an all around good guy.

How would you describe yourselves? You guys kinda remind me of Alice In Chains.

Definitely. Layne Staley of Alice In



In "Control" (l-r): Wes Scantlin, Doug Ardito, Paul Phillips, Greg Upchurch

Chains and the whole grunge thing was a big part of my life. I grew up listening to AC/DC, Led Zeppelin, Doors, Jimi Hendrix, The Beatles, you know all that stuff. I basically grew up listening to the radio, whatever the radio put out. I was just that guy who went to bed, hit the sleep button and fell asleep to the radio. So it soaked in, maybe subliminally.

Do you listen to the radio now?

Well you know we're so busy and I'm doing a lot of writing and stuff, trying to come up with new material for the next record already. I don't wanna be down the road without songs. We got a lot of new songs coming out and they're sounding really good and we're gonna just continue to keep writing and trying to make good music.

Is there anything exciting musically to you?

I don't really get a chance to listen to a lot of bands but you know, there's a lot of great bands that are coming out now. Like we're digging on the Drowning Pool people. Like that "Bodies On The Floor," you know, that's some cool stuff there. A lot of good bands out there are com-

ing up right now and are actually playing rock. And the whole rap rock thing is cool, I think it's gonna stick around, but there's also gonna be a place for regular, straight-ahead rock in the music industry for a while now.

Tell me a little bit about your single "Control." It's got a little S & M theme in there.

The whole song is pretty much about a relationship I was in with a girl. She had a crazy job and I had a crazy job and we were both having a hard time controlling each other. But at the same time, the intimate part of the relationship was off the hook and totally awesome. Kinda like, beauty will blind you from the reality of the situation you're in. Finally one day I just woke up and was like, man, this can't happen anymore. I just can't do this, you're not the one, treating me like crap and it's just not gonna work. But the sex was good.

So is "I like the way you smack my ass" gonna be an anthem?

You know what? Hey, dude, the people will speak. Let the people speak. ■

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EGYPT

When brains meet beauty the sky's the limit

By Kevin Fleming

Have you ever heard of the expression "radio face?" You know, the face you hide behind a microphone in broadcast booth? The face that only a mother could love? Well don't worry if the expression is not familiar to you. It's not familiar to EGYPT either. She has the face people want to see—an often. By the way, she also has the talent: she's on a nationally syndicated TV show; the voice: she does national voice over commercials; the education: she's a college graduate; and passion that makes her one of Urban's rising stars. Add to that super-model beauty—all before age 25. Damn! People across the America are talking about EGYPT.

As midday air personality of Radio One's top-rated WERQ-Baltimore, EGYPT is busy with a daily radio show. "I got bit by the radio bug a long time ago. It's just a part of me. Radio is my passion," she says. "Monday through Friday you can catch me, your baby-girl EGYPT, blowin' you up in the mid-days from 10:00 until 2:00 on 92Q," she says in her (very sexy) radio voice. "Plus I do a live Saturday evening show from 4:00 to 7:00 p.m."

EGYPT's schedule is difficult to keep up with. After six days of on-air work, she could rest on the seventh. Instead, she's the co-host of UPN's *The Source Sound Lab*, and has to report to her other job...3000 miles away. "After I get off the air on Friday at 2:00, I would fly from Baltimore to LA. I would get to the studio and we would go over scripts until late, late Friday night. Then we would start shooting the shows early Saturday morning at 6 a.m. We would tape four shows and I would fly back." That's one hell of a schedule. "It's wonderful and it's allowed me to grow," she says. "I've always wanted to do television. I had already done some things with BET, MTV2, and now UPN. It's all very fulfilling for me and it's helping me get to the next plateau. I can't complain, all I can say is that God is good and I'm looking for an Amen."

Amen.

EGYPT's love for music was developed back

home in Philadelphia. "I grew up listening to everything. My father has the biggest collection of 45s in the universe," she laughs. "I came up on Al Green, Marvin Gaye, and Teena Marie. Music has been such a big part of my life. Of course, growing up in Philadelphia I listened to WDAS and Power 99 (WUSL), and most recently 103.9 (WPHI). I listened to a little bit of everything and enjoyed it all and I still listen to all types of music. Of course I enjoy Jay-Z, DMX, and Ja Rule and I listen to country and pop music, and a lot of gospel music."

EGYPT's passion for music is matched by her commitment to being a positive role model in her community. This isn't new—it started way before she had all this attention.



"In my spare time I go out to schools and speak to kids, especially young girls about self esteem, the importance of education and abstinence. People started hearing my name mentioned around schools and it was through that—that I got involved with the NBA and their Team Up celebration at a local school in Philadelphia." It sounds like doing good for others brings good things to you.

"I went to college at New York University and majored in theatre. But when I saw everyone around me graduating only to wait tables, I said,

'maybe this isn't such a good idea.' So I decided to transfer back home to Temple University where I got my bachelors degree in broadcasting, telecommunications & mass media." EGYPT started her radio career at Temple's WRTI.

And how did she get to WERQ? "Do you want to hear something ironic?" she asks. "I was the receptionist at 92Q on a college work program. I was at the front desk being silly on the loud speaker saying, 'so-and-so, you've got a call' and would say it all kinds of ways. The production director heard me, and he liked my voice so he asked me to come in and cut a few spots. From that, I was asked to do some overnight shifts, and from that I got a show called *Turn On the Quiet*. Which of course led to her mid-day slot. "I've been doing radio now for six years. I'll be 25 in November," she laughs.

You may have seen and heard EGYPT in the recent Chrysler PT Cruiser TV commercials along with the group Next and gospel star Fred Hammond. "They taped a bunch of different spots with all of us. We each had our own creative way of promoting the car. Plus, I was the voice-over talent for the campaign. I appreciate that because that was my first national commercial."

With all this stuff going on, when does she find time just to chill? "This is me, what you see is what you get—what you *hear* is what you get. Even with all the work, there's no compromise." Be careful what you wish for...

"Yeah, you just might get it," she says. "I'm doing everything that I always wanted to do...Where else are you going to find a job that you can talk to hundreds of thousands of people at a time and totally be yourself. These people actually care about me and listen to my stories about what I did last night, and I love that! And I love the work I do in television so I've been able to balance them all and in that; I find time for myself."

And what's next? "Radio is my passion so I'd like to take a stab at cross-over or Top 40. I've been at 92Q for two years and I'm always looking at any opportunities to grow. I want to continue doing television and in the future get back into acting and films. Radio, theatre, television, acting—all of that is running through my veins." ■

Jaheim:

"Ghetto Love" on the rise!



Riding high on the near platinum debut disc, *Ghetto Love*, Urban research editor Sabrina Eberhardt caught up with Devine Mill/Warner Brother's urban thug crooner Jaheim, as he arrived in Los Angeles for the Seagram's Gin Tour.

GAVIN: When did you know that you wanted to be a singer?

I knew I wanted to sing when I was three years old.

Jaheim: How did you know when you were only three?

I was just singing all the time, just singing every where that I went.

Who influences you musically?

All the great legends like Marvin Gaye, Sam Cook, Stevie Wonder, Donnie Hathaway, Luther Vandross... You know, the great ones.

What is your inspiration to perform?

I don't look at it like that. I just go out there, and just try to give the people what they want to see and what they've never seen before. I want to give something different.

What do you bring to the table that's different?

I don't sing, I *sang!* Whoo, yeeeahh. (He sings and laughs)

What's a major obstacle that you have overcome in your life?

There's really nothing. I've accomplished so many things. I'm basically happy with life right now.

Describe your perfect day.

There is no perfect day. Because, if everything was perfect and I don't have to struggle, that means that it was too easy. I don't want it to come easy. I want to work for everything that I get.

Describe your average day.

The average day is performing and resting. Performing, resting. That's all I do. Travel. You

know just chilling out.

What about the perfect date?

McDonald's. Go to the drive-thru, you know, good conversation. (Laughs) You know why? That first date right there, do the McDonald's thing, and she'll always remember that. (He imitates a girl) "*Girl, he took me McDonald's! If he takes you to Sizzler, you know that he's trying to impress you, or something, you know. He ain't gotta' show off.*" Naah, I'd probably cook something, to show her I got skills.

Can you burn?

Can I burn? I'm from Jersey! Thirty-third, yo!

So that means that you can cook, because you're from Jersey?

No doubt...the finest! We do all the burnin' up there!

Describe the ideal woman?

Kinda like a mother figure, you know. To get as close as you can get to a mother figure. Somebody that cares for you, as much as a parent cares. Someone who cares for you like that. The type of woman that goes all out for you.

So, she can help you cook?

Yeah, that's true too. I can't do everything.

Who's your favorite female artist?

I gotta say Mary J. Blige.

Okay, so how have the ladies on the road been treating you?

They've been...very...beautiful. (Laughs)

What about the Seagram's Gin Girls?

The Seagram's Gin Live Tour is off the hook and the girls are off the hook too. We get mad love... *Ghetto Love*.

What's the most memorable after party?

Every after party that I have is kinda big. So I don't know.

What's your favorite tour spot so far?

I'd have to say L.A.

But you just got there.

Yeah, but, you know, I just got mad love out here. I don't have a favorite. There's no one performance. I love the whole U.S.

So you enjoy it all?

I got some time off, so I'm just laying back. Doing kinda good. It's the best that I've felt in months.

Why?

Because I'm getting some rest. I haven't rested in a while.

What's the best part of touring?

Doing what you love. Going out to see all those beautiful people that spent all that money on your albums. And you give back to them what they really love, and what they love about you. The visual thing, the glamorous thing, the singing, everything. It's a package to them. They wanna see you ripped up—you know, the muscles and all that. The nights of passion, they go crazy over stuff like that.

What are the pitfalls of touring?

There's nothing I dislike about it.

Name something that you want the whole world to know about you.

I'm your number one guy.

Describe your style.

My style is uh... I don't want to sound conceited.

Go ahead.

I just think that I'm close to no other out there. But, I think everybody has their own style. My style is a lot different. It's fresh, with a little old school. Remembering that sound that will never leave your mind. I just put different sounds in there and freak it a little bit.

Where do you see yourself in five years?

Still making great music. I'll hopefully own a record company, a radio station. Making movies—you know—the sky's the limit. I'm trying to do it all. ■

Mic Patrol

By The Poetess

With 8 years in the rap game and only 4 albums under their belt, rumors have been circulating about a Wu Tang Clan break up. I caught up with Method Man at LA's 100.3 The Beat Summer Jam 2001 to set the record straight. The Wu-Gambino shares with us his feelings about his Wu crew and what to expect from his forthcoming projects.

Poetess: What's up with the rumor of a Wu Tang, break up?

Method Man: It's kinda bad right now. Things start coming into play. A lot of things been happenin'. Honestly I haven't spoken to anyone to actually know the facts on it. But there's some truth to it...somewhat. A lot of people aren't happy right now. I think it has a lot to do with the label pushin' and the way that everything is changing so fast now with this music. It's a multi platinum game now.

You said earlier you're working on your album right now but you kinda lost the will or the ambition to work on it. Explain that.

Yeah...It's more or-less like... I've always been my worst critic. The whole thing is I don't want to disappoint myself first and foremost but I don't want to disappoint the people that are buying the music. I'm trying to satisfy everybody so it's making me second guess myself so much that the feeling isn't there for me anymore. The people actually buying the music and hearing the music and loving the music they don't have a voice enough to reach me to let me know. All I hear is the bad criticism from people that don't understand what I'm trying to do or where I'm coming from. It's like when I go in the studio I have no real battery. Even to a certain extent the label doesn't push the records the way they use to or should for certain artists.

Should we expect another album or is that on hold?

Yeah, be looking for it sometime next year.

Do you have a title for it yet?
Tical Zero – The Prequel

Whats up with the movie *How High*?

We finish the movie. That's why I'm out here. I was doing re-shoots. We came out in January and we left at the end of March. Wrapped up the movie. It's an alright film and shit. I watched the whole thing. It has its moments in there. I think people can bring their whole family out to this one if they want to.

Would you compare it to Cheech & Chong films?

Not really. There's no comparison to any movie right now. I think it's an original type of story that goes with it and everything. We threw our backs in this. We worked hard to do it and we just hope that it pays off in the long run. The movie is dropping the day after Christmas which is a good thing because usually when you have 2 guys that aren't even actors and they do a movie its like when you get the results of it it's like...the studio basically...Universal showed us that they puttin' confidence and they got our backs on this one by droppin this movie around the fourth quarter cause that's a big money thing



Poetess gets sucked up by Redman & Method Man.



THE POETESS
poetess92@aol.com

right there 'cause there's gonna be a lot of shit droppin'.

Whats in the big picture for Meth?

Right now the biggest picture for me is seeing my kids grow up and being there. Staying out of trouble I'm not trying to be one of those locked up emcees. That's not the movement right there. That's when it really hurts to be here. That's another cliché I use...It hurts to be here. When we make these albums we put our soul on wax. It's like revealing your diary for everybody to see. How you tick. How your mind works. When its not accepted it's more or less like they're not accepting you. Not your music...not accepting you. That's why it hurts to be here. Because I give 110 percent in everything I do. It's just the people around me who don't know what to do with it

Is that why you feel you have to be more conscious of doing this new record?

I have to leave everything alone and that's including my crew. For real. Get more into myself because I'm not happy.

With the things going on with Wu, do you think that situation can be mended maybe down the line?

Yeah If we gotta go back in the studio tomorrow I will shit on my album. Fuck an album. I will go right back in the studio and rock with these dudes. I refuse to let this thing just fall apart. I don't care if Wu-Tang is just 3 members, I'm gonna be one of them.

You guys are like the Parliament Funkadelic of the new era. How everybody was together and then went off to different labels and did their solo thing.

Yeah and that's the double-edged sword though...that pulls people apart and they don't know how to come back together again.

The Wu Tang Clan has made an enormous impact on the hip hop culture we hope they get it together. That's it for this ride on the Mic Patrol. Catch you back here next time. I'm The Poetess and I'm up out this piece!

MEMORIES OF SUMMIT IX

Amazing music and interesting conversation.



TRIPLE A
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All photos by
J. Leslie, T. Spencer,
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except where indicated

Cowboy Junkies' Margo Timmins at World Café taping.



MCA crew Dara Kravitz, Craig Lambert, and Lisa Cristiano.



Virgin's David Byrne performing at the Fox with string section.



KGSR's Susan Castle and Vanguard's Art Phillips.



Ben Fong-Torres goes "One-on-One" with Artemis President/CEO Danny Goldberg.



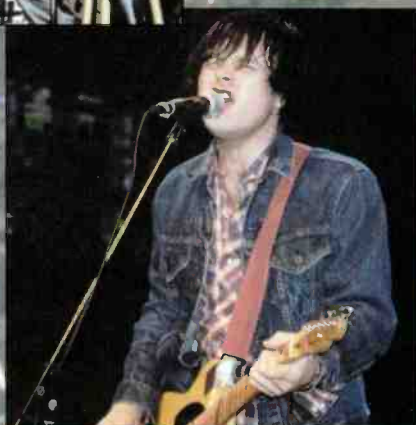
e*town's Nick Forster interviewing Buddy Guy.



Hollywood's Nick Bedding, GAVIN's Rick Galliani, and Hollywood's Leroy.



Dolores O'Riordan of MCA's The Cranberries at the Fox.



Lost Highway's Ryan Adams at the Fox.



The Conscience of the Griddle: Songlines' Sean Coakley serves a smart martini to WNCS's Jody Peterson and a nice warm milk to WXPB's Bruce Warren (far right) before the Griddle gets underway.

Photo by Todd Radunsky



Russell Crowe of Artemis' Thirty Odd Foot of Grunts, at the Fox.

SBR's Dave Rahn and KFOG's Jude Heller after the session, "Radio Promotion for Dummies."



WXPN's Bruce Warren and WXRT's Norm Winer at the Griddle with Tazmoe's Mark Radway and Interscope's James Evans looking amused in back.



New West's Randall Bramblett at the Fox.



KMTT's Chris Mays and Universal's Suzanne Perl.



Capitol's Steve Nice illustrates how much he loves his new artist Matthew Jay.

MCA's Leona Naess at the MCA lunch.



Arista's Tom McRae at the Latenight Lounge.

Rounder's Grant-Lee Phillips at the Fox with a fan.



KTCZ's Lauren MacLeash, GAVN's Dave Einstein, and WXRT's Norm Winer.

KBCO's Scott Arbough at the "Radio to Web Radio" session.



Columbia's John Mayer lights it up at lunch.



KFOG's Dave Benson and Palm's Greg Seese trading book titles.



KINK's Kevin Welch threw strikes moderating the "Triple A Does Sell Records" panel and also here, after the DreamWorks & Columbia lunch.

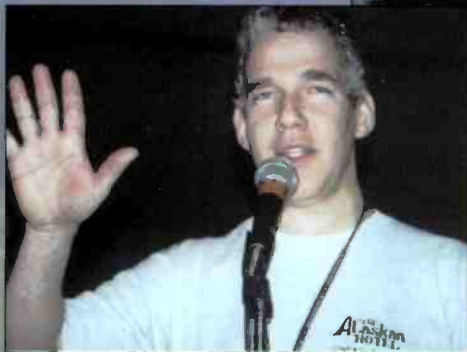


Dreamworks' Rufus Wainwright.



A&M's Suzanne Vega at the Fox.

David Byrne admiring the Island/Def Jam van.



Favored Nation's Johnny A performing at lunch.

DreamWorks' Marc Ratner.

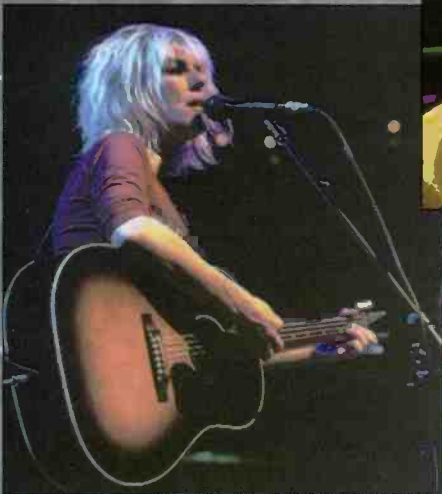


Netwerk's Actual Tigers at Tulagi

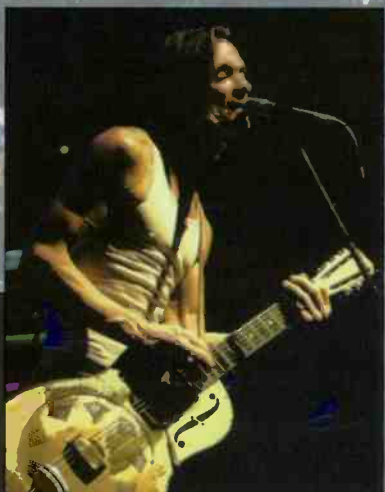


Photo Scott Smith

Photo by Scott Smith



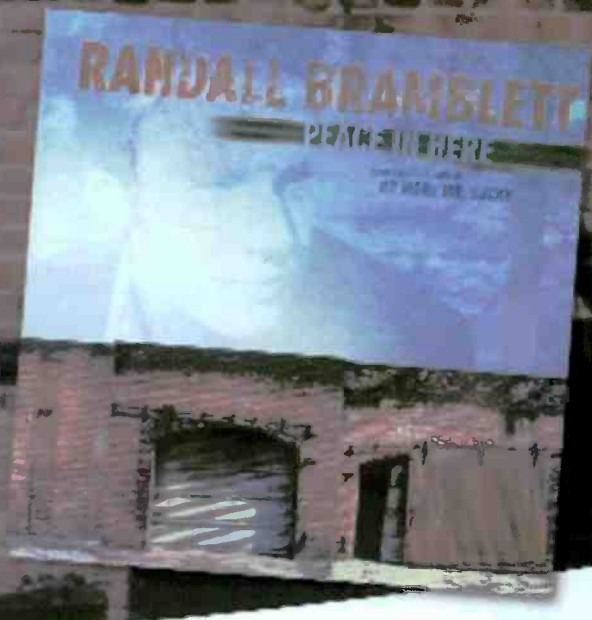
ATO's Chris Whitley at the Fox.



Lost Highway's Lucinda Williams headlines the Fox on Saturday.

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Reviews

Shelby Lynne

"Wall In Your Heart" (ISLAND)

After last year's critically acclaimed breakthrough album *I Am Shelby Lynne*, the release of Shelby Lynne's new album is perfectly timed to advance this Grammy-winner's career to the next level. The new album *Love, Shelby* hits the streets on November 13 and "Wall In Your Heart," the new single, has already gone to radio with significant success. The follow-up was produced by Glen Ballard (Alanis Morissette, Dave Matthews Band). "Wall In Your Heart" is an outstanding ballad that features pianist Billy Payne (Little Feat) and guitar wizard Sonny Landreth (John Hiatt), and any radio station in America should be proud to play it. This summer's hit "Killin' Kind" that made its debut on the soundtrack of *Bridget Jones's Diary* will also be included on *Love, Shelby*, as will the cover of John Lennon's "Mother" that Lynne has sharpened to a razor's edge in live performance. And look for her to be performing it on the TNT special, "The Come Together Tribute: A Night for John Lennon." This is gonna to be Shelby Lynne's year. Contact John Rosenfelder, (212) 603-7871.



—Dave Einstein

The Cranberries

"Analyse" (MCA)

In the first half of the '90s The Cranberries brought us alternative ballads like "Linger" and later the anthemic hit "Zombie." Ten years and four albums after their humble beginnings in the Irish town of Limerick, The Cranberries return with their fifth album, *Wake Up And Smell The Coffee*, in stores October 23. Frontwoman Dolores O'Riordan pens the first single, "Analyse." The 3:56 track is full of lyrics like "Close your eyes/ breathe the air/...we are free/ we can be wide open" that are a departure



from her earlier angsty lyrics. The message and mood of "Analyse" is definitely positive. Producer Stephen Street makes no secret using his old tricks on this track. With guitars hearing to the days of "Dreams," "Analyse" sounds like the group is piecing together lines that make them happy. Contact Dara Kravitz, (212) 841-8042.

—Delphine Hwang

Boz Scaggs

Dig (VIRGIN)

Boz is back! For fans like me who've been following him since the late '60s Steve Miller Band days, it's like saying hello to an old friend. "Payday," the first single from the new album *Dig* due in stores September 11, is already doing well at Triple A radio. It amplifies the frustrations of the work-day routine that turn 180 degrees when it becomes "Payday." It's a must-play song for any Triple A station's at 5 p.m. on Friday when the whistle blows. *Dig* was co-produced by Scaggs and Toto's David Paich and Danny Kortchmar who both play various instruments throughout the album. Other players include bassist Nathan East (Eric Clapton); drummer Steve Jordan (Keith Richards); Steve Lukather (Toto); and Roy Hargrove, Jr. on brass. Scaggs also has taped an appearance on the season debut of *Ally McBeal* where he'll play himself and perform "It's Over" from his 1976 multi-platinum album *Silk Degrees*. Songs from *Dig* will be used as background in the episode. Other track on *Dig* geared for rock radio are "King of El Paso" and "Vanishing Point." The pre-release package of *Dig* is beautiful and a thrill for all of us Scaggs collectors. Contact Ray Gmeiner, (310) 288-2730.



—Dave Einstein

The Word

(Ropeadope)

The Word is getting out and about. It's good-time instrumental gospel music done with charm and authenticity by great musi-

cians. The band consists of North Mississippi Allstars Luther Dickinson, Cody Dickinson, and Chris Chew along with John Medeski on keys and Robert Randolph on pedal steel. As the story goes, John and Luther were both into a record called *Sacred Steel* that paid tribute to the House of God church's blues/gospel style music played on steel guitar. A virtually unknown steel guitar whiz named Robert Randolph was featured on "Without God" (Track 4 here). Luther became obsessed with the Randolph's remarkably fluid, soulful playing and through a course of "blessed" events was able to plug him into the gospel project he and Medeski had been talking about since '98. The resulting baptism by fire is the kind of stuff rarely heard outside of church. Pick any track. The interplay between Randolph's slide, Dickison's blues, and Medeski's organ is magical, like the old Allman Brothers stuff. WMWV is playing "Joyful Sounds." Says PD Mark Johnson: "It's a neat record—good spice." Contact Serious Bob Promotions, (212) 580-3314.



—Jimmy Leslie

Jude

"King of Yesterday" (Maverick)

Jude Christodal grew up in Boston but didn't begin playing guitar until his college days in Atlanta. In 1994 he split for Los Angeles where he was able to grab the attention of BMI and eventually Maverick. "King of Yesterday" is the title track and lead single from Jude's sophomore effort for the label. His 1998 debut *No One Is Really Beautiful* was received with critical praise and spawned the hit "Rick James." "King of Yesterday" is a perfect pop-rock package with solid production from Ron Aneilo who was behind the board for the latest Lifehouse smash. Contact Ted Volk, (310) 385-6478.



—Jimmy Leslie

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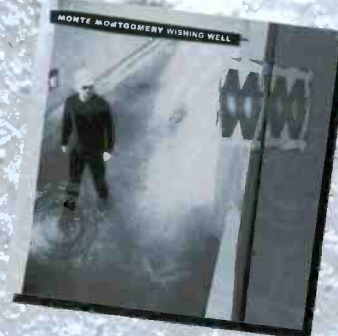
— Jody Denberg
Program Director
107.1 KGSR Radio, Austin

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#38* Album Network
#32* FMQB



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COUNTRY
EDITOR
JAMIE MATTESON
jamie@gavin.com

Yo, I Got Your Hayseed Right Here!

By Mike O'Malley

As part of our special editorial focus for the CRS-Northeast in Hartford in the last issue of GAVIN, we asked several programmers and consultants to offer their thoughts on the unique challenges of programming in the region. Here, Country consultant Mike O'Malley addresses one of the questions that faces many stations in today's more sophisticated and savvy Country world: "How do you get people to sample your product when they still think country music is for hayseeds?"



—Jamie Matteson

Whether you're selling cars or country, there are common rules for creating a successful marketing campaign: 1) Start by identifying all your unique benefits. 2) Narrow the list until you have the most important, not-easily-copied, value-driven benefit. 3) Creatively put your benefit in a context the target is already familiar with so your message can be more readily absorbed. 4) Use a delivery vehicle that can sell your "unique-to-you" attributes in a stand-out way to existing customers and legitimate prospects. 5) Help everyone in the organization to understand your mission so they can be one-on-one advocates.

Identifying Benefits

Reject thinking that includes "we have to make apologies" for who and what we are. Most folks that are genuinely serious prospects don't think we're hayseeds. It's likely that those who do aren't true prospects anyway, either now or for the future.

Focus on your station's (and our format's) many relatable, easily-understood benefits: songs

that tell stories, music that makes sense for the way listeners live, G-rated fun the whole family can listen to, special services or programs, something local you do that you are famous for, and other selling points rooted in your listeners' lifestyles. These are viable themes around which to build a campaign.

Narrow the List

Given your unique circumstance, what benefit makes the most sense? What will resonate most strongly (and be of greatest interest) to the most people, and what will offer you the most unique and competitive position? Is this benefit a horse you can ride for a long time? Having one big benefit you can sell for a good, long time is preferable to a hunt and peck approach of always looking for something new to be famous for. As marketing gurus Al Ries and Jack Trout tell us, when you own one attribute, people automatically give you credit for others.

Put it in Context

Start with what people know and accept: life is busy, it's hard to find a show that everyone can listen to, etc. Then demonstrate how your benefit meets that need.

Use the Right Vehicles

Your media of choice is likely determined by a combination of factors: budget, trade, a need for partial or full self-liquidation, and even your message. Look for those that best showcase your message. Dominate a single medium if you can.

hayseed (hā sēd) **n.** 1) Grass seed shaken out of hay. 2) Pieces of chaff or straw that fall from hay. 3) Slang. A bumpkin; a yokel.

Also consider non-traditional ways of showcasing your station. For example, WYNY's "Live Lunch Concert Series at the World Trade Center" exposed Country to thousands of prospects each summer—it was free product sampling via live performances. While you may not have the opportunity to do such an ambitious event, you might consider creating opportunities for artists and the station to make simultaneous inroads via in-stores, studio visits, chats, lunchroom concerts, a video stack at remotes, pointing out their appearances on network TV, and the like.

Know where to find your listeners. Geography is often a significant factor in the Northeast. Consider not only their residential zip code, but where they work and their commuting patterns as well.

Also leverage the images of country artists that have had pop success. Faith, Shania, LoneStar and others have been marketed to contemporary audiences, many of which are your P2s and come from stations your P1s visit occasionally.

Help Everyone

Understand the Mission

Unless everyone in the building "gets" the mission, the fruitfulness of your one-on-one opportunities — from sales calls to "viral" efforts — will be limited. Share your great

story with everyone on the staff until each understands what is unique about your station and is fired up about who you are and what you do. ■

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A Programmer's Thoughts On the subject of Passion...

By **Buzz Brindle, PD**

WGNA-Albany, N.Y.

When I was Director of Video Music Programming at MTV (from '81 through '85), I developed a philosophy about the appropriate level of emotional involvement with the music and the artists someone who's in a programming position should have. Of course, when I was a younger jock and a novice programmer, I was very passionate about the music and the artists. But I eventually discovered that my personal passion for the music made me too vulnerable to manipulation by the labels at the expense of my first responsibility: my listeners/viewers.



I believe that:

- A label head should be passionate about hiring people who can spot, hire, produce, inspire, and market true talent.
- A producer should be passionate about helping the artist to capture a true representation of their talent and inspiration, educating musicians about what production techniques seem to be resonating with today's radio listeners.
- A musician should be passionate about capturing their true musical inspiration and talent and then help potential fans to appreciate their inspiration.
- A record label representative should be passionate about learning what information is considered important and relevant to the individual program directors and music directors which are in his/her territory and providing that information on a timely and accurate basis.
- A radio jock should be passionate about understanding the radio station's target audience and providing that audience with the entertainment and information that they seek when they punch up his/her station.
- A music director should be passionate about understanding the radio station's target audience, the program director's vision for successfully reaching that audience and about creating a win/win liason with the music industry.
- A program director should be *dispassionate* about the music and artists to assure an objective evaluation of each individual song, but passionate about understanding the radio station management's goals, the target audience of the specific radio station and the passions of the target audience.

At least that's how I see it.

AGREE OR DISAGREE? CONTACT BUZZ AT BBRINDLE@WGNA.COM.

Scenes From *CRS-Northeast* in Hartford!



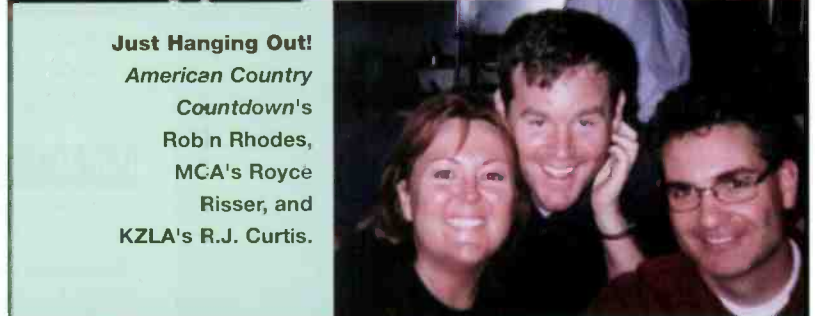
WGGY's Mike Krinik and WPKX's Chip Miller front row and center for the sessions.



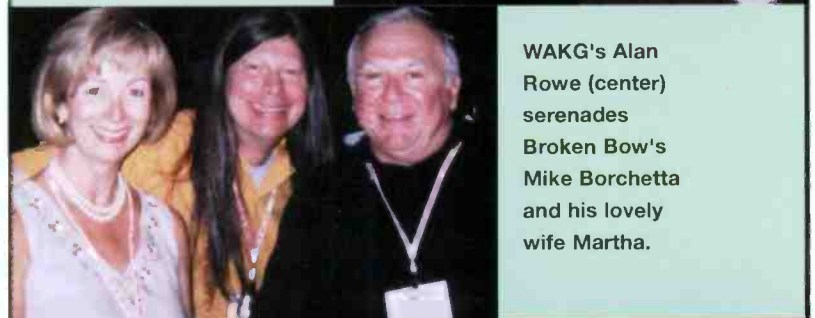
Epic's Rob Dalton and WKLB's Mike Brophy and Steve Kelly found roamin' the halls!



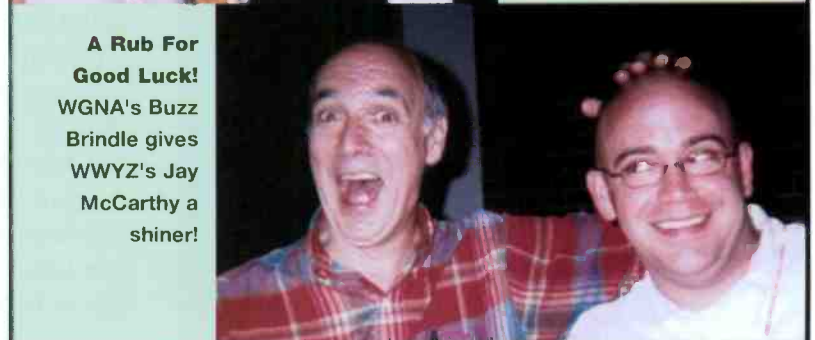
Acclaim's Martha O'Donnell (l) and MCA's Kimberly Dunn (r) catch up with WQCB's Cindy Campbell.



Just Hanging Out! American Country Countdown's Rob n Rhodes, MCA's Royce Risser, and KZLA's R.J. Curtis.



WAKG's Alan Rowe (center) serenades Broken Bow's Mike Borchetta and his lovely wife Martha.



A Rub For Good Luck! WGNA's Buzz Brindle gives WWYZ's Jay McCarthy a shiner!

PROMORAMA

BAD MOMMAS AND NUDE PAPAS

"We just wrapped up our 'Naughty Mommies' Booty Camp'— these women are crazy!" says KALC-Denver MD Michelle Matthews. "Even the guys from the station were afraid to board the party bus with these women...and you can't even pay me enough to ride with them," Matthews exclaims. Four brave men also learned how to dance like male strippers, with the winner walked away with 10 grand in his g-string. Next up: morning guys Greg & Bo play "Three's a Crowd" — contestants find out who knows them better: their wife, or the r best friend. If it's the best friend, they score four tickets to a Broncos game...if it's the wife, she wins a \$1,000 shopping spree.

WAIT 'TIL THE GM SEES THE VAN

"It was a combination o' skill and one hell of a hot rod—it ran like a sumbitch." That's KXRK-Salt Lake City APD/MD Todd C. Noker, explaining why was he smells like gasoline. "The Salt Lake County Fair invited each station to send a jock to drive in their demolition derby. There must be some redneck blood in me because I've loved going to those derbies my entire life, so I was the obvious choice for the X96 car—of course, I won," he laughs. Fab pix soon on X96.com.

'NSANE FOR 'NSYNC

The KSII-El Paso morning show has gone "'NSane For 'NSync"—you know the drill: ordinary citizens forced to do wacky stunts for free tickets. Stuff like "Drink For 'NSync"— "All the water you can drink in five minutes, but you have to also be able to hold it," says OM/PD Courtney Nelson. Another contestant must complete her "Chores Pledge." "She won't get her 4th row tickets until the day of the show," says Nelson. "The morning show checks in with her parents to make sure all of her chores are getting done...she's even doing her brother's chores, too! Her parents sure have been thanking us!"

LOSERS GET FREE WEDGIE

It's tough enough surviving high school—now, KKFR-Phoenix cranks up the tension further with its High School Survivor deal. "Almost 200 high schools are involved," says Power 92 APD/MD Charlie Huero. "People vote @ power92jams.com for their favorite high school. Every weekday at 5 p.m., the schools with the least number of votes start dropp ng off," he says. The last school standing scores a free concert by RCA recording artist/actor/model Tyrese.

COMING NEXT ISSUE:

Special: GAVIN Guarantee

GAVIN format editors get behind the new projects they consider "most likely to succeed" at radio in the very near future. Guarantees of the past have included David Gray, Jaheim, Rascal Flatts, BBMak, Lou Bega, Macy Gray, and Jennifer Lopez before she was "J-Lo." Who's next?



ALSO:

- **A PD Hits The Road: WGGY's Mike Krinik Learns the Ropes as a Regional!** After spending a week on the road with Mercury Records Northeast Regional Damon Moberly, WGGY's Mike Krinik shares his experience about iLife on the other side!
- **Radio Promotion for Dummies Recap.** Check out our excerpts from the hit Summit panel that starred KFOG's Dave Benson and Jude Heller.
- **A Visit with Minneapolis' LITE-keeper, PD Gary Nolan.** A/C Editor Annette M. Lai checks in with Twin Cities veteran programmer Gary Nolan on what keeps WLTE shining bright.
- **Juggling Work and Relaxation: Urbanites In Search of Balance.** GAVIN Urban Editor Kevin Fleming talks with Urban industry insiders on how they get their Yin in line with their Yang.
- **The GAVIN Alternative Mailbag.** Online readers sound off on what they really think about the world of Alternative radio.
- **Notable Quotage:** More wacky, inane dialogue that even we couldn't dream up (culled from obviously over-medicated programmers, and stolen shamelessly from the pages of gmail).
- **Nadine Guarantees: A Wild Weekend.** At Nadine's Wild Weekend, a four-day A&R-fest of 135 (largely unsigned) Bay Area bands, artists pounded out hours and hours of music in clubs all over The City. GAVIN Business and Media Editor Doug Wyllie talked with fans, bands, organizers, and label people, all of whom were trolling for the next big thing.



IMPACT DATES (SUBJECT TO CHANGE)

SEPTEMBER 3 & 4, 2001

- Vanessa Amorossi "Shine"** (Universal), Top 40, Hot & Mainstream A/C
- Destiny's Child "Emotion"** (Columbia/CRG), Top 40 & Crossover
- Dido "Hunter"** (Arista), Top 40
- Jagged Edge "Goodbye"** (So So Def/Columbia/CRG), Crossover
- The Love Doctor "Slow Roll It"** (Universal), Crossover
- matchbox twenty "Last Beautiful Girl"** (Lava/Atlantic), Top 40 and Hot/Modern A/C
- 'N Sync "Gone"** (Jive), Mainstream & Hot A/C
- O-Town "We Fit Together"** (J Records), Top 40
- Tha Liks "Run Wild"** (LOUD/Columbia/CRG), Crossover

SEPTEMBER 10 & 11, 2001

- American Hi-Fi "Another Perfect Day"** (Island/IDJMG), Top 40
- Foxy Brown "Candy"** (Island/IDJMG), Crossover
- Enrique Iglesias "Hero"** (Interscope), Top 40
- Jay-Z "Izzo (H.O.V.A)"** (Island/IDJMG), Top 40
- Carole King "Love Makes the World"** (Rockingale/KOCH Progressive/KELA), Mainstream A/C
- Royce Da 5' 9" "You Can't Touch Me"** (GAME/Columbia/CRG), Crossover
- Shaq feat. Common, Black Thought and Joi "In the Sun"** (Twism/Trauma), Crossover
- Dante Thomas "Fly"** (Elektra/EEG), Top 40
- Train "Something More"** (Columbia/CRG), Hot/Modern A/C
- Luther Vandross "Can Heaven Wait"** (J Records), Mainstream A/C
- The Verve Pipe "Never Let You Down"** (RCA), Top 40

1 HOUR WEEKDAYS

The **Most Requested Host** Delivering The **Most Requested Results** For Radio

Spring 2001 Ratings*

- Up 118%
- Up 13%
- Up 27%
- Up 27%
- Up 31%
- Up 58%
- Up 26%
- Up 38%
- Up 95%
- Up 10%

- Persons 12-34 (AQH)**
- WKSC-FM/Chicago**
 - KZQZ-FM/San Francisco**
 - WIOQ-FM/Philadelphia**
 - KHKS-FM/Dallas**
 - WKQI-FM/Detroit**
 - WXKS-FM/Boston**
 - KZZP-FM/Phoenix**
 - KDWB-FM/Minneapolis**
 - WFLZ-FM/Tampa**
 - WKST-FM/Pittsburgh**

carson daly >> most requested

Counting down your listener's most requested songs

- Up 95%
- Up 11%
- Up 22%
- Up 24%
- Up 37%
- Up 27%
- Up 45%
- Up 18%

- Adults 18-49 (AQH)**
- WKSC-FM/Chicago**
 - KZQZ-FM/San Francisco**
 - WIOQ-FM/Philadelphia**
 - KHKS-FM/Dallas**
 - WXKS-FM/Boston**
 - KZZP-FM/Phoenix**
 - WFLZ-FM/Tampa**
 - WKST-FM/Pittsburgh**

*Source: Arbitron Spring 2001 vs. Winter 2001, Metro Survey Area, Exact Air Times

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STARRING
ROBERT DOWNEY, JR.

ELTON JOHN

I WANT LOVE



AC Monitor
Debut: 23

Majors Market Airplay:

WLTW	KOST	WLIT	WNND
WBEB	KVIL	WMJX	WASH
WPCH	KLSY	KRWN	KESZ
KKLT	WLTE	WALK	WKJY
KEZK	WLIF	WSHH	KOSI
WDOK	KKCW	WRRM	KGBY
KYMX	KBAY	KUDL	KSRC
WLTQ	KQXT	WSNY	WWLI
KSFI	WWDE	KMZQ	KSNE
WTPI	WMGF	WLMG	WMAG
WRVR	WRCH	KKMJ	WRSN
WOBM	WJYE	WEAT	WRMM
WVEZ	KMGL	and many more!	

The first single from the critically-acclaimed new album,
Songs From The West Coast.

In Stores October 2nd

"Songs From The West Coast marks Elton's return to the sound that defined the '70s: aching melodies hammered home by a piano player who won't stop until he has the keys to your heart."

— Joe Levy, Rolling Stone



eltonjohn.com

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