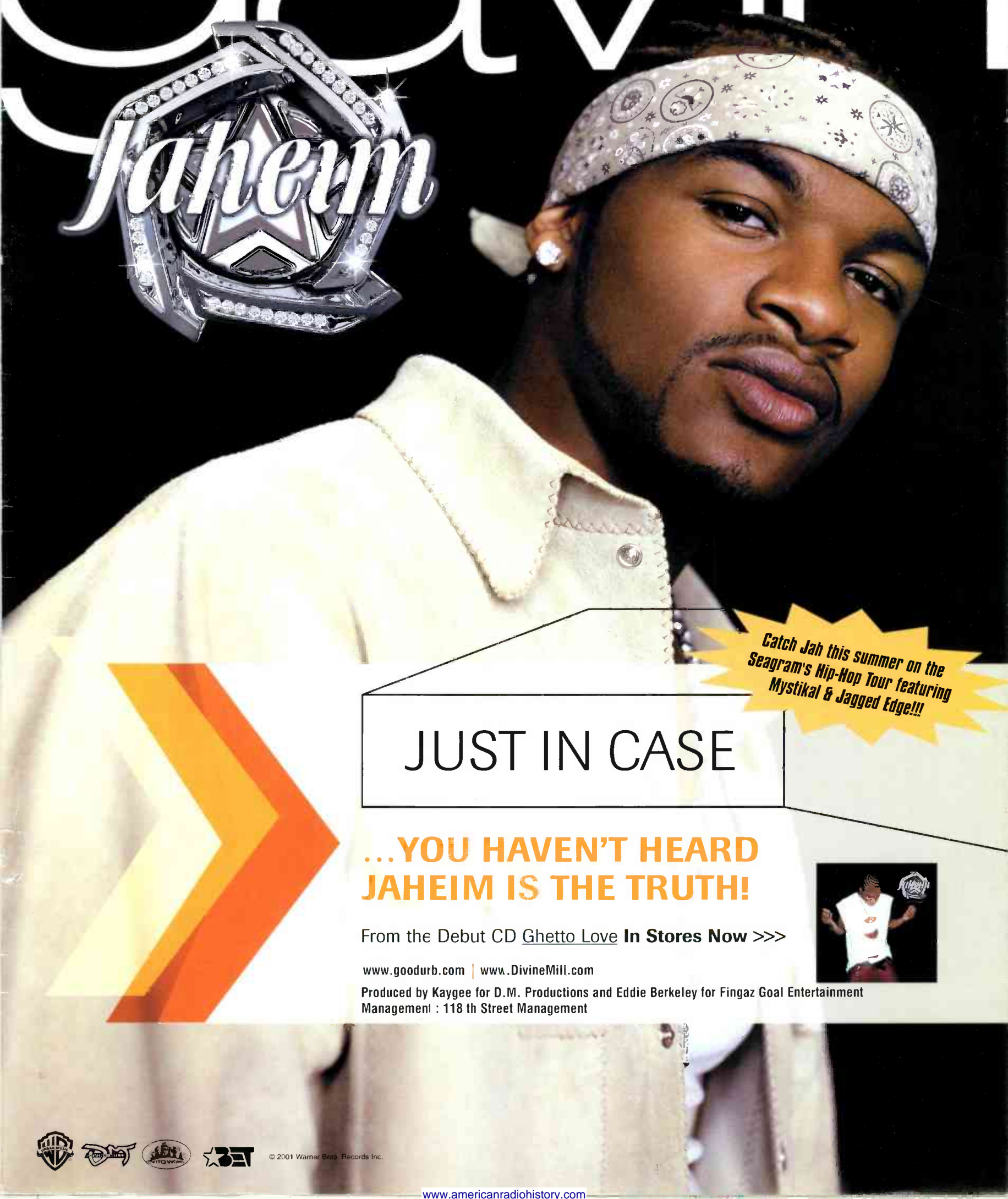


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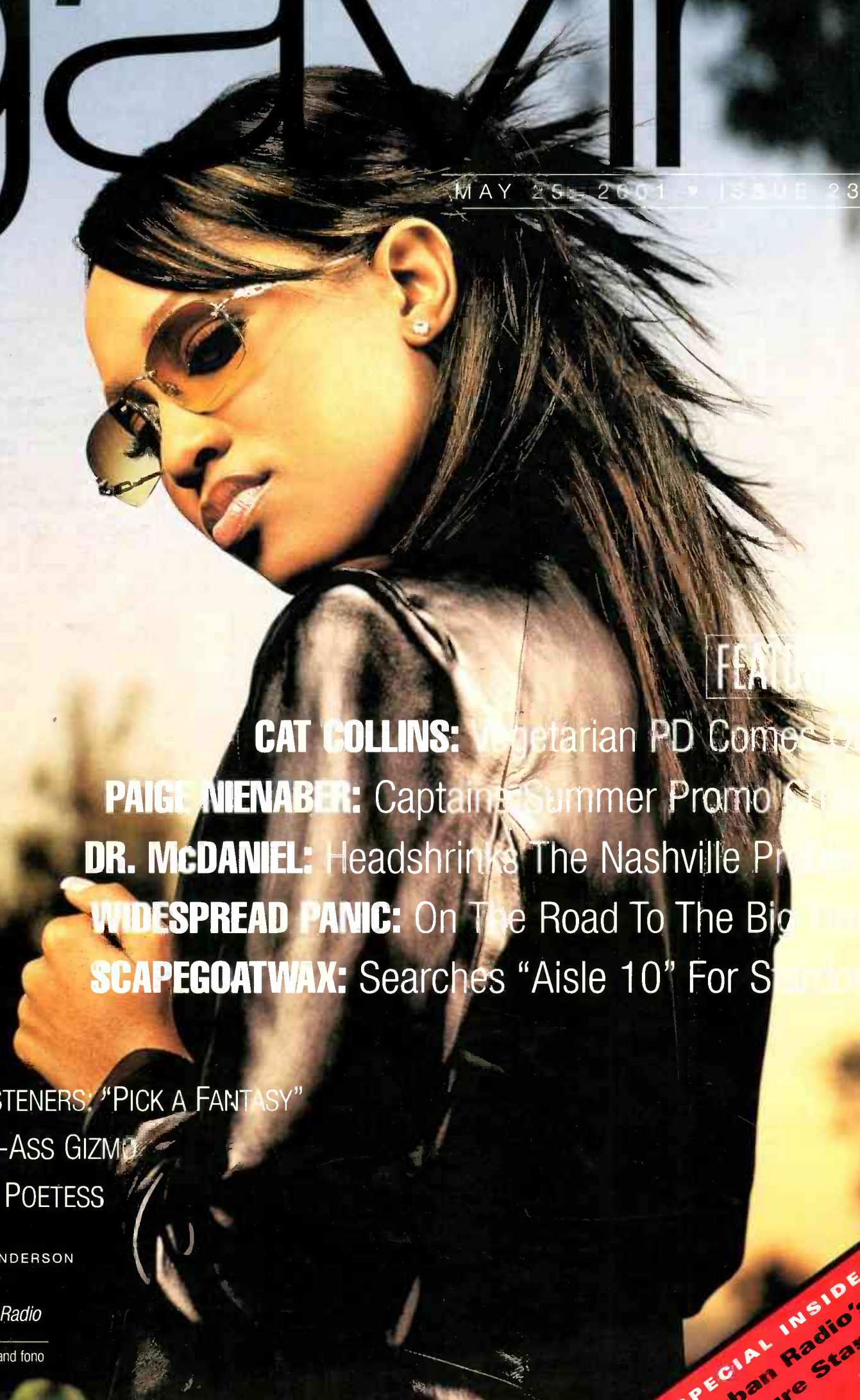


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MAY 25, 2001 • ISSUE 2342



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- PAIGE NIENABER:** Captains Summer Promotions
- DR. McDANIEL:** Headshrinks The Nashville Problem
- WIDESPREAD PANIC:** On The Road To The Big Time
- SCAPEGOATWAX:** Searches "Aisle 10" For Stardom

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- BEATNIK DM2: KICK-ASS GIZMO
- MIC PATROL BY THE POETESS

COVER ARTIST: SUNSHINE ANDERSON

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From the Publishers of Music Week, MBI and fono
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SPECIAL INSIDE:
Urban Radio's
Future Stars

EDITOR'S NOTE

FREE SEX

Hah! Fell for it again, didn't you? Well, sorry to disappoint—we're just tapping into the shameless promotional wisdom purveyed by our resident prankster, Paige Nienaber. But, as everyone in radio knows, if you play to the lowest common denominator you get everyone's attention. (Witness such promotional winners as "Flatulence Friday" and "Mama Got Lei'd.") Plus, it's a great metatag (this column is posted online) designed to mess with all those surfers out there looking for something a little more...well...explicit. And if that means you, you can kindly exit now.

All this, in a roundabout way, brings us to gavin.com. Some months ago we promised you that GAVIN was going daily with all the latest news, information, and radio airplay data that we once packed into our weekly magazine. And without a lot of hoopla (until now) that's just what we've done.

Sure, we caught some flack in the beginning. Cynics and competitors alike questioned why a radio trade publication would extract its highly respected airplay charts out of a weekly magazine and post them on the web. To which we asked right back what good a chart is if it the data is outdated by the time it arrives on the programmer's desk. Data now or data delayed: talk about a no-brainer. Same quality product delivered to your desktop within hours. Fresher than good sushi.

But that's just the fin of the tuna. Since our announcement late last year, gavin.com has evolved into a robust, dynamic source of news, features, artist profiles, gossip, and industry information updated throughout the day. It's a full-service website that consistently scoops not only the other radio trades, but other venerable publications like the *Wall Street Journal* and the *New York Times*.

Take a look at other trades' websites. You'll find short headlines that either link to an equally short news summary, or a teaser that demands that you sign up for a hard-copy fax in order to get the real thing. But at gavin.com you get the full scoop as soon as it happens, updated throughout the day as the story develops. You get new, informative stories that focus on virtually all aspects of the radio and music industries, plus expert coverage of the emerging online music world. Everything that's happening, where it's happening...and even where it isn't. No gimmicks, no come-ons...just the news as soon as it's fit to print.

Then there's gmail. Even if your fax machine runs out of toner you never have to miss gmail again. Stories that are funny as @#%\$ from real radio people who are cool as &^%\$ are now just a click away. Many of them with full verb phrases.

And that's not all. Far from it. In fact, free sex is just about the only thing gavin.com doesn't have.

But we're working on it.



Reed Bunzel, Editor-in-Chief

10 BEATNIK MIXES IT UP WITH THE DM2. The DM2, a new interactive music gizmo originally introduced in late March, has begun to find its way to consumers' homes and, not accidentally, into the hands of music technology geeks. The device is targeted to "ages 14+," a demo group that barely accommodates GAVIN's Doug



Willey. "While I'm not 14 years old, I am often known to behave like it, so my experience with the DM2 might be reflective of what consumers can expect when they bring the device home and hook it up," Willey says. Here's his take...

14 FABULOUS FANTASIES COME TRUE ON MIX 98-5. Wouldn't you love to win any of the following prizes? How about a trip around the world with stops in London, Egypt, China, and Rio. Or a trip into a bank vault for a chance at a cool \$1 million. Or His & Hers Mercedes—an ML3230 SUV and a C240 sedan. Or how about a week on a remote Caribbean Island for you and nine of your friends. Or having your bills paid for the rest of the year?

16 LAUGHING OUR WAY THROUGH THE CHANGES. Our world is changing. How many times have we heard that one? Plenty. Consolidation. Mass layoffs. Meet the new boss (same as the old boss). But exactly how has your job changed in the last few years? GAVIN Alternative Editor Richard Sands naturally has good idea of how things are different at radio, but what about the record biz? "I was more interested in the subject from a record person perspective, so I decided to assemble a mini-panel of record executives," he says. "That was my first mistake!"

18 URBAN SPECIAL: FUTURE STARS. June is Black Music Month and we're celebrating the rich heritage of black music by presenting Urban's stars of the future, the ones to keep an eye on and to lend an ear to in 2001 and beyond. Here's a look at Soulife Records, Syleena Johnson, Jamie Hawkins, producers The Cocoa Brovas, and Smooth Jazz/Urban A/C artist Jimmy Sommers...

31 MEMORIES OF MILES: WB'S CHRIS JONZ REMINISCES. During his 15 years at Warner Bros. as VP, Jazz and Urban A/C Promotions, Chris Jonz has his share of artist-related anecdotes. But by far his most memorable come from his dealings with Miles Davis. Jonz describes one such incident in this Part II of the GAVIN Jazz/Smooth Jazz tribute to Davis during the month of May.

34 COUNTRY MUSIC & RADIO'S FUTURE—IT'S TIME TO GET BUSY! In the two previous issues of GAVIN, Industrial/Organizational psychologist Terrell M. McDaniel discussed the Product Adoption Curve and product life span as they relate to the current cycle of Country music & radio. Here's the final installment of his unique views on and solutions to the issues dogging Country right now.

38 DON'T TELL THE BAND MARKS NEW BEGINNING FOR WIDESPREAD PANIC. For fierce road warriors and jam band royalty Widespread Panic, this year brings not only another touring season, but also a new studio album and a new label deal. WSP's debut with Sanctuary Records is maybe their ticket to the next level.

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Vivendi Universal to Acquire MP3.com

Even as Universal completes its acquisition of digital music retailer EMusic, Vivendi Universal has announced plans to also buy online music giant MP3.com for \$375 million in cash and stock.

In the acquisition, Vivendi will pay MP3.com shareholders either \$5 for each share they own, American Depositary Receipts worth \$5, or a combination of the two. MP3.com's board has already approved the deal and it is anticipated that more than 50 percent of the company's shareholders will vote for it.

"MP3.com will be a great asset to Vivendi Universal in meeting our goal of becoming the leading online music service provider," Jean-Marie Messier, chairman and chief executive officer of Vivendi Universal, said in a statement.

Universal's online venture with Sony, aptly named Duet, is expected to benefit significantly from the technology and staff that MP3.com represents. MusicNet, Duet's main competitor in the race to release subscription services for downloadable music, publicly demonstrated its technology and user interface for the first time last week in Washington, D.C.

The Duet service is expected to launch this summer, initially with streaming music, adding downloadable tracks sometime thereafter. Analysts expect the service to offer thousands of titles from Universal Music Group and Sony Music Entertainment to consumers who sign up for a monthly subscription plan. Pricing for the service has not yet been announced.

Shares of MP3.com traded at \$4.86 on the Nasdaq stock exchange at Wednesday's close. Shares of Vivendi Universal closed at \$67.20 on the New York Stock Exchange, down \$.95 since the announcement was made May 18.

Court Says Radio Can Air Illegally Recorded Conversations

In a 6-3 vote, the United States Supreme Court said the First Amendment trumps wiretap laws in a case of a Pennsylvania jock who played a phone conversation recorded illegally by another party. In the decision, Justice John Paul Stevens wrote for the majority that "A stranger's illegal conduct does not suffice to remove the First Amendment shield from speech about a matter of public concern."

The case stems from a labor dispute involving teachers at Valley West High School in Wyoming, Penn. in which an unidentified person recorded a 1993 cellular phone exchange between teachers' union negotiator Gloria Bartnicki and the union president, Anthony Kane Jr. In the conversation, Kane complained about the school board's reluctance to approve a proposal for a 3 percent pay raise, saying, "If they're not going to move for 3 percent, we're gonna have to go to their homes... We'll have to do some work on some of those guys."

The tape made its way to Jack Yocum, who led a group opposed to the teacher union's wage proposals, who then gave it to a local radio host, Frederick Vopper, who played it repeatedly. The labor negotiator and union president sued, alleging that Vopper broke federal and state laws against wiretapping by broadcasting a tape he knew (or should have known) was made illegally. The suit also named Yocum and Vopper's radio station.

Satellite Radio: Not Road Ready

While satellite radio technology promises to revolutionize the way consumers receive entertainment content in the car, the principal element for the technology's success—installing satellite-capable receivers in automobiles—has yet to take off.

Both XM Satellite Radio and Sirius Satellite Radio have moved beyond the most technically challenging aspect of introducing their subscription services later this year by completing the launch of the five satellites—separate constellations of multi-million dollar hardware now orbiting miles above the U.S. But it's the ground operations that are now keeping the services from skyrocketing.

The companies have overcome seemingly difficult hurdles already, managing through self-destructing rockets, delayed launches, and a short supply of chipsets that are needed for receivers on the ground to capture the extra-terrestrial signal. Now, both XM and Sirius are struggling to get their respective car manufacturing partners to hurry up in their plans to have factory installed sets in cars before one or both of the companies runs out of money. Wall Street has not taken either company to the mat yet, but investors are getting noticeably jittery. Both XM and Sirius have hovered around \$15-16 per share of late, after reaching peaks of \$45 and \$55 (respectively) in late September 2000.

XM and Sirius have received massive infusions of cash from car manufacturing partners: Ford Motors and DaimlerChrysler have invested a combined \$300 million in Sirius, while XM has received a total of about \$100 million from Honda and GM. Because these firms are major investors in the competing concerns, it stands to reason that the car companies would be working aggressively to bring satellite-equipped models to market, but thus far that has not been the case. GM is bringing out the service late this year only on two Cadillac models, the DeVille and Seville sedans. Ford has not announced what models it will offer the service on, but has hinted that satellite radios will appear only in a couple of high-end models later this year. Sirius's other big car partner, DaimlerChrysler, isn't planning to install its satellite radio receivers at the factory at all, instead electing to wire some cars so consumers can install after-market units.

Whether or not XM and Sirius are successful depends largely on how many consumers they can sign up for subscriptions in the next 12 months. That's likely going to be a small number if only a handful of cars out there have radios that can provide the connection.

FRIENDS OF RADIO

BY KEVIN FLEMING

Tim Kelly of Tim & Bob



PRODUCER

Official title: Co-CEO of Funktwns Productions

Hometown: Peoria, Illinois

What radio stations did you grow up listening to? We grew up listening to pop stations in Peoria, a small town near Chicago. There were no black radio stations, so the only way I heard most music was to go to the record store.

What stations do you listen to now? As a producer, listening to radio let's you know what's happening at the time. But I always want to be ahead of the game, so if you listen to the radio too much you start to think that's the sound you need instead of the next sound to come. So to be honest, I don't listen to a lot of radio.

What current projects have you and Bob produced? 112 is our group so we have four cuts on their new CD. We did four songs on the Case project including "Missing You." We have a couple of songs on Babyface's new CD, Canela's CD, and a cut on both Jesse Powell's and Tyrese's new projects. Plus, we have our own acts Daniel DeBour on DreamWorks and Athena Cage (formally of Kut Klose) on Priority. But our biggest song so far has been the "Thong Song" by Sisqo.

What's next in music? Everybody is coming back around to real soulful music. Look at Musiq Soulchild, Erykah Badu, and D'Angelo. People want the real thing, but the producers and writers are not giving it to them enough. The record labels want hit records so they open up the charts and see what's at the top and say I need a song like "Thong Song" or "Say My Name" and you already know where they're going. You can't blame them because, as a label they want to win, but at the same time, they don't really want to take any chances to be ahead of the game.

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No Merger For EMI

EMI has announced it will not seek another merger partner, electing instead to focus on core businesses and growing only through possible future acquisitions. The company, which has had two different merger deals derailed by regulatory and other issues, now says it will concentrate on growing its market share and developing its new media initiatives.

EMI Group Chairman Eric Nicoli said in a prepared statement, "Now that it is clear that, in the current regulatory environment, a merger with another major music company cannot be pursued at acceptable cost and risk, we will proceed as an independent, music-focused group."

Early this month EMI and BMG Entertainment officially ended merger negotiations, and EMI's prior merger attempt with Warner Music Group was squelched last October by concerns raised by European regulatory laws.

EMI Music Publishing, already the world's largest music publishing company, may now be set to grow substantially. Nicoli noted that the conclusion of the merger talks will enable the company to grow its music publishing business. "While further acquisitions would not have been prudent during our merger discussions, we are now free to compete for available catalogues," he said.

EMI also plans to expand its online initiatives, which includes a partnership with AOL Time Warner, Bertelsmann, and RealNetworks in MusicNet. "New media is another opportunity to enhance our existing business and create new revenue streams," Nicoli said. "Digital technology is a vital means of providing music lovers with greater speed, access and convenience, and we are committed to developing further our new media publishing activities."

Feigenbaum To Leave MJI

Josh Feigenbaum, founder and president of MJI Broadcasting, has announced that he will be leaving the company on July 1. Feigenbaum sold MJI to Premiere Radio Networks in November 1999, a step that was the first to signal the end of his 21-year MJI career. MJI Broadcasting has more than 35 radio prep services and long-form programs, reaching 15 million listeners on more than 2,400

radio stations affiliates.

In making this announcement, Feigenbaum said, "Having built and managed MJI, and having sold it to Clear Channel Communications last year, the time has come to explore new opportunities within and outside of Clear Channel." Feigenbaum intends to continue his relationship with Clear Channel by pursuing future business ventures with the company.

Perry Como Dead at 88

Perry Como, the smooth-singing crooner that Bing Crosby called "the man who invented casual," died in his Florida home. Como's daughter, Terri Thibadeau, told the Associated Press that her father was with his caregiver when he closed his eyes and died while sitting in a chair in his bedroom. He had suffered from Alzheimer's for about two years.

One of 13 children born of Italian immigrants, Como left his job as a steel town barber in the 1930s to sing with big bands. Como had his first million-selling hit in 1945 with "Till the End of Time," and over the years he recorded 36 albums and sold more than 100 million records. His singles included such staples as "Some Enchanted Evening" and "When You're Smiling," ditties like "Papa Loves Mambo" and "Hot Diggity," and even a hit cover of Don McLean's "And I Love You So."

Como is survived by two sons and a daughter; Roselle, his wife of 65 years, passed away three years ago.



Clear Channel to AGM: Kiss Off

Clear Channel Communications and American General Media appeared before the 9th U.S. Circuit Court in Los Angeles yesterday in a case that pits two Bakersfield, Calif. stations—AGM's KISV 94.1 and Clear Channel's KKXX—in a fight over which station can legally use the moniker "Kiss."

The result: Clear Channel won a preliminary injunction precluding American General from using the Kiss slogan in Bakersfield, and the order denied AGM's motion to stop Clear Channel and subsidiary City Casters from using the Kiss slogan on its station in Bakersfield. The lawsuit at issue was originally filed by City Casters in late August 2000. City Casters owns the federal registration for the moniker Kiss-FM, as well as a logo that includes a pair of lips emblazoned with the words Kiss-FM.

Jeffrey Wexler, one of the two attorneys from the Los Angeles firm of Luce, Forward, Hamilton, and Scripps representing KISV, said, "The case is not over on the merits. This is only one lawsuit. Clear Channel has said that they've got an intent to build a national Kiss brand and they now have around 40 stations operating around the country with the Kiss name, 30 or so of which they've launched in the last year or so."

Clear Channel has had similar disputes in other markets such as Chicago, Las Vegas, and Palm Springs.

Emmis Names Lebow Regional VP

Emmis Communications has named David Lebow as Regional Vice President for Emmis Radio; he will be based in New Haven, Conn.

"It's so good to have David Lebow back in the company again," Doyle Rose, President of Emmis Radio, commented. "As the Radio Division grew and it was time to bring someone in to help me oversee the group, David was an obvious choice. Not only is David one of the brightest and best in the business, he understands the Emmis culture and our approach to radio."

"I have always been impressed with the way Emmis operates," Lebow said. "Jeff Smulyan, Doyle Rose, and Rick Cummings have built a great company, focusing on a people-oriented culture with a great product and a customer-oriented emphasis. I look forward to working with the talented group of Emmis market managers to continue Emmis's incredible growth story."

Lebow has worked for Emmis in various management capacities including sales manager at KPWR in Los Angeles and director of research and market development for the company from 1986-92. He most recently served as Executive VP/Western Region for AMFM (now Clear Channel), overseeing the large-market operations for that company's markets, including Los

Angeles, San Francisco, Chicago, Denver, Phoenix and Minneapolis. Prior to his work with AMFM Lebow was COO for the AMFM Office for Product and Strategy, overseeing the programming and strategic aspects of AMFM. He also has held various positions with the Arbitron Company, GAF Broadcasting, and Chase Broadcasting.

James Myers Dies of Leukemia

James Myers, creator of one of Rock & Roll's most legendary songs, has died of leukemia at the age of 81. Myers, who died May 16, wrote "Rock Around the Clock" with Max Freedman in 1953, and it was recorded by Bill Haley and His Comets in 1954. The song vaulted to number one, where it stayed for eight weeks, and went on to sell 22 million copies worldwide. It has been recorded by more than 500 artists, including the Sex Pistols, and has been used in more than 40 movies. When it was released, the song was considered a breakthrough for crossing racial barriers because of the notable elements of rhythm and blues in the arrangement. It is estimated that Myers made \$10 million in royalties from the tune.



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"Dads and Grads"

By Paige Nienaber

Memorial Day is kind of the embarkation point for summer. The last chance to get off the boat before the S.S. Marketing sails for a 90-day tour of seasonal events, promotions, fairs, and festivals.

Summer promotions are not for the faint of heart. They're hot. They're dusty, and damn it, there are a lot of them. But Memorial Day has passed and now you're on board, whether you like it or not. So take some Dramamine, grab a chaise, order something frosty from Isaac, and let me, your congenital (er, congenial) Cruise Director, tell you a little something about the first promotional islands we'll be docking at.

Coming within a week or two of each other are the annual rites of pomp, circumstance, and fatherhood: graduations and Fathers Day. The first is a widely overlooked promotional opportunity that a station that has any teen audience at all would be foolish to pass up. Many schools have all-night lock-in parties that are nothing more than terrific venues for us to go out and impact 500-1000 18 year olds. A quick van hit with a jock running in, commanding the crowd mic, and throwing out a load of shirts is a simple and efficient way to become permanently ingrained in their memories of this most wonderful night of celebration and supervised debauchery.

In some markets the kids immediately flee and do a Spring Break II in a nearby resort destination. One of the funnest weekends I'll never remember was Grad Week '91 when Jo Jo Wright, myself, my asst., (now Mrs. Jo Jo Wright) and the GSM took Kiss 102 in Charlotte live to Myrtle Beach where 100,000 cavorting ex-seniors were tearing it up. For 48 hours we hung out, bannered the beach, did some vibing

call-ins to the masses stuck at home in Charlotte, and hosted various beach competitions.

If you're a station with a more adult audience, there is still the opportunity to tap into the "My Child Is An Honor Student At Scandia Middle School!" bumpersticker mindset. You could either open up the phones and let the parents do "gradications" to the kids they're so glowingly proud of, or you could use your website as the location for these messages of adoration.

Fathers Day is a given. A fundamental. To miss Fathers Day is to qualify for an exciting career in the



hotel/motel management industry. This Hallmark Holiday, coming in June with the arrival of warm weather, offers limitless lifestyle chances for fun 'n games.

For instance, many dads are quite proud of their prowess with a grill, some charcoal, and some defrosted dead animal flesh. Stations like V-103 in Atlanta have tapped into that arena and hosted Barbecue Cook-offs between competing men. Baseball is another stereotypical activity for this holiday. Getting your audience to nominate their dads for the chance to throw out a first pitch at a ball game is extremely cool. Taking over an entire section at the park and doing a day of fun, games, and food with all the winning families is equally cool.

Something to consider is that many kids don't have fathers in their lives. The "Dad For A Day" idea was something that came up at a Wild 94.9-San Francisco brainstorming session in 1993. The concept? That



PAIGE NIENABER
nwcprmo@earthlink.net

single mothers would call-in and tell why their child(ren) were deserving of the chance to celebrate Fathers Day with the men from the station. The guys on the airstaff took over 100 of these kids out for lunch and a day at Candlestick Park to watch the Giants. It doesn't get much more warm 'n fuzzy than that.

"...take some Dramamine, grab a chaise, order something frosty from Isaac, and let me, your congenital (er, congenial) Cruise Director, tell you a little something about the first promotional islands we'll be docking at."

But, sometimes you need to go the opposite of warm 'n fuzzy to get some attention (as my regular readers know I preach over and over [and over]). Wild 98.7 in Tampa did "Get Dad Blown" for Fathers Day 2000 and gave all their winners leaf-blowers, qualifying everyone for the chance to go and blow a wad of dough in Las Vegas. The Beat 104.3 in Austin hosted the "The Laziest Father Olympics" last year; a spoof of all things physical. Dads were not just encouraged, but rewarded for acts of sheer laziness.

Our cruise ship has cleared the dock and set sail for three months of hot dusty days and sleepless nights.

Join me, Julie, and Vicki in the hot tub as we make promotional ports of call all summer long. ■

PAIGE NIENABER, WHO NEVER MISSED A "LOVE BOAT" FEATURING CHARO, CAN BE REACHED ON THE SHIP-TO-SHORE PHONE AT (651) 433-4554, OR VIA EMAIL AT NWCPRMO@EARTHLINK.NET

MusicNet Technology Publicly Demonstrated

RealNetworks CEO Rob Glazer demonstrated the MusicNet subscription service to the Subcommittee on the Courts, the Internet, and Intellectual Property.

"A key element of the MusicNet service is that it will require consumers to pay a monthly subscription fee just like cable, TV, or a magazine subscription," Glazer, who also is chairman and acting CEO of MusicNet, commented during his demonstration. "We believe that consumers will pay a reasonable fee for

choice, convenience and a combination of interactive features. Glazer added that MusicNet's launch shows that "the technology is there, the content is being assembled, and the subscription business model is being proven." He told the Committee that music publishing issues stand as the most significant potential impediment to launching subscription services.

MusicNet is an online venture consisting of RealNetworks, AOL Time Warner, EMI, and Bertelsmann.

NAPSTER SEEKS VOLUNTEERS FOR SUB TEST

Napster has that new car smell. As the file-sharing leader gears up to introduce a subscription service that protects (and compensates) rights holders, the company is calling for some of its estimated 71 million users to take the service for a test drive.

While technologists hammer out any remaining bugs and lawyers dry the ink on documents intended to head off future legal battles, Napster wants its community of loyal Netizens to kick the tires and look under the hood of the new service. Napster posted an appeal for beta testers on its website recently, saying it's looking for people to be "the first to preview the new membership service."

So far, Napster has gained little traction with labels other than Bertelsmann, the music-swapping service's partner in the venture. The other four major record labels have declined to participate, electing instead to build the MusicNet and Duet subscription services for their stables of artists.

Napster has said that its new model likely will cost subscribers between \$5.95 and \$9.95 a month, depending on how much music consumers download. To accommodate for copy protection and security, songs will be limited in sound quality and will not be burnable to CD. The company plans to eliminate the free service after the subscription model begins sometime this summer.

Microsoft Chasing After MP3

The Fraunhofer Institute and Thomson Multimedia are not exactly household names, but the technology for which they hold a patent is. They're the joint creators of the MP3 file format, which has become the de-facto standard for music downloads on the Internet, and they recently announced the pending release of MP3Pro, an updated version, later this year.

Enter Microsoft, which has aggressively tried to corner the market on all things software and now wants to unseat MP3 with the company's latest Windows Media format.

Labels and copyright holders are in favor of the added copy protection afforded by the Microsoft format. Labels have been uneasy about the new MP3 format which, like the old format, does not have built-in security against unauthorized copying.

Microsoft is vigorously trying to make its Windows Media format the standard for all types of audio, video, or other multimedia content distributed on the Internet. If the Microsoft is able to take over as the king of web audio, it could lead to the software behemoth gaining dominance in the distribution of movies and other entertainment.

Online Music Goes To Washington

The Subcommittee on the Courts, the Internet, and Intellectual Property, chaired by Rep. Howard Coble (R-N.C.) sought expert opinions from the witnesses as the body wrangles with how to create new laws that allow the music industry and consumers to co-exist and prosper in a digital environment. The Committee will make recommendations to the full House on the basis of testimony given at this and other hearings. Issues discussed in this round of talks included the development of such technologies as MP3 digital compression, which allows computer users to download music in a matter of minutes, and peer-to-peer file sharing programs such as Napster. Lyle Lovett, representing ASCAP, addressed licensing music on the Internet, and whether individual songwriters would receive royalties for every use of their work.

Commenting on intellectual property challenges and opportunities were spokespersons from Vivendi Universal, National Music Publishers Association, MP3.com, RealNetworks, and the American Society of Composers, Authors and Publishers.

Webnoize Expects "Gated P2Ps" To Legitimize Peer-To-Peer Networks

According to Webnoize, the next generation of peer-to-peer networks will be "gated P2Ps," which provide consumers access to massive volumes of content, while protecting copyright holders from practices that landed file-sharing giant Napster in legal hot water. Unlike open peer-to-peer networks such as Napster, gated P2Ps offer fee-based, centrally managed and tightly controlled architectures that leverage peer distribution, yet grant copyright owners command over their digital content.

According to Webnoize Researcher Gregor Rohda, author of new study, "Gated P2Ps: Closing Peer-To-Peer Networks With Qualified Peers," such models will be critical to the success of

music subscription services like Sony's Duet and the MusicNet project, in development by AOL Time Warner and RealNetworks. "Gated P2Ps will reshape the way people think about next-generation Internet business models and the role peer-to-peer plays in that story," said Rohda.

"Peer-to-peer networks like Napster have proven there's huge demand for ubiquitous access to music and video content online," Rohda continued. "Gated P2Ps will emerge to grant that access while addressing copyright concerns and benefiting from associated cost efficiencies."

The Webnoize study explains that gated P2Ps are pay-for-use systems in which users must be

authenticated. Before accessing content, users must register, create passwords and pay subscription fees. Users of such systems are free to access new and previously downloaded content for as long as one's subscription is maintained.

The report also says that a key difference between open and gated P2P systems is the way in which content is brought into the system. Gated P2Ps initially deliver content to the system by a centrally managed server, whereas in open systems rely on individual users to post new content. Because only the operators of a gated P2P can introduce content into the network, there is much tighter control and subsequently only "legal" content is made available.

MP3.com to Sell Digital Records

MP3.com, still mired in litigation and seeking to diversify its revenue sources and product offerings, will offer to consumers MP3 versions of compact discs.

Here's how it would work: When consumers buy a netCD, the music automatically would be added to that person's personal MyMP3 online storage locker, allowing the transfer of the album, digitally coded in the MP3 format, onto their hard drives. From there, songs can be transferred onto a portable device using MP3.com's Transfer2Device service.

MP3.com says its users still will be able to purchase an artist's D.A.M. (Digital Automatic Music) CDs, which includes recordings in both the standard CD and mp3 formats, so they can be played on any computer or stereo system. As a bonus, consumers who purchase the D.A.M. CD version of an MP3.com artist's recording also will receive the netCD version at no additional charge. Artists set the selling price for their netCDs, ranging from \$3.99 to \$30. The selling price for the D.A.M. CD version is \$3.99 or higher.

Loudeye Completes Royal Flush

In a deal that Loudeye CEO John T. Baker calls a "royal flush" of rights agreements, the company has inked a licensing and services agreement with EMI Recorded Music, whose labels include EMI, Virgin, Capitol, Blue Note, Chrysalis, Parlophone, and Priority. The EMI agreement authorizes Loudeye to store uncompressed digital copies of EMI's music catalog, music videos, associated metadata and

cover art for the purpose of supporting Loudeye's digital delivery services. "Distributing our content through online retailers and other Internet-related channels is vital to enhancing sales for and visibility of our artists," said Jay Samit, senior vice president, new media, EMI Recorded Music. "Loudeye is establishing itself as a leading provider of song samples and authorized digital music

services on the Internet."

In addition to developing similar deals with the other four major record companies, Loudeye has streaming licenses for music samples from more than 800 independent record labels. The company also offers Internet sampling services that support the purchase of CDs via the Internet with over 85 customers including Amazon.com and CDNow.

Launch Cuts 60, Secures Funding

As the dot-com economy continues its downward spiral, employees at Launch became the latest pink slip victims. The company announced it will eliminate approximately 60 positions, reducing its staff to a total of 175 while consolidating its Santa Monica operations into one facility. The company also discontinued its European expansion plans.

Concurrently, Launch reported that net revenues for the first quarter of 2001 were \$3.8 million, compared to \$6.4 million for the same quarter last year.

According to a company announcement, 70 percent of revenues were from advertising and 30 percent from content licensing. Launch also announced that it has signed a non-binding term sheet providing for \$5 million in secured convertible note financing.

The company said it expects to sign a definitive agreement within the next ten days; however, no definitive assurances can be given that this financing transaction will close or that the company will receive the proceeds. This financing, combined with the company's existing cash position, is expected to be sufficient to fund Launch's operations through EBITDA profitability, expected for the first time during the third quarter of this year.

Real Deals Cause Stock To Soar

RealNetworks has announced separate deals with Nokia and Sony to integrate Real's streaming software into consumer-electronics devices, news that caused Real's stock price to soar to \$12.14, an increase of 41.14 percent, in one day (May 16). RealNetworks, whose RealPlayer and RealJukebox programs are the most popular software for playing and downloading music and videos on the web, has seen its stock price rise by a total of 34 percent so far this year.

Real has reached a strategic alliance to embed its RealPlayer 8 and other RealNetworks client technologies on the Sony PlayStation 2 computer game console, enabling PlayStation 2 users to access streaming media through the device. Nokia, the world's largest cellular-phone maker, will use RealPlayer software in a new TV set-top box to let customers play Internet media files. The device, which will be available in Europe and the U.S., will also offer games and video on demand.

Basic RealNetworks software is available to consumers for free, with the GoldPass subscription programming service costing about \$10 per month. RealNetworks share price as of May 23 was \$14.28.

MP3.com, Others BREW Wireless Music

Attendees at the Binary Runtime Environment for Wireless (BREW) conference in San Diego got a firsthand look at some of the hottest new ideas in digital music technology for wireless devices like cell phones. The conference, hosted by Qualcomm, was held to discuss ways in which device manufacturers, Internet service providers, and software developers can integrate Qualcomm's BREW platform into devices to allow consumers greater access to Internet services on mobile phones. The evolution of this technology may eventually allow customers to access the music they love anywhere, anytime, making the average phone a high-quality mobile player.

The BREW platform allows developers to create applications that operate on all handsets with Qualcomm CDMA chipsets. BREW allows rapid development of a wide variety of small, transportable handset applications that users can download over carrier networks onto any BREW-enabled phone. Qualcomm licenses BREW to handset manufacturers and applications developers free of charge and provides developers with a Windows-based Software Development Kit (SDK) that includes an emulator and several other development tools.

Online-Only Webcasters Dominate Arbitron Top 10

Arbitron today announced that seven of the top 10 webcasters in Arbitron's Webcast Ratings for February 2001 were online only. Only three terrestrial broadcasters managed to crack the top ten. WABC - New York (www.wabc-radio.com), a news, talk, and information radio station streamed by RealBroadcast Networks, ranked second with 310,900 aggregate tuning hours (ATH) - the sum total of all hours that listeners tune to a given channel. KING-Seattle (www.king.org), streamed by RealBroadcast Networks, ranked fourth with 287,800 ATH. CFNY-Toronto (www.edge102.com) came in at number 10, with an ATH of 193,400.

Bill Rose, general manager and vice president of Arbitron said, "The fact that seven Internet-only webcasters made the top ten February ratings demonstrates, once again, that consumers are listening to programming that may not be readily available on traditional broadcast stations. This reinforces the findings in our recent survey, where more than half of webcasters said that advertisers should run webcast ads to target an attractive audience."

In its debut month of being measured by Arbitron Webcast Ratings, RadioWave ranked in the top ten for the month of February. RadioWave's Hits Happen channel ranked number eight with 198,400 ATH. For the third consecutive month, Beethoven.com (www.beethoven.com), ranked number one with 741,500 ATH. NetRadio (www.netradio.com), an Internet-only webcaster, streamed by Akamai and iBEAM had two channels among the top 10.

BEATNIK MIXES IT UP WITH THE DM²

BY DOUG WYLLIE

New electronic game consoles like the Sony Playstation2 and Microsoft's X-Box were recently hyped at the Electronic Entertainment Expo (E3) in Los Angeles. So much buzz has surrounded the heated battle between Sony, Nintendo, and Microsoft to capture the exploding electronic games industry, that it becomes easy to overlook some of the other new electronic toys coming to market. But here at GAVIN, we're keeping our eye on the ball, and wouldn't miss out on the chance to test out the latest in digital music entertainment devices. Mixman, an interactive technology developed by technologist/musicians at Beatnik, has introduced a new hardware control panel that will retail in traditional stores later this year. The DM², originally introduced in late March, has begun to find its way to consumers homes and, not accidentally, into the hands of music technology geeks (like yours truly). While the device is targeted to "Ages 14+," it can be safely said that people much younger (and older) will get hours of enjoyment from the new toy. I'm not 14 years old, but I'm often known to behave like it, so my experience with the DM² might be reflective of what consumers can expect when they bring the device home and hook it up. Here's my take on the DM².

PLUG, PLAY AND PRESS RECORD

First off, it should be noted that while I am a former musician (drummer), I have never in my life used a professional DJ mixer—never even touched one actually—so when I opened the box

with the included CD ROM. I had no trouble with the process, and was mixing beats and scratches in less than five minutes.

Because I wanted to emulate the behavior of a kid at Christmastime, I skipped the video that



and pulled out my DM² I was instantly intrigued by its design. A slim panel measuring 11 1/4 inches tall by 17 1/4 inches wide and 2 3/4 inches deep, the DM² is lightweight and requires absolutely zero assembly. A person simply has to insert the single cord into the Universal Serial Bus (USB) port on the back of their PC—no version currently exists for the Mac—and load the software

explains how the thing works, electing instead to learn on the fly. With absolutely no prior preparation, I was able to create what I felt were some pretty good mixes—not exactly DJ Spooky, mind you—but not bad for a thirty-something white guy. I later watched the quick tutorial, and confess that after doing so I had a much firmer grasp on the capabilities of the device.

The console has four preset buttons for "macros," which are essentially saved mixes that one can use to start off with, and can also reset with mixes of their own, enabling the user to have four basic building blocks to work from. Each "turntable" has eight buttons that control individual sounds. When a button is pressed, that sound is heard, and can be locked



in by simply tapping the lock button at the center of each "turntable." The DM² has some pretty awesome features that allowed me to scratch, add effects like flange, jimifuzz, and dub delay, and even my own vocal tracks.

The joystick in the middle of the unit controls the Wideband Audio Real-time Processing (W.A.R.P.) effects, while the cross-fader and transformer buttons let people switch back and forth between "turntables," in much the same way that those buttons function on a professional DJ mixer. When any sound button is pressed at the same time as the large rectangular button at the center of the console, that sound is isolated and all other tracks are muted. By adding a microphone to the setup, users can add vocals and other sounds to the mix.



The interface on the PC screen is very clean and easy to see, and offers other tools to manage the music, including pitch and tempo controls that can drastically change each individual sound, making the possible number of total sound combinations practically infinite. And the DM² has no shortage of sounds to work with. The DM² comes with 30 Mixman Singles—songs from artists and producers from around the world—that are broken out into individual audio elements, including keyboard, bass, vocals, and the like. In addition to the 600 audio tracks that initially come with the

unit—each with up to 128 samples—users can get many more songs at mixman.com, where new singles are continuously added.

After a few days of monkeying around with my new plaything, I decided to get a demonstration by someone who really knows how to make the gizmo hum. Michael Higgs, a Mixman support engineer at Beatnik for 3 years, dropped by

GAVIN'S office and filled the otherwise serene air with bumpin' hip-hop and house mixes. While we got one or two "keep it down, over there!" comments, officemates one at a time trickled by to see what the big, loud deal was in at the news desk. The consensus: "Hey, that's pretty cool."

KICK IT UP A NOTCH

The DM² console is well equipped to create, perform, and publish music on a PC, but when coupled with Beatnik's StudioPro 4.5 (version 4.0 is sold separately at most computer stores and the free upgrade to 4.5 is available at mixman.com) the device gets substantially more robust. The 4.5 upgrade package was developed specifically for use

with the DM². While recording a track with without the additional software patch, one must perform the entire piece live, and if a mistake is made the user cannot edit an individual portion of the track. Using the StudioPro 4.5 however, a user can easily copy, paste, and edit individual segments at a time. The StudioPro software is an integrated suite of professional remixing tools: a recording studio for adding



your own sounds to the mix, an editing studio to tweak the musical performances, an FX studio to tweak individual sounds, and remixing studio to put it all together.

The StudioPro 4.5 tools allow users to create mixes that are as complicated as an individual's own imagination and creativity. A truly accomplished Mixman DM² user like Higgs would surely have a leg up me and the tracks I mixed, but considering my novice status, the cuts I made with the StudioPro patch rival tunes I've heard recently on KREL here in San Francisco. Not that I'm thinking about a career change, but after just a week of playing with the device I am comfortable in saying that I could see myself creating and publishing songs with the DM².

While I haven't yet taken advantage of the function, the DM² can email or export music in a variety of formats including RealAudio, Windows Media Audio, and WAV files. DM² users can also upload their creations to Mixman Radio at Mixman.com enabling them to share their mixes with users from around the world. For fans of interactive online audio, the Mixman site and the DM² unit represent perhaps the best things out there.

The DM² will initially retail for about \$120, a price that is expected to fall in time; the StudioPro 4.5 sells for roughly \$90. The DM² is the first ever product manufactured by Apzu, a wholly-owned subsidiary of Mattel that rose from the ashes of Mattel's now defunct Interactive unit. Apzu intends to sell other products that appeal to the "older teen" market, and plans to retail several other toys

that incorporate technology, the Internet and digital entertainment. The DM² is almost certain to be a big seller when it hits stores later this year, and will likely be a popular item for shoppers in the coming Holiday season. All I can say is, I've got mine, and I'm not letting

go of it, so go out and get your own! ■



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

Top 40 Grip n' Grin



FAST FRIENDS: Somehow, Hollywood Hamilton, host of NBG's *Weekend Top 30 Countdown*, coerced Janet Jackson up to his swanky hotel room, where he proceeded to Super-Glue their temples together. Police are investigating.



IT SAID "DISPOSABLE CAMERA"...SO BUBBA SWALLOWED IT. After loosening the glue with nail polish remover, Janet made her way to her next stop, KGGI-Riverside, where she was thrilled to hang with guys with the word "Skitso" in their names. (L-r): Morning guy Bubba Da Skitso, still Bubba, even more Bubba, co-host Jeff Pops, Janet, and PD Jesse Duran.



STELLA DOES DC: Universal promo madman Stone Cold Steve Austin, er, Kelly Nash (left) drags the lovely (and unsuspecting) Stella Soleil into WWZZ-DC. Shown here, apparently after ingesting some tainted clams, MD Sean Sellers, Stella her own self, and PD Mike Edwards.



IT'S A STELLA SANDWICH, as Ms. Soleil gives equal parts love and respect to crosstown WIHT (Hot 99.5) MD Albie Dee and the ever-present Nash.



HANGING BY A BANNER WITH YOU: Lifehouse visited WKSE-Buffalo where they were immediately set upon by a gaggle of jocks, some of whom may not even work there. Pictured, somewhere in this sea of humanity, are Rick, Jason, Stewart and Sergio of Lifehouse, along with overnight jock Shy Guy Shawn, midday jock Chrissy Cavotta, afternoon guy Donny Walker, MD Brian B. Wilde, and DreamWorks' Kevin Kay. That's weekender Keith Kelly down front, and PD Dave Universal is at the far right (facial expression sold separately).



LUDACRIS KNOWS WHAT TIME IT IS: Island Def Jam artist Ludacris hangs in the spacious studios at KS107.5-Denver. Pictured, from left, PD Cat Collins, Mr. 'Cris, and IDJMG's Motti Shulman and Roland West.

PD Profile

Cat Collins

Program Director
KQKS-Denver
Jefferson Pilot Communications

HOMETOWN: San Rafael, Calif.

CAREER RECAP: KSLY-San Luis Obispo: dumb ass weekend/fill-in jock; KATD-San Jose: late nights; WPXY-Rochester: Air-talented/MD; WJMN-Boston: APD/MD.

RATINGS HIGHLIGHTS: #1 12-plus spring 2000; #1 18-34 Adults in three out of the last four books.

EARLY INFLUENCES: Tom Mitchell, John Ivey, Bill Schoening, Cadillac Jack, Steve Rivers, Matt Mills, Don Benson, and Bob Call. There isn't a day that goes by that I don't pay homage to at least one of those guys for believing in me, and, perhaps most important, taking the time (frustrating as I'm sure it was) to teach me radio. They may not know it, but every person listed above has had a profound impact on every single aspect my career. I guess all I can do to say "Thanks" is to take some time every day and pass on their wisdom to my staff.

MOST INFLUENTIAL RADIO STATION(S) GROWING UP: Top 40 KFRC and Sports/Talk KNBR-San Francisco. They were both larger than life, with superstar air personalities and amazing production. I had to listen to both stations at some point every day just to make sure I didn't miss something. Honorable mention to KOMA-San Jose: "Don't touch that dial—it has cum on it." Their night guy was named Denis Erectus and he delivered on the prom-



ise—he was a total perv. They played bands like the Scorpions, Aerosmith, and Led Zep. What more could a 16-year-old dumb ass in high school ask for?

FAMILY: Wife Julie, and three canine companions: Roxy, Fang, Kismet

CAR RADIO PRE-SETS: Any 18-34-relevant station or just stations that play jamz that I dig: KS107-5, KFMD (Kiss), KALC, KTCL, KBPI, KXPK, KBCO, KDJM, KRFY, KYGO, KJCD, and, most important, the Jeff-Pilot All-Sports station KKFN, which absolutely rocks!

CDS IN THE CAR PLAYER RIGHT NOW: Catherine Wheel, Roxy Music, Coldplay, R.E.M., Maxwell, and Mies Davis, who always has a spot.

WHEELS: Acura MDX

FAVORITE FOOD: OK, shit, this is really embarrassing...uh, "Wheat Meat." There. I said it.

FAVORITE LOCAL RESTAURANT: Whole Foods market. Again, very embarrassing. The best vegetarian variety in Denver. There aren't any good veggie restaurants here.

FAVORITE CITY: A tie, for different reasons, between San Francisco and Denver.

FAVORITE VACATION GETAWAY: Maui, Big Sur area.

LAST MOVIE SEEN: *Hannibal*—didn't know whether to laugh or barf!

FAVORITE NON-TRADE MAG: *National Geographic*—lots of beautiful naked women!

RADIO STATIONS YOU ADMIRE: WJMN, WQHT, WBBM, KUBE, KPWR, KKFR, KYLD...All well-branded stations that win for all the right reasons. They all do research the right way. They all have a good balance between art and science. They sound great between the records, and they all have awesome PDs and staffs.

WHERE DO WE FIND THAT NEXT GENERATION OF NON-CYBER-JOCKED AIR TALENT? In our own backyard. I have four very talented part-timers that did their first jock shift here. They all came in off the streets with exceptional attitudes and did whatever it took. All these guys have natural, God-given talent, so I just do my best to teach 'em the important fundamentals of Top 40 without stifling the natural creativity and talent they possess. When you're tooling around on the weekends and hear a great break from one of the newbies, it's an awesome feeling...knowing you gave them the shot, and they're taking full advantage...entertaining the cume, baby!

ANY PREDICTIONS OF THE NEXT MUSICAL WAVE? Fads are fads for a reason—they were not necessarily built to last. This is one of the reasons I love hip-hop—there will always be a market for it. Hip-hop holds its core audience and performs well in Arbitron. As far as what's next—who knows?

IF I WASN'T DOING RADIO I'D BE... Living in a fucking cardboard box. ■

ARTIST PROFILE

Carly Hennessy

SINGLE: "I'M GONNA BLOW YOUR MIND (REALLY WANNA Kiss You)"

LABEL: MCA

To Ireland, she's the poster girl for Denny Sausage and the latest musical interest of President Mary McAleese. To us in the States, she's a 17-year-old artist on the rise who's creating quite an impression with her debut single, "I'm Gonna Blow Your Mind (Really Wanna Kiss You)."

The made-to-be-a-hit sound of the single can be attributed to New Radicals former frontman-cum-producer Gregg Alexander (Belinda Carlisle, Ronan Keating, Danielle Brisebois), who wrote, produced, and arranged it. His influence on the song is apparent from the clean energetic rock-pop instrumentation to the Prince via Alexander-like vocal dips and high-pitched surges.

"I'm Gonna Blow Your Mind" is the perfect song for those idyllic summer days spent snacking on cotton candy at the local fair with that cute guy in Social Studies class or skating a few laps at the local roller-rink with "BFF's." It's the kind of song that ten years from now will remind young twenty-somethings of "the good ol' days" in junior high.

Carly sounds more like a younger Shania Twain than she does Irish counterparts like Andrea Corr (The Corrs) or Dolores O'Riordan (The Cranberries). With her slightly husky and precociously confident voice, Carly could take on a few Whitney Houston-like tunes despite the fact that she never even took voice lessons. "It was something that just came naturally," she explains. Apparently, though, singing wasn't the only talent that came to Carly naturally.

Carly comes from a background of modeling and acting as well. Her mother was a high-end fashion model in Ireland and had Carly posing for various print ads when she was just a wee babe. Later in primary school she began to dabble in the thespian art. While most school kids were romping around the blacktop and despising long division in math class, 7-year-old Carly was co-starring in the 1991 film, *Fools of Fortune*, directed by Pat O'Connor (*Circle of Friends*, *Sweet November*, *Inventing The Abbotts*). Two years later, she beat out a ton of other young contenders for the part of Little Cosette in an international production of *Les Miserables*. And as if that weren't enough for the restless young lass, she recorded her first album the following year, titled *Carly's Christmas Album*, which was distributed throughout Ireland and the United Kingdom.



"I always wanted to be a singer," she says. "I listened to Chrissie Hynde, Diana Ross, Madonna, Whitney Houston, everyone." These inspirations, her talent, and her love were enough to convince Carly and her father/manager Luke Hennessy to fly out to Los Angeles to seek out label interests with just a demo in hand. When Carly finally sang for MCA, it took only one listening session for the label's President Jay Boberg to bust out the contract and ink her on the spot.

Since then, Carly has been recording her album, which drops July 17. In addition to finishing her album, she's working on a video of "I'm Gonna Blow Your Mind," and planning a line of radio performances and showcases.

—DELPHINE HWANG

Fabulous Fantasies Come True on Mix 98-5

By Annette M. Lai



AC/HOT AC
EDITOR
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Wouldn't you love to win any of the following prizes? I know I would. A trip around the world with stops in London, Egypt, China, and Rio...a trip into a bank vault for a chance at a cool \$1 million...His & Hers Mercedes—an ML3230 SUV and a C240 sedan...a week on a remote Caribbean Island for you and *nine* of your friends...having your bills paid for the rest of the year...

the same type of water cooler talk because people started discussing which fantasy they'd choose if they won. It had the same effect that a multi-million dollar lottery pot has. 'Who's going to win?' 'What are they going to pick?'

Strzelecki also stresses that the excitement has to be felt by the staff as well, since they're the ones painting the audio pictures of the fantastic prizes. "The bottom line is how it sounds on-air. Your production needs to be hot, the jocks need to be absolutely psyched, your morning show needs to convey what an awesome contest this is, and the callers/qualifiers need to think this is the *greatest* thing they've ever heard! The right on-air attitude will convey the excitement and translate to your listeners. If you have that, it almost doesn't matter what you're giving away," she says matter-of-factly.

Naturally, some fantasies caused a bigger buzz than others. "At first, it was the 'Pay Your Bills For the Rest of the Year.' However, as the weeks went on, we got more 'His & Hers Mercedes' votes...and the 'Sting Fling in Zurich with a Swiss Bank Account' got a lot of votes. Personally though, I think I'd have chosen 'Fantasy Island' because that's a once in a lifetime trip," Strzelecki shares.

Ideas for the fantasies came from the brain trust of Mix's most creative staffers who were challenged by Strassell and Strzelecki. The brain trust came up with the seven potential fantasies... "We came up with the best stuff that we could think of...it was a very *scientific* approach," Strzelecki laughs. "Our morning man John Lander came up with the idea for 'His & Hers Mercedes'—the prize that the winner ended up choosing."

Since Mix 98-5 didn't know in advance which fan-

tasy the eventual winner was going to pick, there was a lot of work to be done: "We spent several weeks researching each fantasy and making sure it could be accomplished within our budget and time-frame. The travel agency we work with quoted us on flights, hotels, etc. The Mercedes dealership worked out the lease packages for us. So basically, each fantasy was ready and waiting to go depending upon what the winner picked," Strzelecki reports.

Being a creative veteran of several bigger-than-life promotions, Strzelecki says working well in advance is the key, even for stations in non-major markets. "Work well in advance. I presented this opportunity to some of our advertisers to provide services/prizes in exchange for on-air mentions...travel agents, cruise companies, salons, restaurants, etc. Also, work with your local record reps for music-based prizes. Even a simple 'Meet n' Greet' with a music star could be an ultimate fantasy for a fan."

Even for those stations with smaller promotion budgets and more limited resources, she suggests, "A 'fantasy' is what you decide it is, and yes, while giving someone \$25,000 to pay their bills or 'His & Hers Mercedes' are awesome prizes, take into consideration that someone else's fantasy might be getting a year's worth of massage and pedicures from a local salon, or maybe it's the use of Merry Maids for a year. For someone else it's getting their bridal gown, or the ultimate honeymoon, or a college scholarship. The word 'fantasy' is very powerful and can mean something different to everyone."

Being creative is half your battle, says Strzelecki. Who adds, "The nice thing about 'Fantasy' promotions is that they never go out of style. You can always find a way to top yourself, and people will always like money, or the promise of something that money can't buy. You're only limited by your imagination." ■

His & Hers Mercedes-Benz

Sting Fling In Switzerland

Mix Fantasy Island



Anne-Marie Strzelecki

make the promotion bigger than life on the air and tickle the listener's imagination with not one, but *seven* 'bigger than life' fantasies," says Strzelecki, "In the past, we focused on one specific fantasy—a \$25,000 shopping spree with two hours to spend it. However, 'Mix Multiple Fantasies' accomplished

Around The World Mixpedition



PHOTO GALLERY



DreamWorks' rising star Nelly Furtado recently made a stop at the Star 98.7 (KYSR)-Los Angeles Star Lounge. She's seen here hanging with afternoon personalities Ryan Seacrest and Lisa Foxx. L-r: Furtado's guitarist Mike K., Ryan Seacrest, Furtado, Foxx, and APD/MD Chris Patyk.



WPLJ-New York morning duo Scott & Todd just wrapped up their "Big Name Game," which invited listeners with connections to arrange for celebrities to call the show for a quick interview. The top 12 celebs who were talked into calling up Scott & Todd were posted on plj.com and listeners voted for their favorite—who turned out to be Michael J. Fox! Winning listener Jim Nugent won a 2001 Ford Mustang Convertible for his efforts, and Fox received \$5,000 towards the charity of his choice. The money went to Ocean of Love, which helps juvenile victims of cancer. Seen here (l-r): 'PLJ PD/morning host Scott Shannon, co-host Todd Pettengill, winner Nugent, Michael J. Fox, and 'PLJ personality Patty Steele.



MCA artist Carly Hennessy is on the road promoting her debut single "I'm Gonna Blow Your Mind," and is seen here visiting with new friends at Star 100.7 (KFMB/FM)-San Diego. Shown here (l-r) are: MCA L.A. local Diane Monk, Star 100.7 APD/MD Jen Sewell, Hennessy, the label's National Director of Adult Formats Dara Kravitz, and MCA National Director of Top 40 Promotion Greg Marella.

G2 STATION PROFILE

Q108 (WCVQ)-Clarksville, Tenn.



Owner: Saga Communications, Inc.

Frequency: 107.9 FM

Slogan: "Today's Best Music"

Address: 150 Stateline Road, Clarksville, TN 37042

Phone: (931) 431-4984

GM: Scott Farkas

PD: Bill Young

MD: Jenny Thomas

On-Air Lineup

Mornings: *The Early Morning Show with Troy and Veronica*

Middays: Jenny Thomas

Afternoons: J. Patrick

Nights: Nic "At Nite" Natarella

Current major on-air promotion:

We just did the "100 K Cash Giveaway" which was a huge success with our listeners. We had a great turnout at the finals on May 10.

Core artists: matchbox twenty, Madonna, Goo Goo Dolls, U2, Lenny Kravitz, Sting, Vertical Horizon

Sample Music Hour

(weekday afternoon drive):

Evan & Jaron "Crazy For This Girl"

Melissa Etheridge "I'm The Only One"

Lifeshouse "Hanging By A Moment"

Savage Garden "I Knew I Loved You"

Moby "Southside"

Tears For Fears "Everybody Wants To Rule The World"

Smash Mouth "Then The Morning Comes"

Nelly Furtado "I'm Like A Bird"

Third Eye Blind "Semi-Charmed Life"

"I love being in a smaller market because I believe it offers an opportunity to do radio as it should be done," says the young, quick-witted, and perky MD at Q108-Clarksville, Jenny Thomas. The quote is just one example of how her positive philosophy enables her to be so successful. "Instead of worrying about two-tenths of an Arbitron point, which can make or break you in some larger markets, we're allowed to focus on better exercising of our creativity," she says.

Thomas initially landed a midday shift at the station in 1996 immediately following her graduation from Arizona State University. With no experience in radio broadcasting outside college, Thomas earned her MD stripes in 1998.

Situated near the Fort Campbell military post on the Tennessee/Kentucky border, the station has a 33-year-old history, and Promotions Director Lee Erwin has been at the station for 22 of those years. Here's his take on Q108's track record: "WABD-FM 107.9 signed on the air in 1968. The call letters for the station, ABD, were taken from the military post across the street from the station studios, the 101st Airborne Division. Throughout the '70s WABD/FM was mainly a Top 40 station, evolving into an AOR in the late '70s and then changing to an A/C format in the early '80s. In 1986 Southern Broadcasting bought the station and flipped it to WCVQ (Q108). Then Saga Communications purchased the station in February 2001.

So what's it like being a station for a military post? Says Thomas: "For anyone not familiar with the military, it takes a while to become comfortable enough with the terms and abbreviations to use them on the air. However, we also need to keep a balance and relate not only to the military, but also to the 'civilian' population, which includes nearby Austin Peay State University. The advantage of having Fort Campbell across the street is

that many of the military events are an excellent opportunity for promotional exposure."

Even with promotional exposure, Thomas faces the many challenges of being a smaller market station. "As a market that's considered secondary to Nashville, it's difficult sometimes to get music service. Now that we're owned by Saga, I'm developing a better network among our sister stations in other markets. Jonathan Drake at Mix 94.5 in Champaign has been a great help by informing me of what

resources I now have available to use."

Besides "the thrill of spotting the hits before my competitors" Thomas also relishes the power of radio. "I'll never forget January, 1999 when a tornado just about leveled downtown Clarksville. The devastation of this beautiful historic area was heartbreaking. I felt much better when I got to Q108 and it occurred to me that for most people we were the only reliable source of information. We were putting callers live on the air, and the Red Cross was using us to contact and direct people. It was an exhausting experience, but I've never underestimated the power of radio since."

—Kathleen Richards



Laughing Our Way Through the Changes

By Richard Sands



ALTERNATIVE
EDITOR
RICHARD SANDS
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Our world is changing. How many times have we heard that one? Plenty. Consolidation. Mass layoffs. Meet the new boss (same as the old boss). But exactly how has your job changed in the last few years? I've got a rather good idea of how things are different at radio. But I was more interested in the subject from a record person perspective. So I decided to assemble a mini-panel of record executives. That was my first mistake! How was I to know record folks are such clowns? For this little discussion, I contacted Gary Jay, Sr. VP at TVT, Rick Morrison, National Director at RCA and Bob Divney, Alternative VP at Reprise. At least Gary took my questions semi-seriously—God bless him. Read on:

Richard Sands: How, if at all, is your job different than it was two or three years ago?

Rick Morrison: I am currently in therapy. The staff at Nipper Psychiatric Hospital say I'm doing much better and should be able to work without any medication by the year 2006, provided there is no more consolidation.

Bob Divney: Well Richard, instead of just flipping burgers and working the fryer, I am filling in on the register more and I close up two nights a week. Its a lot more responsibility, but I am handling it pretty well.

Gary Jay: You think I'll follow those? I think I'll just say "pass."

What would you like people in radio to know about your job that they probably are blissfully unaware of?

Morrison: That they have dinner with me much more often than they think they do!

Divney: There is a lot more involved than just locking the safe and turning off the lights. The grill needs to be cleaned, the floor moped, counters and tables cleaned. The most difficult thing is reconciling the receipts and making sure the deposit is made.

Help me out here, Gary!

Jay: Okay. It's that we very thoroughly monitor what radio does with our records (and the competition's, natch) on a daily basis. Tools like BDS and Mediabase allow us to dissect exactly how a record is being positioned at radio; not only the quantity of spins, but also the quality of them. If a station's only playing a record between 3 and 6 a.m., but then reporting back that it's "not reacting on the air," well gee-whiz guys and girls, whadya expect? Between monitoring individual station airplay, market and format airplay trends, individual market Soundscan vs. audience impressions, etc, we do more in-depth analysis to understand why and how a record is performing

tive market will suddenly (miraculously?) remember the label's telephone number and call up to protest an competitor's on-air promotion or an artist's performance on a competitor's festival stage saying, "why wasn't I told about this?!" Um, maybe because you don't return weeks and weeks and weeks of telephone calls, e-mails, etc.!!?

Tell me, how ever are we supposed to disseminate time-sensitive information to you when you don't make yourself accessible? Of course you're going to feel like you've been blind-sided—you haven't given anyone the opportunity to inform you (in advance) of what's on the table and then give you the opportunity (if you wish) to

respond. We're all incredibly busy people, both radio and records—that's a given. But if you don't allow us the access to share valuable information, you open yourself up to the possibility of being caught with your collective pants down sometime.

What artists on your label are going to be busting

thru in the future?

Morrison: The Calling, Handsome Devil, Headstrong, and Skrape

Jay: Keep an ear open for Default this summer—they've delivered a mofo of a debut album that's waist-deep with powerful, emotive, 'sing-along-after-one-listen' songs. We're like giddy school-children here at TVT just listening to the advances. Before the calendar year is out we'll have the third and defining LP from Sevendust. With the extraordinary success/research a plethora of Alternative radio outlets had with "Angel's Son" from the Strait Up compilation and two previous Gold albums under its belt, Sevendust is poised on the brink of mega-stardom. This album will take them there.

Divney: Well, on the heels of the Back Street Boys Burger King promotion, we're doing a Lou Reed Reads disc in all Li'l Johnny and Li'l Debbie Itty Bitty Kidz Mealz. We all hope it will do big numbers particularly on the weekends.

Thanks gang, I guess. Hopefully we have some new insight here, but somehow I doubt it! ■



Gary Jay



Rick Morrison



Bob Divney

or not than most programmers give us credit for, I think.

What's the biggest change you'd like to see in this business?

Morrison: For one week, all programmers in radio have to work records and sit in label meetings and see what we go through. While they're working records we can program their stations for them.

Divney: It's two things really. The first is find better help. Sounds like a cliché but let me tell you, just the other day a new kid on the fryer somehow dropped his gold chain in the fry machine, I guess he made a bonehead knee-jerk reaction. The kid thrusts his hand in 200-degree oil to retrieve it. We had to change the oil, no French fries, no fish squiggles or chicken elbows for three hours! The second is I wish the customers would be nicer.

Gary, another rescue?

Jay: I'll try! The lines of communication between radio and label reps must stay open—there have been instances where a PD in an ultra-competi-

Grand Royal Special in "Aisle 10":

SCAPEGOAT WAX

By Kathleen Richards

In the 1980's when rap began reaching white suburban kids across America, youngsters like Marty James (aka Scapegoat Wax) was in his bedroom in Chico, Calif., tweaking his stereo and recording his own raps. All those years fiddling with equipment has paid off, and his debut album *OKEEBLOW* may just be the middle ground that Alternative radio has been seeking to compensate for the demand for more rap-oriented music. His songs have a penchant for the everyday, whether it be the girl he has a crush on at his work (as heard in his first single "Aisle 10 (Hello Allison)"), or the homeless people that reside on his front steps ("Space To Share"). And while hip hop may be his roots, this down-to-earth guy from the notorious Northern Cali party town says he isn't limiting himself.

"Hip hop was like the only style of music that existed to me for like five or six years," James recalls from his home in LA. "I was so like, 'Oh, hip hop's the shit and everything else is wack.' But once I kinda started opening my mind a little bit, I realized how much I can do with song and melody. I don't really want to limit myself like that again. It was good for me at the time because I got to learn the ins and outs of hip hop tools, but at the same time it wouldn't really be fair to whatever abilities that I have. I just set out to write songs that I like and they feel good coming out, whether they be hip hop or pop or goofy or sad or whatever."

And James' abilities truly span the board on his debut. With straight-up hip hop tracks like "Eardrum," or the funky, soul-inflected song "Freeway," or tracks like "Evelyn" which takes Beethoven's "Moonlight Sonata" and turns it into an acoustic-flavored hip hop track (ten years of piano lessons wasn't for nothing you know), *OKEEBLOW* reflects James' openness to his own identity.

"I felt like at a certain point with hip hop I leveled out and I was not really progressing. I'm not ever gonna be a rap star, I was sort of fooling

myself. So I just needed to move on and I needed to write songs with melodies and choruses. I was never like, 'Oh this is a rap album.' This is an alternative album. And the first single especially I think is cool for Alternative radio because it's a mix of a bunch of different kinds of music and it's really quirky."

Being a white rapper has never been easy, and in attempt to beat the criticism, James wittily labeled himself "Scapegoat." "I'm this big ol' white kid, I'm not gonna be a rap star. I felt like Vanilla Ice and Marky Mark had basically come through and just fucked up hip hop for white kids in general. I started using this name 'Scapegoat' as a sort of tongue-in-cheek poke at myself doing hip hop. Then when I realized that there was already a band called Scapegoat, I just needed to put a word at the end of it. So I tried a whole bunch of stuff and 'Wax' just kinda fit because of how old records are called wax or whatever."

But James never let race or his demography affect his dreams. Although he grew up in the college town of Chico, Calif. where rock dominated the local scene, James was most influenced by early rap artists like The Beastie Boys and Run-DMC. He began to experiment with samplers and his own funky stereo setups when he was 12, and by age 16, James had collected enough birthday money to start making demos at a studio in San Francisco.

"All the while I was making these demos, I would literally send them to every single address I could ever find. I'm not kidding you, like any address and any tape, I would send it to like an agent my dad had, Lynrd Skynrd's management company. I must have sent out like 1000 tapes of just awful music. I sent out so much stuff but I

actually got a response from BuzzTone [Cypress Hill]. I went down there and met everybody but I think I showed up and I'm like this overgrown 16 year old kid and they could just tell I wasn't ready for anything. But it encouraged me that much more to just keep working on it."

Continuing to work paid off for James, who was eventually pursued by his idols' label, Beastie Boys manager Gerry Gersh. "He was really down to develop me as an artist. And it just made sense with the whole Grand Royal name. I mean there were other labels involved, but in the end, I like what this guy's done before, I like the label, I knew we were gonna have Virgin backing them, and it just made sense. It's a small label, so they're gonna put a lot of energy and a lot of focus into trying to make this album happen."

Now with his single, "Aisle 10 (Hello Allison)," an open ode to a distant crush, which is impacting radio now, I wondered whether James had made any progress on this girl he chose as the subject of his first single, as James so honestly disclosed. "She knows about the song because she was around Chico when we would play it live and it just kinda got around to her. You would think something like that would win her over, but I think it more like creeped her out... I don't know that she knows that it's a commercial single yet," he laughs.

So while Alternative radio attempts to deal with the decline of rock radio, artists like Scapegoat Wax, who admits to liking everyone from Eminem to Queens Of The Stone Age, is there to fill in the format gaps. "I think the one good thing that music has really changed is that there's just no barriers anymore. I think that's cool with me. I don't think it should be so label-oriented. You know what I'm sayin'? Word." ■



said, "You're going to work this out."
After you completed the album, you shopped for a deal.

We were beating the streets with the record at tastemaker events and word of mouth and what we were doing as an independent company. There was a buzz going on. At first it was hard for us to get in because of the type of deal we we're trying to cut. Atlantic came in at the eleventh hour we were getting ready to do a deal with Universal but it fell through because we couldn't see eye-to-eye with where we wanted to go marketing-wise.

So being involved in the marketing is important to you as a producer?

I take raw talent and just like a jeweler I put the fine cut on it. I feel like if I were actually trying to be the chairman of one of these big corporations then maybe I would be stepping on somebody's toes. But I feel like my ideas of what should be done complements what the company should want to do anyway, and that's come with a big concept that

they can exploit to the fullest and make it bigger than the record. I want to take it as far as it can go. The creativity that we bring as a small label, you don't find in a lot of these big companies. That's what they need in this new millennium. Plus, I have help. I don't have to administratively cover every angle. Chris and I are like Batman & Robin or Starsky & Hutch. We have great people within the company. I feel that we're a model of what Uptown and Def Jam are, for the new millennium, with a style that people have been waiting for.

Speaking of that, where does your sound and style come from?

It comes from not being driven to create a certain way. I don't reach for talent in a ready-made pool. I don't believe in going to Gucci all the time and buying the same expensive gear when I can find something just as good over here—you know what I'm saying. I can find something just as good and rock with a nice watch or chain and people can't tell the differ-

ence. People don't always have to go with these big-name producers when you have young cats out here that, with polishing, can give you the same thing. I can only say that because of the freedom that I've been allowed with competent people around me so I can concentrate on getting into the talent.

Once an artist gets a little success, many executives in this business would rather have the artists make a carbon copy of a hit rather than take a chance.

This is a business where the executives have been the stars and we've lost direction. Like the marketing or promotion guy is the big wig who's getting all of the respect. But the A&R cat is in bed with the magic. And to me, the A&R people are always supposed to deal with the future of the music. He's supposed to take the gambles and the risks. That's what A&R money is for. As far as everyone else, they're supposed to go with what works now. That's why the marketing and promotion guy's

way of thinking has to be different from that of A&R. But as people, especially black people, our egos get involved and then all of a sudden it's a bigger issue than even the product itself and things get lost.

Now we've seen many producer-driven labels make the producers the stars along with the artist, in videos and interviews. Is Soulfe staying away from that?

If Mike City wants to be in a Sunshine video we won't stop him. But our way of thinking is that we want Sunshine to shine. She needs to be everything she can be and we want Mike as a producer to be everything he can be. There has to be a structure behind all of that so the ego doesn't become a struggle. It's our job to put the artist out there and give them their space and respect, and not fight them for love, work, and value. And sadly, these companies force us minorities to fool ourselves into thinking we need to do that when there aren't that many resources out here. The market is not

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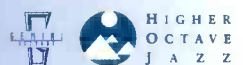
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big enough and here we come trying to squeeze ourselves through a small hole with a hundred groups. How do you keep the company in balance?

We can pick and choose what we want to work on. We're in a good position and even though we've never had any money, we work with integrity. It's hard to tell somebody not to work or not to make money. I keep people around me that I've grown up with all my life. These people are real. We don't go overboard with the extras, and there isn't a whole bunch of wild styles. We're just about the music.

Who's next from Soulife?

Anthony Hamilton. He came up with Sunshine and me from Charlotte and right now he's singing with Sunshine. He represents the soul and it's a cultural thing. Maybe everybody won't get it. We have Eric Darnell. He's a young cat from Wilson, North Carolina. He's coming with some straight down-home soul; the songs you put on in the evening when you want to chill. Then we have another artist named Dion and he's from Ohio. He's bringing the young end of the real sexual thing; talking about how love feels. And I have a young lady named Quianne. She'll be all more organic with ballads and heart-felt songs. Also there's a group called Who's Who from Ohio. They were originally signed to Dr. Dre at Aftermath. We were doing some production together and when their deal fell through with Dre, we picked them up. And we have a group called Deep South. They have a sound like the Stylistics. Right now we're only doing R&B on Soulife. We're planning to do a rap and hip-hop entity under another banner.

What's your biggest complaint about the business?

How they're confusing the genre. They're making hip-hop and R&B compete for the same position. How can you say R. Kelly's number one and Busta Rhymes is number two? You can't take anything away from the other—they're targeting two different audiences. We have to separate things so people can tell the difference. It's a political and economic thing because no one cares if R. Kelly is better than Busta. They shouldn't be competing against each other anyway. We're just trying to make refreshing music for the people. ■

Slyeena Johnson: Through the Fire, Onto the Charts

BY KEVIN FLEMING

Incredibly talented, strikingly beautiful, and experienced beyond her years, Slyeena Johnson is a 24-year-old with a very old soul and a story to tell.

Her Jive Records debut, *Chapter 1: Love, Pain & Forgiveness*, is an emotional and haunting set of autobiographical ballads and mid-tempo songs that plays like a movie to the listener, but to Slyeena, it's the tragic yet liberating story of love, pain, and her path to spiritual recovery.

Johnson is the daughter of '70s R&B/blues singer Syl Johnson and Brenda Thompson, America's first black female police commissioner.

Currently riding high on the success of the album's first single, the R. Kelly-produced "I Am Your Woman," Slyeena says, "I'm a woman with a story to tell every day." So it was a

joy to talk to a woman who has been through it all and is still here to share it. She's *next* and after her candid interview, you can say you knew Slyeena when...

GAVIN: So how does it feel to have a woman's anthem with "I Am Your Woman"?

Slyeena Johnson: I don't know if it's an anthem just yet. I think it's wonderful that women can relate to me because I'm one of them. Of course I hope the men can relate to me too.

You've endured a lot in your personal life, your CD is like a diary. Is it therapeutic for you when you hear it?

When I wrote it was therapeutic in a sense, because it was what I felt at that particular time. But when I listen to it now, I'm so critical about it I lose what I'm saying half the time. When I perform it I go back there again because you have to put yourself in the emotions again, even though I don't feel that way anymore—but those emotions are real

and sometimes I cry on stage. I think it's good to be able to relate to myself and then come back and say, "Wow. Thank God I'm not going through that anymore." It makes you appreciate where you are now and appreciate where God has put you. People never recognize when they're doing good, but when they're doing bad it's "Lordy Jesus can you help me," all day long. I'm no saint, but the Bible says that God wants you to go through turmoil because it brings you closer to him. It brought me closer to him. I'm not where I want to be yet, but I'm working. I have a strong relationship with God. So how has your life changed in the last six months?

It's been a rat race. It's not that I've been so busy because I think I could have been busier. It's *mentally*. I'm driving myself nuts! "Oh, God, will they like the song? Will they play it? Will they play the video?" And being a girl, I've got a gang of issues... My mind has been ridiculous; then add performances and it's a lot.

You speak from your experiences,



"I don't like to be a victim. I went through a situation. It wasn't the best. But it was the best for me at that time. If I didn't go through that I wouldn't be where I am today. I can talk about it with people now. I'd be a fool to put out an album that I can't talk about." —Slyeena Johnson

A close-up, high-angle portrait of a woman with long, dark hair and large hoop earrings. She is looking slightly to the side with a soft smile. The background is a warm, golden-yellow gradient.

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but this had to be tough?

I don't like to be a victim. I went through a situation. It wasn't the best. But it was the best for me at that time. If I didn't go through that I wouldn't be where I am today. I can talk about it with people now. I'd be a fool to put out an album that I can't talk about. But I was writing while all this was happening to me. I would get off the phone with him and sit down and write the song. I knew he was cheating, and I wrote more.

People like categories. Where are you? Are you soul, blues, R&B? What?

I think that people—consumers—and I know because *I'm* a consumer, want to be able to identify you with what they're used to. This world does not do *change* well. So when something different comes across it takes time for people to adjust. The wonderful thing is once they do, they'll love you forever. I don't think I'm neo-soul. I hate that characterization. I don't think that Jill Scott is neo-soul—they're doing old-school stuff. Don't call us *new*. We're not new—we're doing old stuff that's just hot right now. We've been here all along. People want to feel comfortable when they're talking about you. I've been compared to Lauryn Hill. To Angela Winbush. To Aretha Franklin. To Chaka Khan. To Randy Crawford and Kelly Price. I'll take it, because none of those names are shabby. If that's what it takes for people to want to buy my album and get into Syleena as an artist, then fine.

Do you think you sound like anybody?

I don't think I sound like anybody. I *do* think that sometimes I hear a little something of somebody and that's normal because I grew up listening to radio all of my life. How do think people learn how to sing R&B? R&B is not taught. It's the radio and the TV and what people hear that makes them sing the way they do. For instance, how would Christina Aguilera know how to sing runs like that unless she had heard Whitney Houston? How would she know that's the appropriate way to sing black music? Now, she overdoes it to me, but she'll be the bomb in like three years when she learns what she's doing. She sings so good sometimes she can't help herself.

I grew up listening to Whitney too. I grew up listening to everything. My father had one million records and 45s. He was an entertainer. I would listen to Teena Marie—that was my girl right there. You couldn't tell me nothing about Teena Marie and Rick James, Evelyn "Champaign" King, Patrice Rushen—that was my little era right there. Then my mother and father would have parties and we were bombarded with Al Green and Mavis Staple, Natalie Cole, Donna Summer, Chaka Khan, James Brown, and my mama loved Gladys Knight. So I grew up on everybody. Then when I was in school they taught me classical music. I sang in the jazz band and learned about Billie Holiday and other artists.

So, how has your life changed?

I'm a singer. But now my job is to promote myself. I have to go out to clubs and talk to people and take pictures and I'm not used to that. Plus, I'm a newlywed and that's very stressful. My husband is not in the music business, so he doesn't understand a lot of the things that

go on, like being away and always working so much. That's an adjustment all by itself. I'm learning how to stay grounded as a person and that is extremely hard. Not just not getting the big head—that's not that hard because I'm not a big star yet—but learning how to stay on my fitness regiment, how to eat on the road, how to take care of myself, my body, my mind, to stay spiritual... All of that and perform well. To smile and be nice to everybody you talk to even if you don't feel like it—you can't show it. I'm a 24-hour performer and that's a hard adjustment.

I'm a product and I understand my role. I'm trying sell myself. This is a business and I have to treat it that way in order to be successful. A lot of people get wrapped up in it. I'm not gonna say that won't ever happen to me because you never say never. But with the grace of God, I want to treat this as my career. This is my job. I want to do my job and go home and have a family and a life, I know it's going to be hard, but that's what I want. ■

Jamie Hawkins: Out to Shock The World

BY KEVIN FLEMING

All these new labels for R&B can drive you crazy: soul, neo-soul, retro soul...call it what you want, but it's the kind of music that you should discover. It's hard to be promoted on something that you should feel and not just react to, just because it's someone's job to make you react. D'Angelo, Erykah Badu, Maxwell, Jill Scott, Musiq Soulchild, Rashaan Patterson and the like are bringing soul back to a well-deserved, respectable space. So it should be no surprise that I've gravitated to Jamie Hawkins. I spoke with him from his home in Oakland:

"I think neo-soul is just another way of saying 'good songs and real music with substance.' A lot of people are trying to jump on the neo-soul sound, but what I do is just my music. It's just Jamie's music. What is Prince? Is he neo-soul? Is he rock? Is he R&B?"



**"I listen to old soul music from Al Green, Stevie Wonder, Marvin Gaye, and Michael Jackson. The old school flavor is coming back strong, but not as quickly as I want it to. I'm very optimistic about Musiq Soulchild's project. He's changing the sound in music and I'm happy about that."
—Jamie Hawkins**

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112

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Toya

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Kenny Lattimore

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No Joke: His debut album features the smash "I'm Serious" and much more.



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The only reason D'Angelo was coined as a neo-soul artist is because he came out with something that was a tad bit more musical than was the norm at the time," Hawkins says.

Silky-smooth, forward thinking, hip, and happenin' are what comes to mind when I listen to Jamie Hawkins' self-titled debut project on Monami Elektra Entertainment. "Because this project is different, I knew it was going to be—I won't say, a hard sell—I'll just say it was going to be something that would shock certain people. What the norm is doing, I can't identify with. They're cool; I like the songs that are out there, it's just that Jamie can't do that. I want to bring it back to the old school with some good music," he says.

Jamie is the 25-year-old son of gospel standouts Tramaine and Walter Hawkins. "My parents didn't push me to do this," he says. "I was around music all the time, but no one ever said, 'Now's the time to practice the piano.' It's in my blood."

That music's in his genes only makes sense, but I guess what's most surprising is that he chose R&B over gospel to express himself. "I've always been more interested in R&B," he says. "Don't get me wrong, I like gospel, and of course I sang in church, but I always gave R&B that little edge when I sang or played the drums."

Hawkins crafted his chops by playing keyboard and drums at his father's church in Oakland, The Love Center. He later earned his keep by serving as a musical director for Boyz II Men. "I was doing a showcase around '96-'97 and they happened to be at the same hotel. They needed a keyboard player. Eventually, I became their musical director. My publisher then recommended me to Lauryn Hill's camp where I became her musical director for most of 1998," he says.

The education of Jamie Hawkins continued with the transition from musician to the front of the stage. "It's been rough, but it's been rewarding. It's not something I'd been accustomed to doing. Most of the time I've been a musical director or producer or someone behind the scenes. This time it's a totally different thing. I have to be out in front and cater to the crowd. When you do something new sometimes you find out things about yourself that you didn't know you could do, so

I'm enjoying the process."

Jamie's musical tastes were formed listening to his father's old records. "He'd play Earth, Wind & Fire, Donny Hathaway, and Marvin Gaye. It gave me a sense of what was authentic. I love anything from Michael Jackson's *Off The Wall* and anything and everything that Quincy does." Even now Jamie listens to music from the past. "I listen to old soul music from Al Green, Stevie Wonder, Marvin Gaye, and Michael Jackson. The old school flavor is coming back strong, but not as quickly as I want it to. I was expecting more people to jump on the bandwagon—and a lot have. I'm very optimistic about Musiq Soulchild's project. He's changing the sound in music and I'm happy about that."

While Jamie Hawkins' self-titled CD adopts the tried and true love-found, love-lost themes, it's the songwriting and performances that stand out. Jamie admits that listening to some of Marvin Gaye's records directly inspired his song "Next To You," which has that Marvin (circa 1978) feel to it, and Marvin would be quite proud. Don't be surprised if this is the next single. Additional gems include the very sensual "Tell Me," the lush and lovely "Thought You Should Know," "Do You Remember," the very cool (potential single) "You're The One For Me," and the catchy first single "Lost My Mind."

It seems as if radio is ready for some good music. Even so, it's a process that comes slowly and Jamie's learning a very hard lesson right now: that if you hang in there and stay true to yourself and do what you've been sent here to do, things will work out. "I'm optimistic. Things take time. At the right time, the right things will happen," says Hawkins.

With the success of Musiq, D'Angelo, Jill Scott, and Erykah Badu, maybe Jamie will find himself in that fraternity. "Everyone's has got their own slant on the music. I see myself there too, that's what I'm about, bringing it back to the old school. I want people to experience more than just a quick hook—you know, one of those songs that gets in your mind, you sing it over and over again, and then next year you don't like the song anymore. A lot of that seems to be happening in the industry lately."

I like Jamie Hawkins, his musical future is bright. But then again, I like

Rahsaan Patterson and radio isn't quite ready for him, at least not yet. Jamie Hawkins' project is the kind of CD you put on a just groove to. Then you listen to it again and again and groove some more. Jamie Hawkins is an artist to keep an eye and an ear on. A future star. ■

The Cocoa Brovas "Get Up" and Plan To Stay There

BY SABRINA EBERHARDT

"Oh No," the first single from the *Lyricist Lounge 2* compilation by Mos Def & Pharoahe Monch featuring Nate Dogg, blazed the charts and it's still smokin', but there's another crew creepin' at you through the cuts from the same camp.

The second single to be released from the *Lyricist Lounge 2* project, by the Cocoa Brovas, is getting more adds on radio than scrubs to a guest list. But don't hate! "Tek n' Steele on the track will make ya 'Get Up.'"

Tek n' Steele came up together in Brooklyn, and their natural chemistry helped them create a grimy hip-hop style that's a force to be reckoned with.

Their first album, *Dab Shinin'*, was done under the name Smif 'N' Wesson, and became a Number One Rap Album imprint. But, that name became challenged by the big guns,

the actual weapon manufacturers. Tek 'n' Steele went toe-to-toe with them, and survived, emerging with a new name, the *Cocoa Brovas*.

The Cocoa Bs came out of the ambush steady blazin', dropping a second album on Duck Down Records, *Rude Awakening*, as well as a slew of singles and collabos including appearances on Boot Camp Click's *Album For 'Da People*, Tony Touch & Hurricane G on "Spanish Harlem" from the *Rude Awakening* album, and Mary J. Blige's "I Love You" remix. They have also worked with Raekwon of Wu-Tang Clan, Mobb Deep, DJ Clue, and comrades Black Moon. Steele started a production company, Bucktown USA Entertainment. Expect a compilation from them during the summer.

The Cocoa Brovas also recorded five unreleased tracks with the late Tupac Shakur that are slated for a project called *One Nation*. When will that drop? That's a secret.

I caught up with the Cocoa Brovas before their soundcheck for Savage Beats, a hip-hop benefit show at the Justice League in San Francisco. The event was presented by the Academy of Art College and was in support of emerging artists in the Bay Area.

Steele sports an unrevealed tattoo on his arm, that reads, "Father Help Us." Unknowingly, he and Tek are about to help a bunch of artistic kids that are just waiting for the opportunity to come up.

GAVIN: The show tonight is raising

money for scholarships for upcoming artists.

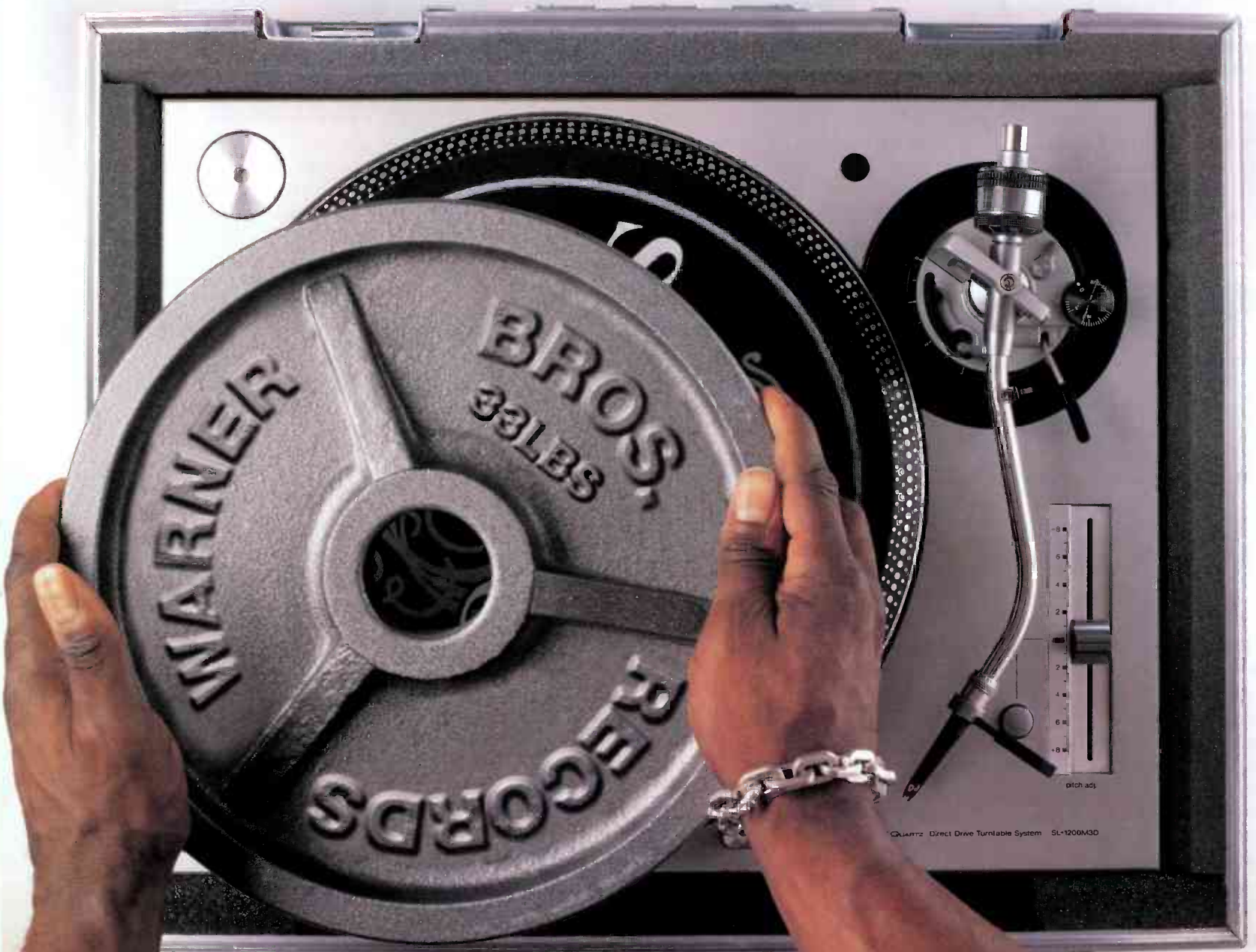
Steele: Oh yeah? I think that's pretty hot. Cuz, we're upcoming artists too. That shit is



"I know you been waitin'...whisperin'...and talkin'. Magazines I read your reviews, tryin' to downplay the shit my team do."

—Tek n' Steele, 'da Cocoa Brovas, from their current single "Get Up"

heavy rotation.



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Mic Patrol

By The Poetess

Sermon Brings Marvin Gaye to Life

Judging by the request lines there's a hot record beginning to bubble. The song is called "Music" from the soundtrack of Martin Lawrence and Danny DeVito's new flick *What's The Worst That Could Happen?* It's a unique collaboration between rap star Eric Sermon and the late Marvin Gaye. Sermon has been collecting records for over 15 years and came across a nice little treasure when he got his hands on a limited edition of Marvin Gaye's 1982 *Midnight Love*. The recording contains rare and unreleased songs by the legendary soul singer. On "Music," Sermon samples an a cappella vocal and adds it to an addictive track, and now everybody's hooked.

Making hit records is second nature to the green-eyed bandit, who's been rhyming and producing for about 13 years. Sermon started in the rap biz when he and his partner Parrish Smith (aka PMD) formed EPMD. Classics like "It's My Thing," "You Gots to Chill," "You a Customer," and "Crossover" secured them their spot in hip-hop history. They went on to record *Strictly Business* and *Unfinished Business*. After the second album they landed a deal with Def Jam and released their third CD, *Business As Usual*. In 1992, the group went its separate ways, only to reunite in 1997. During their breakup, Eric and Parrish recorded solo projects that did fairly well.

Sermon is currently putting the finishing touches on his forthcoming solo album titled *The Sermon* that will include that Marvin Gaye cut and an all-star lineup of folks like Xzibit, LL Cool J, Too Short, Foxy Brown, Ludacris, and Def Squad members Redman and Keith Murray. Without taking a breather, E Double will start on the next EPMD album with his long time rhyme mate PMD. Look for *The Sermon* to drop late summer.

Above the Law Lands on Deathrow

Rap trio Above The Law has officially made its home on Deathrow Records. The Pomona, California-based group has been around for over a

decade, and has helped to shape that distinctive West Coast sound. Big Hutch (aka Cold 187um), KMG, and DJ K-OSS signed with Ruthless Records in the late '80s and came with music that gave us all a peek of life on the streets of Los Angeles. Above The Law classics like "Murder Rap," "Untouchable," "V.S.O.P.," "Kalifornia," and my favorite, "Black Superman" will continue to be bumped in the trunks of generations to come. After the death of Eric "Eazy E" Wright, the founder of Ruthless Records and legendary "gangsta" rapper, things had drastically changed for ATL, including their departure from the label. In 1998, they went through a second divorce, this time with Tommy Boy Records. Big Hutch decided to cool out on dealing with other labels and go independent, releasing his debut solo album *Executive Decisions* on his own West World Records. Suge Knight, owner of Deathrow Records, apparently has big plans for the trio and will be the vehicle to boost them to the next level in their careers.

Many of us may raise a brow and wonder why they would make such a move considering all the drama surrounding Deathrow Records. According to Hutch, they have known Suge for years and he made "an offer that they couldn't refuse."

No Gangsta's Paradise

Coolio, who has been grabbin' mics for years, is back!

Early in his career he started with W.C. and the Maad Circle. The Compton, California native branched out from his original crew and landed a deal with Tommy Boy Records. His debut album *It Takes A Thief* came out in 1994 and sold over a million copies. It was when he dropped his second album *Gangsta's Paradise* in 1995, that he blew up larger than he could ever imagine. Coolio was nominated for seven Grammys and the single "Gangsta's Paradise" won for best rap song of the year in 1995 and sold 17 million copies worldwide.

Shortly after the release of his third album, *My Soul*, Coolio began experiencing a little trouble in paradise. He claims his long hiatus from the rap scene was due to troubles he had been going through with the label. The braided one says he



Marvin Gaye



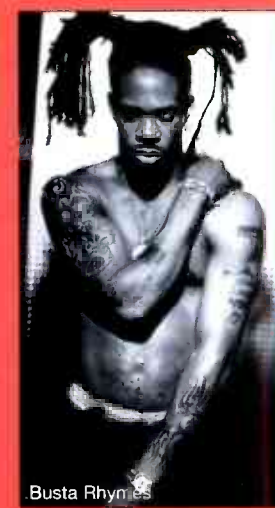
THE POETESS
poetess92@aol.com

was dealing with a custody battle and had to fight to keep his name and some of his publishing rights. Things got so crazy he encountered writers block for about six months and even had thoughts of acting out his anger on a few company execs.

Coolio has since cooled his head and started on a new album titled *Coolio.Com*. The project includes cuts from B-Real of Cypress Hill, L.V., Krazzie Bone of BONE, Thugs 'N' Harmony, and James Ingram. The record even has a song with country western star Kenny Rogers. Coolio has dabbled with TV a bit, and is now getting ready to hit the big screen in a martial arts flick called *China Strike Force*. His movie will be released sometime near the end of the year but *Coolio.Com* the album has been released in Japan on Dragon Riders Records and is due out in the U.S. in July.

Quiet on the Set!

Every time I look up, another rapper is getting ready to star on the big screen. I ain't mad. I gotta admit most of them display some pretty good acting skills. As I mentioned in a previous article, DMX helped Steven Segal achieve his highest box office debut, with *Exit Wounds* grossing \$19 million its first weekend out. We'll, Busta Rhymes is back in front of the camera. He has landed a part in *Halloween 8*, starring alongside Tyra Banks...MC Hammer and Tone Loc are also getting ready to shoot a new film called *Deadly Rhapsody* with Ron O'Neal of *Superfly* fame. The movie is described as being "a thriller set in the music industry" and will be directed by Fred Williamson.



Busta Rhymes

A Heroic Act

Brando of the rap group Sporty Thievez was hit and killed by a drunk driver after pushing his cousin to safety. Brando was only 22 years old. Sporty Thievez are most popular for their song "No Pigeons," an answer song to TLC's platinum hit "Scrubs." Our condolences go out to Brando's family and the remaining members of the Sporty Thievez. ■



JAZZ/SMOOTH JAZZ
EDITOR
STEVE WILLIAMS
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Disciples of Miles, *Part II*

Here's a look at more modern jazz heroes, each approaching legendary status of their own, who's talent was recognized and spotlighted early in their careers by Miles Davis.

By Steve Williams

John McLaughlin

Miles Davis remembers this about meeting McLaughlin: "In February 1969 we went into the studio: Wayne [Shorter], Chick [Corea], Herbie [Hancock], Dave [Holland], Tony [Williams] instead



of Jack [DeJohnette] on drums...Joe Zawinul and I added a guitarist, another young Englishman, named John McLaughlin who had come over here to join Tony Williams' new group, Lifetime (it had Larry Young on organ).

Dave Holland had introduced Tony and me to John when we were over in England where we first heard him. Then Dave loaned Tony a tape of John playing, and Tony let me hear it. I heard him play with Tony up at Count Basie's and he was a m*therf*cker, so I asked him to make the date. He told me he had been listening to me for a long time and that he might be nervous going into the studio with one of his idols. So I told him, 'Just relax and play like you did up at Count Basie's, and everything will be all right.' And he did."

And with that, McLaughlin received the rites of passage onto the world stage and into the history books as one of the two most important jazz guitarists since Wes Montgomery (the other being George Benson). Many will see and hear what

McLaughlin's been up to lately when he tours with his group Shakti in June and July of this year.

Marcus Miller

When Lenny White hired the 18-year-old Marcus Miller to play bass in his band back in 1977 he had no idea that Miller and he would have something more than New York City roots in common; in a couple of years, Miller would follow White's footsteps as a member of Miles Davis' ensemble. Even though Miller was one of the busiest musicians in New York's frantic studio scene by 1980, he gladly put that lucrative distinction on hold to record and travel with: Davis' (second) comeback band.

On his time off, Miller either produced or record-



ed with Grover Washington, Jr. ("Just the Two of Us"), David Sanborn, and Luther Vandross—just a few of the superstars who have reaped the benefits of Miller's phenomenal gifts. Miller was working on a Vandross project when Davis asked for his help in making the brilliant and unforgettable *Tutu*, which solidified Miller's reputation as an unqualified genius.

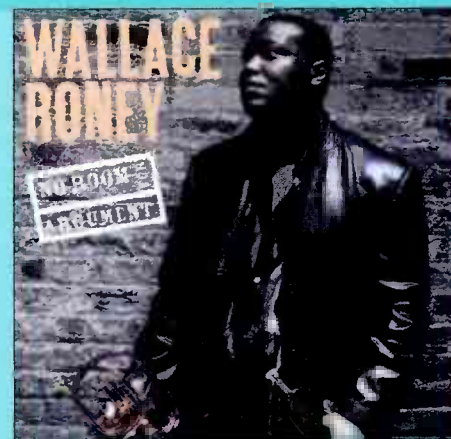
After a decade-and-a-half of writing, producing, performing, and recording for others, Miller began to concentrate on his solo career in the early '90s, which turned out to be an intelligent decision; he's won or been nominated for several Grammys and he's reached pop star status in Japan, where he rou-

tinely draws 15,000-20,000 per concert. And because he was typically ahead of the pack in recognizing Miller's enormous capabilities, Davis was always at the top of Miller's packed dance card, making records with Miles until his mentor's death in 1991.

Recently, Miller can be found as composer of the score for a film titled *The Brothers* that was just released by Sony Pictures; Miller played on two of the tracks listed on the new Boney James CD, and he's just released his first CD in three years, *M Squared*, which will feature Marcus working with four former Miles associates: Lenny White, Herbie Hancock, Kenny Garrett, and Mino Cinelu.

Wallace Roney

After hearing Wallace Roney play, many have said that they're immediately reminded of Miles Davis. Roney's approach is indeed reminiscent of Davis' subtlety and sense of dynamics, and similarities are amplified by the knowledge of Roney's birthday, which is on the same day as Davis'. In fact, Davis and the Philadelphia native became close after their first meeting, and Roney eventual-



ly assisted Davis with a number of projects or substituted for Davis on various dates, just as he did for Wynton Marsalis as a member of Art Blakey's Jazz Messengers in the early '80s.

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Ironically, Roney would find his voice as a member of bands led by drummer Tony Williams, who began a six-year tenure with Davis in 1963 at the age of 17.

Before he died, Davis paid Roney the supreme compliment by giving him one of his signature, custom made trumpets.

Roney's new issue is the forward thinking *No Room For Argument*, released on Stretch Records, the label formed several years ago by former Miles Davis band member Chick Corea. The supporting cast on Roney's new one includes two Davis band alums; drummer Lenny White and keyboardist Adam Holtzman, as well as the gifted pianist Geri Allen, who also happens to be Mrs. Roney. ■



The Board of Directors of Jazz Alliance International pictured at a recent meeting at NYC's Lincoln Center. The new non-profit organization, comprised of senior personnel from all aspects of the Jazz industry, seeks to raise the profile of jazz and improve relationships among industry groups. Contact Don Lucoff of DL Media at (610) 667-0501 for information.

Anniversaries Abound in the Jazz/Smooth Pantheon

Along with Miles Davis' 75th, two stalwarts on both sides of the idiom; Joshua Redman and Spyro Gyra, will both mark significant milestones during the merry month of May with new CD releases. Here's the scoop:

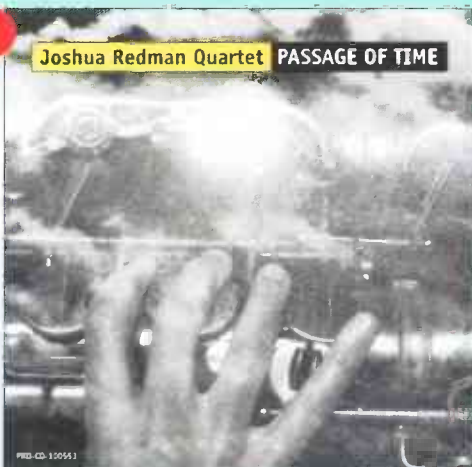
ARTIST PROFILE

Joshua Redman

Album: *Passage of Time*

Label: Warner Bros.

Featuring: Joshua Redman (tenor sax), Aaron Goldberg (piano), Reuben Rogers (bass), Gregory Hutchinson (drums)



Passage of Time is a curious but quite deliberate choice for the title of Joshua Redman's new release. It's the maturity of Redman's presentation of this remarkable work that's most evident, even though the group as a whole is clearly relaxed and undeniably at the top of its powers of expression as well.

There's a sense of drama and excitement that carries the listener effortlessly from the first note to the last; and the journey through what could be Mr. Redman's preeminent statement on record is made even more interesting by the exceptional continuity from piece to piece, or in this case, from movement to movement.

"One of my goals as a jazz musician," Redman says, "is to construct a meaningful narrative. Not a literal or analytical narrative, but an emotional narrative of sound. That's how I would describe *Passage of Time*: a piece of music that says something from start to finish. It tells a story. It has themes and motifs that become topics for group discussion. It's a long story comprised of smaller ones, discovered and articulated during the music-making process. The band speaks through conversations, and our dialogues give the music feeling, purpose, and direction."

That's precisely what one finds after hearing this new music. Music that is, even within a small group setting, of *orchestral* dimension in its scope, and of milestone proportion in its indication of Joshua Redman's growth as a bandleader, composer, and improviser as he continues to move along the road to greatness. "I see this piece as a journey that takes place in the moment, unfolding in real time," offers Redman. "The pre-written parts constitute a map. We know as a band where we're going—the starting point, the ending point, the stops in the middle. What we don't know—and where the real inspiration and beauty of the music comes from—is what we're going to do along the way. That's the improvisation. Be it time or space, that's the journey."

— Steve Williams

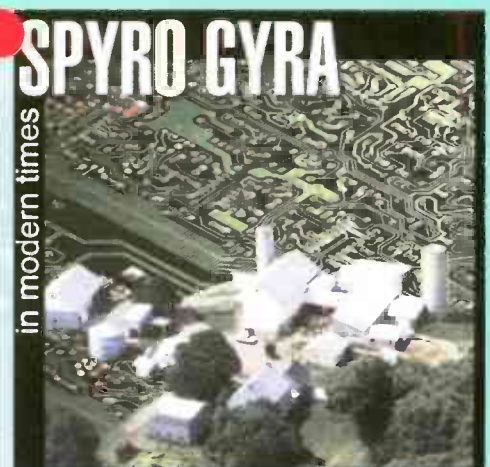
ARTIST PROFILE

Spyro Gyra

Album: *In Modern Times*

Label: Heads Up

Featuring: Jay Beckenstein (saxophones), Tom Schuman (keyboards), Julio Fernandez (guitars), Scott Ambush (bass), Joel Rosenblatt (drums)



After 25 years as a leading force in contemporary jazz it's a time of both reflection and speculation for the members of Spyro Gyra, and you can hear the manifestations of this transition in the new CD, *In Modern Times*. It's the 23rd chapter of a story that has relatively humble origins, considering the band's enormous success since its inception as a Buffalo club band. In fact, the band's continued success is due in large part to its ability to remain connected to its roots while keeping an open and progressive agenda.

"We're grateful to still be going strong, we're feeling great about ourselves, and we're all healthy and in a good frame of mind," says Jay Beckenstein, the saxophonist who has been Spyro's main catalyst and creative force from the outset. Even though he has one of the few immediately recognizable, signature sounds on his instrument, Beckenstein's laser-like focus on the fortunes of Spyro kept him from recording his first solo release until last year. Instead, Beckenstein spent two decades caring for and feeding this resilient organism that many have imitated without any success in hopes of duplicating the band's depth, reach, and/or commercial viability.

Beckenstein is keenly aware of the reasons for Spyro's longevity, "Our music definitely fits into the stream of contemporary, jazz fusion and R&B-based performers who mix various elements into a unique sound," he offered. "Because we mix ideas we've always been a bit difficult to peg, but there's always the spirit of improvisation that draws on the jazz tradition. People love to try to label the music we make, but I look at us simply as a group of five guys who play well together, who write good melodies and great songs. All five of us are proficient writers, which helps keep the variety interesting. The whole is greater than the sum of its parts."

— Steve Williams

EMAIL COMMENTS TO STEVE@GAVIN.COM
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Memories of Miles: WB's Chris Jonz Reminisces

By Chris Jonz

During his 15 years at Warner Bros. as VP, Jazz and Urban A/C Promotions, Chris Jonz has his share of artist-related anecdotes. But by far his most memorable come from his dealings with Miles Davis. Jonz describes one such incident in this Part II of the GAVIN Jazz/Smooth Jazz tribute to Davis during the month of May.

—Steve Williams

When Miles' *Amandala* project was first received at Warner Bros. along with a specially designed litho, my boss, Harold Childs, and I ventured to Miles' home in Malibu to deliver the product and get him to autograph the posters.

We were told by many that we had a worse chance than a snow ball in hell to get either done.

After getting lost at several points (remember, cell phones were yet to come, this was 1990), we finally arrived only to discover an enormous gate separating the home from us.

After a series of calls, we were told that we couldn't be too bright because all Harold and I had to do was simply pull the gate open. Duh! Having been let in by Miles' son (his name escapes me at the moment) we were directed to the rear of the house where there was a walkway to the beach. At the end was Miles in hooded caftan, reading.

We nervously approached him (keep in mind this our first one-on-one meeting with the legendary musician), clearing our throats to get his attention. He never so much as looked up. Thirty to forty seconds went by—though it felt like an eternity, and Miles still gave us no rhythm.

I immediately blurted out something to the effect that it appeared we had chosen a bad time; we were sorry; he was undoubtedly one of the finest musicians of the 20th century; and that we would be leaving. Of



Chris Jonz

course, Harold cringed. As we commenced to turn back toward the house, Miles got up and actually apologized for being what appeared to be rude, explaining that he was in the middle of a thought for a musical piece for a film. He had been reading a script and explained that he wanted to keep the spirit of the moment in his mind. I was stunned. Miles apologizing. Unheard of.

As he accompanied us to the house, he stopped rather abruptly and asked if we wanted to do some popcorn. I'm tripping while thinking that we're being offered some kind of drug. Not wanting to embarrass myself, I declined and told Miles that "I didn't do popcorn." I guess he picked up on how nervous I was and explained that it was popcorn, like they serve in the movie theatres, with butter and so forth. I breathed such a sigh of relief and we all laughed our butts off.

The next two hours were such a pleasure. He took us for a grand tour of the house and spent lots of time displaying and explaining his new love, painting, and he signed the 150 lithos we brought with us. We had popcorn, and shared one incredible afternoon with the "Prince of Darkness." For the remainder of our relationship he'd call me "Popcorn." It was truly a relished experience. ■

JONZ, WHO'S LEAVING WARNER BROS. AT THE END OF THIS MONTH, WILL BE THE FOCUS OF A FEATURE STORY IN GAVIN JAZZ/SMOOTH JAZZ THE SECOND WEEK OF JUNE.

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COUNTRY
EDITOR
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Country Music & Radio's Future— It's Time To Get Busy!

*Practical Tips For
Innovating, Part III*

By Terrell M. McDaniel, Ph.D.

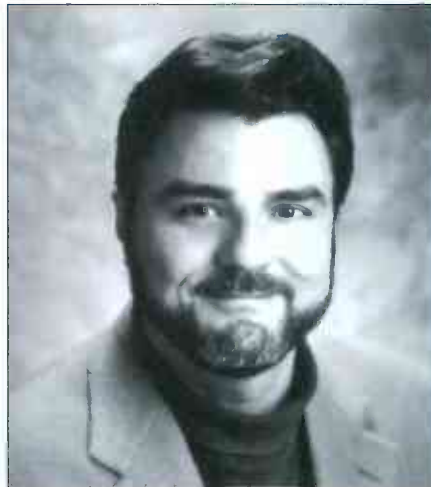
In the two previous issues of GAVIN I've discussed the Product Adoption Curve and product life span as they relate to the current cycle of Country music/radio [these articles are also available for review on the web at gavin.com—*ed.*].

Hopefully you've given some thought to Country radio's current position in the product life cycle. Now comes the question of what you can do with that information:

For starters, don't buy into unproductive emotional reactions. Some of your colleagues may not have experienced a full business cycle in Country radio. If they came in when things were booming, they may not know what to do now. You may see grief in its many forms, including blaming, bickering, playing woulda-shoulda-coulda, and making demands for yesterday's numbers (hey, as if you wouldn't like them back yourself!). The current status of Country radio calls for leadership, and the fact that you're interested in this article suggests that you want to be one of the leaders. Don't fret; get to work.

- Transcend the finance mentality—if only for a moment. While your station is about numbers and advertising, it has a completely different value to your listeners. Consumers have a funny way of going wherever they must to find what they want—and many have already left Country radio. Your job is to create the excitement needed to get them back. Keeping the folks in accounting happy is only a secondary problem for you.

- Make sure that you have an "environmental scanning" system for finding new ideas. Use the Product Adoption Curve to identify the people you watch for new ideas and trends. These reference people will likely be in the group right before yours on the Product Adoption Curve (for example, if you are an Early Adopter, watch the Innovators.) Communicate with them regularly enough to



"Consumers have a funny way of going wherever they must to find what they want and many have already left Country radio. Your job is to create the excitement to get them back." —Terrell McDaniel

get a feel for what they're doing.

- Challenge people at the record companies, your own corporate office, and consultants to pursue innovation with you. Encourage them to commit money and time to organizational and product development mechanisms that support innovation. In a multi-product corporate environment, the savvy operators know that different products are in different phases at different times. A little bit of wise investment will put Country back in the "cash cow" category in good time.

- Become a perpetual student. When you're no longer willing to learn and experiment, you become a follower—so read, listen, think, imagine, write. Put this on your calendar as part of your job or career development efforts, not just something you do when you have time.

- Get yourself and your bosses ready for you to make some mistakes. Revolutions are messy.

- Become an artist. Learn how to do the creativity thing. Put some fun back into doing radio. One good starting place is Roger von Oech's book, *A Whack on the Side of the Head*.

- Figure out who the "innovation leaders" are at your station, company, etc., and create some of your own mechanisms for unleashing creativity with them, such as regular staff brainstorming, an imaginary radio station that special-

izes in breaking the rules, awards for not-ready-for-prime-time spots, promotions, record mixes, etc.

- And of course, the old tried-and-true ideas: designated dayparts and programs to appeal to the front of the Product Adoption Curve.

- Research the results! (You need data!) Pay attention to live venues and other formats for new trends. Hit the streets and do some direct observation of what your audience is going for nowadays. Take regular trips to Nashville and elsewhere to hear what the Lunatic Fringe and Innovators are doing there. And most important, get a feel for who among your listeners are on the front end of the curve.

You may say—or hear your boss say—that you absolutely haven't the time or resources for this stuff. Take heart: the Product Adoption Curve suggests that there have to be only a few innovators, and most of the rest can just keep an eye on the process. Still, you should do what you can, if nothing else, for your own sake. History has shown that when absolutely everyone in an industry plays it safe, at some point, there is no industry left. ■

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Country On The Edge

By Jessie Scott

MerleFest Blows Up!

Here's some news literally from the field: The 14th Annual MerleFest 2001 happened the last weekend in April, and drew 77,023 in remote Wilkesboro, N.C., which is a significant drive from even its closest cities. That's up 12 percent from last year. Interesting when you realize that Fan Fair draws one-third of that audience. One of the many MerleFest highlights was Dolly Parton's electrifying set Saturday night to a sea of 50,000 people, stretching back as far as the eye could see! Her latest album, the rootsy *Little Sparrow* (Sugar Hill) is doing quite well, thank you very much, having sold 100,000 units in just a few weeks.

Loveless Explores Appalachia

Could this roots thing be a trend? Taking a page from Dolly, Patty Loveless is following her heart, as her next album *Mountain Soul* (Epic) is a salute to her Appalachian mountain home. The album will hit the streets on June 26, with Jon Randall and Travis Tritt each featured in a duet, and Ricky Skaggs working his instrumental magic. Loveless and her husband/producer Emory Gordy Jr. have been dreaming about doing this since 1992, which makes it an especially satisfying package.

O Brother Cast Plays Carnegie Hall

The soundtrack to *O Brother Where Art Thou?* continues to do gangbuster business, as the Lost Highway/Mercury Nashville release has been certified platinum. Now there's a Carnegie Hall concert scheduled for Wednesday, June 13 in New York. The



artists scheduled to grace the stage include Alison Krauss & Union Station, John Hartford, Gillian Welch, Ralph Stanley, Norman Blake, Dan Tyminski, Chris Thomas King, Fairfield Four, The Whites, The Cox Family, The Peasall Sisters, plus special guests.

Bandit Steals George Jones

Congrats to former Asylum brain trusters Evelyn Shriver and Susan Nadler on their new label, Bandit

Records, a joint venture with BMG. Partnering is George Jones, who's the first artist signed. Expect a single from his first release, *Stone Cold Country*, as early as July. As Shriver nurtured edge artists like Kasey Chambers and Monte Warden during her Asylum tenure, I expect she's already hunting for the soulful and the exceptional to sign to her new roster.

Hayseed Dixie Pulls Disappearing Act

How about a reaction record? We got the Hayseed Dixie, *A Tribute to AC/DC*, CD (Dualtone) here at the XM offices about two months ago. It disappeared for a while, going from one program



director's desk to another, with everyone rocking out to it! In fact, I had to send two emails out just to get it returned to me! The focus track is the quirky "Back In Black," but put the whole album on and let it rip. This is an absolute must for your morning show, at the very least.

Ripley Is Fast! (Believe It or Not)

Steve Ripley & the Tractors have a new album out on Audium called *Fast Girl*, and it's as fresh sounding and fun as ever. Couldn't your audience go for a bit of frolic right about now? The first track "Can't Get Nowhere" is just hitting the GAVIN chart and it's great springtime fodder!

Robison Like Wild Fire!

Take note y'all... Charlie Robison's new album, *Step Right Up* (Columbia/Lucky Dog) is burning it up in Texas and the fire's spreading across the country. Don't miss out on this important proponent of country's new wave!

JESSIE SCOTT IS THE ALTERNATIVE COUNTRY PROGRAM DIRECTOR AT XM SATELLITE RADIO. SEND PACKAGES TO 1500 ECKINGTON PLACE NE, WASHINGTON, DC 20002 OR AT (202) 380-4469 OR JESSIE.SCOTT@XMRADIO.COM.

ARTIST PROFILE

Mike Walker

Single: "Honey Do"
Album: *Mike Walker*
Label: DreamWorks



Status: I'm happily married to my wife Ruby for four years!

Hometown: Jackson, Tenn.

The Road To Nashville: I was doing a few gigs here and there and started getting invitations to open for acts like The Coasters,

The Drifters, and Dr. Hook. After opening for The Coasters one night, their saxophone player asked me for my card, which he then forwarded to Lloyd Barker, a management rep at Dale Morris & Assoc. in Nashville. Lloyd got me a meeting with Dale and that's how I got my management deal.

Done deal: James Stroud heard some demos that I recorded and he liked what he heard.

Did you write songs for this album? I've co-written two songs that will definitely be on the album. One is "Honey, Love Me That Way" and the other one is "If There's A Chance To Say I Love You."

Songwriting inspiration? My ideas come from many different places. Most of them come in the middle of the night, and I have to scramble for some paper so I don't forget them. I like to feed off of my own experiences, but I can look at my friends, family, and acquaintances and spin off some ideas from their lives too.

One song you wish you'd written: There's a song on my album called "Stones In The Road." When people ask me my opinion about life in general, I have this little inspirational story that I tell which falls along the same lines as the words to this song. It was actually written by Wally Wilson and James House.

Who are your musical influences? Conway Twitty, Elvis Presley, Marty Robbins, and Roy Orbison. When I was a kid growing up, my momma had two records—Elvis Presley and Conway Twitty—and that's who taught me how to sing.

Music you're currently listening to: Well, I always listen to Conway, Elvis, Marty, and Roy, but Steve Perry is the bomb! I also love Journey's new album and their new lead singer, Steve Augeri, who sounds just like Steve Perry!

Who would be your ultimate duet partner? Martina McBride. I love her power. She sings her butt off, and I could listen to her sing for hours.

Previous gigs: I was a pig farmer, and to this day I have trouble eating country ham.

First paying gig: I used to go around the local bowling alley singing for quarters for video games. My cousin acted as my manager. One night we walked out with about \$75!

Busted with Elvis: When I was a kid, me and a friend of mine decided we were going to go into this store and score some cassettes—the inexpensive way. So we stuffed the tapes into our clothing and we started walking out and of course we get caught. When they called our parents, my mom came down and I told her I didn't do it, but she said, "Just let me see the tapes." There was a Megadeth tape and an Elvis tape. I was so busted!

Hobbies: I like to learn voices and do impersonations. I can do a mean Foghorn Leghorn!

Favorite professional sports team: Any team with Deion Sanders on it! That man is talented!

Favorite recent movie/book: I just watched *The Legend of Bagger Vance* on the bus. That's a great movie. I thought it had a good message about never giving up on your dreams.

If you could ask a celebrity one question: I'd probably ask Steve Perry, "How do you sing like that?"

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Don't Tell the Band Marks New Beginning for Widespread Panic

By Dave Einstein

For fierce road warriors and jam band royalty Widespread Panic, this year brings not only another touring season, but also a new studio album and a new label deal. WSP's debut with Sanctuary Records may be their ticket to the next level. *Don't Tell the Band* is due out on June 19.

The title track of the new one is made up of vignettes about bands that have played on in the face of disaster, including a fictional band that leads a Confederate charge at Gettysburg in what turned out to be a losing battle, and the famous ship band that played on as the Titanic went down.

Metaphorically, WSP has seen itself in similar situations for 19 years. With some early marginal success at radio and a longtime relationship with Capricorn Records in the past, WSP and the folks at Sanctuary are not only hopeful, but optimistic about their chances of translating WSP's unquestioned touring success into a radio campaign that would take them to the Blues Traveler plane.

While attending college in Athens, Georgia, founding members John Bell and Michael Houser started a collaboration in 1982 that would become WSP. The following year, bassist Dave Schools joined, and the trio recorded its

first single, "Coconut Image," in 1986. Soon after, they welcomed drummer Todd Nance, percussionist Domingo "Sunny" Ortiz, and keyboardist John "Jojo" Hermann and that lineup continues today.

Their debut album *Space Wrangler* came out on Landslide in 1988, and the band hit the road. Widespread signed with Capricorn in 1991 for the release of an eponymous second album. In 1992 and '93 WSP joined Blues Traveler, The Spin Doctors, and Dave Matthews on the first

H.O.R.D.E. festival tours, greatly expanding their fan base.

WSP got its first hits—"Airplane" and "Can't Get High"—in 1994 with the release of *Ain't Life Grand*. They next toured with and produced an album for fellow Athenian Vic Chesnut (1995's *Nine High a Pallet*) before 1997 brought WSP fans *Bombs and Butterflies*, a double-set live album. After the release of *'Til the Medicine Takes*, Capricorn ended their relationship with WSP, and the band opted to self-release *Another*

Joyous Occasion, a live set featuring a guest appearance by the Dirty Dozen Brass Band in the middle of last year.

I spoke with John Bell from the road (where else?) just after the band's New Orleans Jazz Fest gig with the Dirty Dozen. He talked about *Don't Tell the Band* and, in particular, about the different styles on the new recording. "Well," he says, "there are several strong vocalists in the band: Michael, and Jojo, and myself and, as a band, we like to approach a song with what we think is the best vocalist for the job—the same way we would use different instruments to get different sounds and



L to r: Mike Houser, Todd Nance, Domingo Ortiz, Dave Schools, John Hermann, and John Bell

textures. We hope there's still an underlying current of Widespread Panic that's recognizable while we're doing that. We try to leave the egos at the door when we approach our music and do the

in Oxford, Ohio. I caught up with them in Raleigh, N.C. at the Alltel Pavilion and watched as 13,000 fans mouthed the lyrics to songs old and new. Other dates coming up include one in Las Vegas with



LIVIN' LARGE AT A BACKSTAGE BARBECUE WITH WIDESPREAD PANIC & FRIENDS. Pictured (l-r): Kevin Sutter (Tazmoe Music), John Bell (WSP), Ray Koob (Sanctuary Records), Dave Dannheisser (WSP), and GAVIN's Dave Einstein.

right things on each song. We realized a long time ago that all we have is each other, and we try to be true to that."

Michael Houser does the singing on the first single to go to radio, the mid-tempo number "This Part of Town," as well as the title track, while Bell sings on the full-blown rocker "Give" and "Thought Sausage." Jojo Hermann handles mic chores on the cover of Mike Watt's "Sometimes."

Also included on a limited initial run of the new album will be 30 minutes of live tracks from shows that WSP performed in Athens last year.

There's always a plethora of bootleg tapings going on at WSP shows, but things were different at these particular shows. "We asked tapers through our newsletter and on the web to give us these three shows without taping and the fans were respectful of that. We were amazed at that," says Bell.

WSP and fans alike thrive on the live shows—it's the kind of synergy that eludes many bands. In what could be called the world's largest record release party, Widespread Panic played to in excess of 100,000 in 1999 in New Orleans. The 2001 touring season began last month

Macy Gray and Dave Matthews which guarantees to be a wonderful night. Other sure scalp-fests include three nights at Red Rocks near Boulder.

I asked Bell why WSP receives limited radio airplay in markets where they continue to sell-out such large venues like Red Rocks. Bell remarked philosophically: "We believe that what's coming through us creatively is worth the backing of the radio programmers. We would like to think that the record company is doing all they can and believe in us too, but there are a lot of bands out there and it's easy to get lost in the shuffle. At the end of the day, if we come away from a completed project still believing in ourselves and the music then everything's OK because we will give it another chance."

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Reviews

Afro Celt Sound System

"When You're Falling" (REAL WORLD/VIRGIN)

What started out in 1992 as a one-time project of Simon Emmerson's to show the connection between African and Celtic musical traditions has turned into a band, and a third album called *Further In Time*. The previous album, *Release*, featured Sinead O'Connor on the title track, written in memory of keyboardist Jo Bruce who died unexpectedly of asthma in 1997. This time around, Peter Gabriel makes a rare guest appearance as lead vocalist on "When You're Falling." It's the first track to go to radio, and Gabriel makes his recent absence felt with a passionate performance. Robert Plant guests on another song called "Life Begin Again." This promises to be a very deep project. Contact Ray Gmeiner, (310) 288-2730. —*Dave Einstein*



Shea Seger

May Street Project (RCA)

Seger hails from Texas but relocated to London a little over two years ago and recently signed to RCA in England. The album's title, *May Street Project*, relates to the suburban community near Fort Worth where she spent part of her youth, and echoes early trip-hop bands like Arrested Development and De La Soul. Her passionate vocal style is the outstanding feature of all the songs. The first single, "The Last Time" is a quirky, hook-laden, mid-tempo song about the world of flirtation. The entire album was produced by Martin Gordon (Lauryn Hill) and composed by Shea (pronounced SHAY) and songwriting partner Nick Whitecross. *May Street Project* has already come out to early critical success in England, where she toured with the band James. Seger will soon do some early dates with labelmate David Gray which are designed to introduce her to some of the American audience. Keep an eye on Shea Seger. Contact Suzy Changar, (212) 930-4309. —*Dave Einstein*



Geggy Tah

Into the OH (LUAKA BOP/VIRGIN)

Geggy Tah got their curious name from the baby talk of the sisters of founding members Greg Kurston and Tommy Jordan. *Into the OH* is their third release since being signed by David Byrne in the early '90s. The record features many interesting tracks including "One Zero" which sounds like something from U2's *Achtung Baby* with a bit of an update. "Dumb Submarine" showcases Jordan's ability to take his voice from the depths to the surface and into the sky. "Sweat" is jazzy (Kurston is an accomplished jazz pianist) and features a hip groove and the memorable lyric, "Sweat is the perfume of lovers." "Love is Alone" may be the most accessible track with its shuffle-your-feet beat and a strong chorus sung a la Jeff Buckley. Repeated listening recommended. Contact Ray Gmeiner, (310) 865-4559. —*Jimmy Leslie*



Willie Nelson

Rainbow Connection (ISLAND)

Willie Nelson is one of the most approachable and personal performers in the business, and on *Rainbow Connection* he reaches out to all the members of the family as if they were his own. The title track is the song made famous a generation ago by Kermit the Frog in the *Muppet Movie*. For the parents of that generation there's a version of the classic conundrum "I Am My Own Grandpa," and KGSR-Austin just added "Wouldn't Have It Any Other Way" which is aimed for an audience somewhere in the middle. The production and instrumentation is that of a "back porch" recording and Nelson sings with the charm and intimacy that's become his trademark. All of these songs are on a four-song radio sampler. Contact John Rosenfelder, (212) 603-7871. —*Dave Einstein*



Air

10,000 Hz Legend (ASPHALWERKS)

Hot off last year's triumphant *Virgin Suicides* soundtrack, Jean-Benoit Dunckel and Nicolas Godin, better known as Air, have released their much-anticipated new CD, *10,000 Hz Legend*. Recorded in both Paris and Los Angeles, *Legend* features guest appearances by Beck ("The Vagabond" and "Don't Be Light") and by Buffalo Daughter's Sugar and Yumiko ("Sex Born Poison"). Always hard to categorize musically, Air has made a modest departure from 1998's *Moon Safari* by taking their futuristic/retro synth stylings and breaking down their songs, much like plays, into different acts. While vocals are at times scarce, the real heroes are the musical storylines that bear repeated listening for full effect. The first single, "Radio #1," drops May 29. Contact Jenni Sperandio, (212) 886-7519. —*Shawn Evans*



Joe Henry

Scar (MAMMOTH)

Midwestern-bred Joe Henry emerged in the late '80s as an alt-country folk-rock singer/songwriter with a gift for going behind the scenes of Norman Rockwell's America. Since then, Henry's experimented with a more cinematic pop style on his previous two albums and a jazz-blues feel on his latest full-length, *Scar*. Throughout his stylistic experiments, one thing remains constant: solid songwriting that never veers away from being, well, Joe Henry. *Scar* is no exception, and proves to be one of his best. A lazy tango-tinged single, "Stop," which Madonna covers on her album *Music*, has been playing on Triple A radio since April. A funkier "Rough And Tumble" featuring Me'Shell Ndegocello on guitar, bass, and backing vocals could also be a radio single candidate.



In addition to drummer Brian Blade, Henry's backing players include jazz guitarist Marc Ribot and jazz pianist Brad Mehldau, and avant jazz sax legend Ornette Coleman guests on the dark

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Reviews

and beautiful opener, "Richard Pryor Addresses A Tearful Nation." Dedicated to the tragic comedian, *Scar* is the perfect companion for an otherwise lonely dark corner of a ballroom cigarette-n-scotch bar. Contact Pete Rosenblum, (212) 925-0331. —Delphine Hwang

Action Figure Party

Action Figure Party (BLUE THUMB)

Action Figure Party is hosted by Greg Kurstin, a gifted multi-instrumentalist and vocalist with a gift for assembling tunes that make the marriage of rock and jazz work. Kurstin's most obvious talent is as a soul-jazz keyboard player. He's also a player in the Los Angeles music scene who recently appeared on the Red Hot Chili Peppers' smash *Californication*. For *Action Figure Party* he was able to attract an impressive guest list including Flea, Sean Lennon, Incubus drummer Jose Pasillas, No Doubt keyboardist Gabriel McNair, and many other notable musicians. The lead single is the title track, which is one of the few vocal cuts on the record, and will appeal to fans of Beck and Fatboy Slim. Format fans include WRNR's Alex Cortright and KCRW's Nick Harcourt. Contact Jill Weindorf, (212) 331-2051. —Jimmy Leslie



Alejandro Escovedo

A Man Under The Influence (BLOODSHOT)

The Lone Star State's cowpunk folk-blues garage Picasso makes

a compelling statement with his latest work, *A Man Under The Influence*. In addition to his usual group, Escovedo gets help from Ryan Adams, Squirrel Nut Zipper Chris Phillips, and the tasty textures of violinist Caitlin Cary. For sheer beauty and melody, "Rosalie" is hard to beat. The best pop tune of the bunch is "Rhapsody" with its Beatlesque harmonies in the chorus. "Castanets" is a Southern-fried rave-up with fiery Chuck Berry-style guitar work and Escovedo and his band of outlaws shouting along the refrain, "I like her better when she walks away." Escovedo's credibility is unquestionable, his vision unique. Contact Amanda Bailey, (773) 604-5300. —Jimmy Leslie



Deborah Coleman

Livin' On Love (BLIND PIG)

Deborah Coleman delivers another masterfully crafted contemporary blues recording. Produced by Jim Gaines (Santana, Stevie Ray Vaughan), *Livin' On Love* follows in the wake of the immense critical acclaim of *Soft Place to Fall*, which culminated in an Orville Gibson Award for "Best Blues Guitarist, Female" earlier this year. Check the "Light of Day" solo for validation. The album begins with the bouncy title track which also boasts the strongest chorus hook—



one that might make Bonnie Raitt envious. The ballad "Memory Lane" has a bittersweet melody and is a great vehicle for Coleman's soulful vocals, instantly recognizable by the quivering vibrato at the end of her phrases. Contact Rebecca Dodd, (415) 550-6484. —Jimmy Leslie

Ian Hunter

Rant (FUEL 2000)

Still sporting the signature corkscrew, curly, blonde hair and dark glasses, Ian Hunter is back with an autobiographical collection, *Rant*. Hunter continues the musical journey that he started with '70s rockers Mott the Hoople and songs like "Once Bitten Twice Shy" from his subsequent solo albums, which are in the gold category in many Triple A stations. On the new album's opener, "Still Love Rock & Roll," Hunter laments that "it's the only way to say what's on my mind" and reestablishes the axiom that "Rock & Roll is just three chords and the truth." "Morons" could be a latter-day song from Queen, only with guest Rod Stewart on the vocal. After listening to the album you know that Hunter considers himself an Englishman even though he has been living in the US for quite a few years. "American Spy" could easily have come off of the Stones' *Exile on Mainstreet*. *Rant* is solid '70s Brit rock through and through. Contact Marty Schwartz, (323) 464-7984.



—Dave Einstein

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PROMOTIONS FROM THE G-FILES

GOT GAS?

With gas prices breaking the \$2.00 barrier nationally, KTHT (Hot 97-1)-Houston decided to take action...hence the tasteful "Flatulence Friday." "Yeah, it was our free gas promotion," laughs PD Russ Allen. "Huge response, as expected. Some stations in the market discounted gas prices to match their frequency, which is nice, I guess...but nothing beats free, baby!" Wait...there's more sickness ahead: "We had fun with Mother's Day with our 'Get Mama Lei'd' promotion," Allen continues. "This year there was a natural product twist with 'Lady Marmalade.' Most listeners mispronounce it 'Mama-laid'...so we went with it. We hooked 'em up with the *Moulin Rouge* soundtrack, a free massage for their Mamá at a day spa (so she got laid...out on a table), and qualified her to jet off to Hawaii to get lei'd in style." Needless to say, Hot 97-1 is promotionally corrupted by Paige Nienaber and CPR.

THAT NEW CAR SMELL

WFLY-Albany is doing the classic "Live In It To Win It" car promotion—with a reality programming twist. "It's now 'Survive It To Drive It,'" PD Rob Dawes explains. "The last time we did this, in 1998, it lasted 32 days and we ended up giving away two cars. This time, the listeners can vote people out of the car." The deal started with five people sitting in a new Dodge Stratus at a local mall. "One was voted out last Monday, and the next vote-off was Friday," says Dawes. This way, the station now controls the length of the contest, which ends today (May 25). Listeners voted on-line @ fly92.com, or on location.

So what kind of mall-themed reward challenges were thrown at the contestants? "Mostly stuff they could do in a car, like trivia contests, or tic-tac-toe tournaments," Dawes says. Challenge winners could get temporarily sprung from the car and treated to a sumptuous dinner in the food court. "They could also win the use of a cot, tickets to the mall movie theater, or limo transportation to a shower," he adds. All contestants received a daily 92-second phone call (get it?), courtesy of (caution, free plug ahead) Sprint PCS.

FANS BLOWN AWAY

KYSR-LA APD/MD Chris Patyk weighs in on the success of the station's first-ever Fan Nation, an up-close and personal fan experience: "This being a first-year event, we were definitely challenged by the perception associated with festival shows," he says. "Let's face it—they're a headache for the labels, the artists' managers, even for us, and we were asking the artists to go beyond some boundaries of what they would normally do for a show. But we partnered with ArtistDirect and they were terrific! They handled the mechanics of making the show work, so we were able to let our showbiz side shine. We had Jamie & Danny and 'Lawn-a-Palooza' in the lawn section playing Twister and sumo wrestling in those sumo suits—it was a blast!"

PUT ANOTHER NICKEL IN

It's been a busy few weeks for Dave Universal and staff at WKSE-Buffalo: "Our third annual High School Spirit Contest collected over 2.8 million nickels (\$141,000) in five weeks...people were lugging in nickels by the barrel," he says. "The funny part is, for the second year in a row, Holy Angels, a small, all-girls school with only 275 students, won. They raised \$21,000 alone and somehow were able to beat these schools with 3,000 students...again." All proceeds go to a local hospice organization. The Top 3 schools win a concert from O-Town, BBMak, or SoulDecision.



Ono You Don't

"It's the only song that none of the other Beatles had anything to do with. I asked as a favor if I could have my name before John's on the *Anthology* credits for 'Yesterday,' and Yoko refused."

—PAUL MCCARTNEY EXPLAINING THAT YOKO ONO REFUSED TO

LET HIM CLAIM PRIMARY SONGWRITING CREDIT FOR "YESTERDAY"

Make Me Sick

"I'd get up there and sing 'hubba-hubba-hubba, hello Jack,' and everybody would scream and I would go back and vomit." —THE LATE PERRY COMO, RECALLING SOME OF THE DITTIES HIS RECORD LABEL COERCED HIM INTO SINGING

Headline Nudes

"It's sort of an homage to the sort of Vargas style, '50s pinup. You don't have to be age 20 and size zero to be sexually viable or viable as a woman. And that's part of the point that I would like to prove." —THE GO-GO'S BELINDA CARLISLE, REVEALING WHY SHE DECIDED TO POSE FOR THE AUGUST ISSUE OF *PLAYBOY*



Habeas Tapes

"My client does not possess a so-called 'sex tape' involving Ms. Lopez and an ex-boyfriend, as was recently reported in the tabloid *Star Magazine*." —ATTORNEY JEFFREY LOWY, DISAVOWING A TABLOID STORY CLAIMING THAT CLIENT MARION "SUGE" KNIGHT WAS SET TO RELEASE A GRAINY VIDEOTAPE OF J-LO IN *FLAGRANTE DELICTO*



Shaq Retracts

"I am sorry, Venus. I am sorry, Cindy Crawford. I am sorry, Aaliyah. Those that know me, my good friends, know I'm a comedian, and if I hurt your feelings, I apologize." —SHAQUILLE O'NEAL, APOLOGIZING AFTER BOASTING DURING A RADIO INTERVIEW THAT HE'D HAD SEX WITH VENUS WILLIAMS, CINDY CRAWFORD, AND AALIYAH

Clue #1

"I give him more kudos than Sid. I think he's a little bit more clued in. Some of his poetry is quite great—it's really clever, shifty stuff and he can run with it at the speed of lightning." —FORMER SEX PISTOL VOCALIST JOHN "JOHNNY ROTTEN" LYDON, COMPARING EMINEM TO SID VICIOUS

IMPACT DATES (SUBJECT TO CHANGE)

MAY 29 (MAY 28TH IS MEMORIAL DAY)
3 DOORS DOWN "Be Like That" (REPUBLIC/UNIVERSAL), TOP 40 & HOT/MODERN
BAD AZZ F/ SNOOP DOGG "Wrong Idea" (PRIORITY), RHYTHM
BARENAKED LADIES "Falling For the First Time" (REPRISE), HOT/MODERN
BG "Bounce Wit Me" (CASH MONEY/UNIVERSAL), RHYTHM
CITY HIGH "What Would You Do?" (BOOGA BASEMENT/INTERSCOPE), TOP 40
DESTINY'S CHILD "Bootylicious" (COLUMBIA/CRG), TOP 40
DEXTER FREEBISH "My Madonna" (CAPITOL), HOT/MODERN
DIRTY "Rollin Vogues" (UNIVERSAL), RHYTHM
OLIVIA "Are You Capable" (J RECORDS), RHYTHM & CROSSOVER

JUNE 4 & 5
ANGELA AMMONS "Big Girl" (UNIVERSAL), TOP 40
BLUES TRAVELER "Girl Inside My Head" (A&M/INTERSCOPE), HOT AC
MICHELLE BRANCH "Everywhere" (MAVERICK), TOP 40 & HOT/MODERN
ATHENA CAGE "Hey Hey" (PRIORITY), RHYTHM
CASE "Missing You" (DEF SOUL/IDJMG), TOP 40
DAVE MATTHEWS BAND "The Space Between" (RCA), TOP 40
FUEL "Bad Day" (EPIC), HOT/MODERN

HEAR SAY "Pure & Simple" (UNIVERSAL), TOP 40, RHYTHM
MYA "Where the Dream Takes You" (FROM THE MOVIE ATLANTIS) (A&M/INTERSCOPE), TOP 40 AND MAINSTREAM A/C
SHAQUILLE O'NEAL F/ W.C. AND NATE DOGG "Connected" (TRAUMA), CROSSOVER
SISQO "Can I Live" (DEF SOUL/IDJMG), RHYTHM & CROSSOVER
TRICKSIDE "Under You" (WIND-UP), TOP 40 & HOT/MODERN

JUNE 11 & 12
JANN ARDEN "Cherry Popsicle" (ZOE/ROUNDER), MODERN & MAINSTREAM AC
FOXY BROWN "Oh Yeah" (ISLAND/IDJMG), CROSSOVER
BUSTA RHYMES "What It Is" (VIOLATOR/LOUD/COLUMBIA/CRG)
DIDO "Hunter" (ARISTA), HOT/MODERN
DIRTY "ROLLIN VOGUES" (UNIVERSAL), RHYTHM
EVE FEATURING GWEN STEFANI "Let Me Blow Ya Mind" (INTERSCOPE), TOP 40
INDIA.ARIE "Brown Skin" (UNIVERSAL/MOTOWN), RHYTHM
JT MONEY "Super-Chick" (PRIORITY), CROSSOVER
BOB SCHNEIDER "Metal and Steel" (UNIVERSAL), TOP 40 & HOT AC
SVALA "The Real Me" (PRIORITY), CROSSOVER
UNSPUN "When It All Comes Down" (UNIVERSAL), HOT AC
USHER "U Remind Me" (ARISTA), TOP 40

Questions to consider when selecting an E-Marketing solution for your station...

Will you really have an end-to-end solution, including listener sign-up, message creation, pinpoint targeting and mail sending?
Or does it just sound like you will?

Will your station own your listener data 100%?
Or will your solutions partner "co-own" it with you?
Yikes !

Will you have the flexibility you really need for customization of listener data and sign-up forms?
Ugh !

Will you get web-based, hands-on access to your data and your complete tool suite? Or, are you "only a phone call away"?
Grrr !

Can you selectively integrate data from other sources, including on-site contesting?
Are "unsubscribe" options easily supported?

Can you learn everything you need to know - from sophisticated profiling and message creation, to bounceback management - in 20 minutes or less?

Is the solutions provider Radio's #1 choice?
Have you found out why?

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