

gavin

SEPTEMBER 14, 2001 • ISSUE 2350

*The first single from
Garth Brooks in four years...*



BEER RUN

(B-double-E-double are you in?)

The duet with George Jones



© 2001 Capitol Records www.capitol-nashville.com

The "Countdown to Garth" has begun...

4

YEARS SINCE A NEW RELEASE FROM GARTH BROOKS

"Beer Run (B-double-E-double are you in?)"
...the duet with George Jones impacting 9/24.

3

WAYS TO GET THE SINGLE EARLY

(You will still receive the CD on Tuesday, 9/18.)

Via digital download

You must make arrangements in advance with one of the following partners;

- 1) www.rrmusicmeeting.com at 8:30 am CST on Monday, 9/17.
- 2) www.heargarthfirst.com from BayView Systems at 8:30 am CST on Monday, 9/17.

Via Satellite

- 3) DGS available at 9:00 am CST, Monday 9/17

2

WEEK EXCLUSIVE ONLINE CONTEST FOR YOUR WEB SITE

Starting Monday, 9/10, your listeners will experience the "Countdown to Garth" first hand on your station's web site. Exclusive content will change daily with clues to the title of Garth's forthcoming album as well as Garth wallpaper, polling and more. Your listeners can also win a trip to see Garth launch his new album live.

For information regarding this free turnkey promotion, go to www.HiFiFusion.com/CountdownToGarth now.

1

PRESS CONFERENCE LAUNCHING IT ALL

Live via satellite from the Country Music Hall of Fame and Museum on Monday, 9/17.
Satellite Coordinates: Channel SAT SRVS 10 (Left and Right Channels) Transponder 23

For more information please contact Sharla McCoy, Emerald Studios
615.846.5101 or 615.846.5200 Email: Sharlamccoy@hotmail.com.

...only on country radio.



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SEPTEMBER 14, 2001 • ISSUE 2350

TRIPLE A:
SUMMIT RE-CAP:
"RADIO PROMOTION
FOR DUMMIES"

**URBAN
& URBAN A/C:**
**FINDING
BALANCE**

COUNTRY:
WGGY's MIKE
KRINIK HITS
THE DUSTY
PROMO
TRAIL



TOP 40:
KZQZ-SF's
**CASEY
KEATING**



A/C, HOT A/C:
**GARY
NOLAN**



KEEPS MINNEAPOLIS'
"LITE" BRIGHT

PAIGE NIENABER:
"RE-INVENT
YOUR
PROMOTIONAL
CALENDAR"

**A&R
FESTIVAL:**
**NADINE's
WILD
WEEKEND**



ALTERNATIVE:
P.O.D. MORE
"ALIVE" THAN EVER



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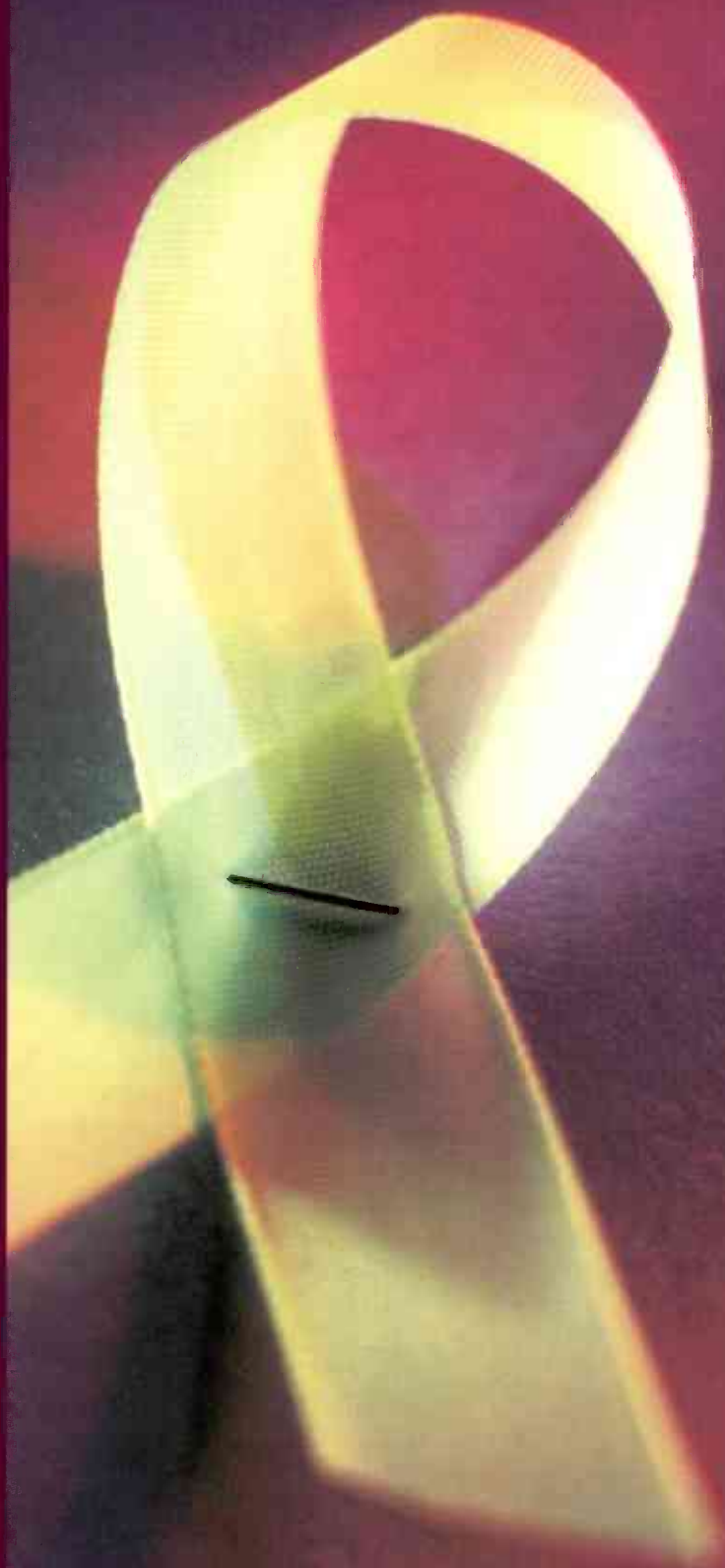
SPECIAL INSIDE:
GAVIN Guarantee:
Our Editors
Place Their
Bets

We at GAVIN are shocked, appalled, and saddened—deeply and profoundly—by the events of September 11, and our thoughts and prayers are with the victims and their families and friends, and with all ours in the radio and records industry.

This issue of GAVIN was produced before the surprise attack on our nation, and therefore the editorial content is not reflective of the tragedies that unfolded.

We wish our readers in the radio realm all the strength and wisdom they need to carry out their ever-important role as mass communicators in these troubled, dangerous times. You are charged with a vital and fundamental responsibility.

Best,
GAVIN



gavin

FEATURES

15 NADINE GUARANTEES: A WILD WEEKEND. The Internet has been called myriad things: the "Great Equalizer" and the "World's Town Hall." At the intersection of the offline and online music communities, a regional music festival called Nadine's Wild Weekend brings together thousands of music professionals and enthusiasts in one of the best places to check out what might be the next big thing. In the spirit of GAVIN Guarantees, GAVIN Business and Media Editor Doug Wyllie reports.

17 GAVIN GUARANTEE. What do Britney Spears, Jaheim, Evan & Jaron, Jessica Andrews, BBMak, David Gray, Lara Fabian, Macy Gray, A Perfect Circle, and Christina Aguilera have in common besides Top 10 hits, backstage riders, entourages, and bank accounts? Well, before they were "anyone," they were GAVIN Guarantees. Here, once again, the editors of Gavin offer their insight into the future.

24 NOTABLE QUOTAGE: Yet another shining example of what ordinary programmers will say if left to their own devices. Compiled and Coerced by GAVIN Top 40/Rhythm Crossover Editor Kevin Carter.

27 GARY NOLAN: KEEPER OF MINNEAPOLIS' BRIGHT SHINING "LITE." GAVIN A/C & Hot A/C Editor Annette M. Lai speaks with WLTE-Minneapolis Program Director Gary Nolan.



32 THE GAVIN ALTERNATIVE MAILBOX. Even though we know GAVIN is almost exclusively read by people in the music and radio business, you never know who will be reading us online. GAVIN Alternative Editor Richard Sands recently received these email letters from just "plain ol' readers." Perhaps their views will be instructive to radio programmers and/or industrious entrepreneurs. Read on...



34 FINDING BALANCE: ALL WORK AND NO PLAY CAN MAKE FOR A BAD DAY. In these days of cutbacks, corporate downsizing, and the pressure to increase production with fewer resources—work is hard. Finding a release is essential. GAVIN Urban & Urban A/C Editor Kevin Fleming asks industry insiders how they find balance.

37 "RADIO PROMOTION FOR DUMMIES." All of the sessions at the 2001 GAVIN Summit in Boulder were, as they say over on our Urban pages, off the hook. And none were moreso than the much-talked-about "Radio Promotion for Dummies: What PDs and Labels Need to Know," presented by KFOG Head Marketeer Jude Heller and KFOG PD Dave Benson. Triple A Editor Dave Einstein revisits the session.

42 A PD HITS THE DUSTY PROMO TRAIL. WGGY-Wilkes Barre, Pa. PD Mike Krinik recently spent a week of his vacation (yes vacation!) on the road with Mercury Northeast promo rep Damon Moberly. Here in his own words is his tale of "Mike & Damon's Excellent Adventure."

1st PERSON

BY STEVE GOLDBERG
PRESIDENT AND CEO, HIWIRE

ON INTERNET RADIO

Here's a great way to avoid being like network television executives who awoke in the late '80s saying, "Where did my audience go?" It's clear where some (don't fret: not "most," not "all"—just "some") of your audience is going. My advice is get there before they do!



There are two key things to remember about music and radio programming delivered over the Internet. First, just because it's on the Internet doesn't make the business any less music or radio focused. It's not voodoo, it's the stuff that you already do so well. Second, the number of people who get music and radio via the Internet doubles every four months.

It isn't always clear why this is happening. It's only clear that it is. Maybe some listeners like more music choice while some (like me) miss stations or on-air talent from home. Some simply might not have an extra outlet, or get good reception in their workplace.

This audience is growing and pretty soon it will be way too massive to ignore. In my twenty years in media I've seen this happen over and over again, the winners are persistently the companies who see it first and do something about it.

Even better, the demographic of this growing group is younger than the general network radio audience but older than the (way too young) general Internet audience. Plus, the people who listen to radio using something other than a radio are richer, smarter, and more urbane. In other words, an advertiser's dream.

Best of all—and this is pretty critical for a tough economy—this technology helps advertisers eliminate some of the waste they have come to accept. When we started the Internet Advertising Bureau people would talk about advertising so targeted it made my head spin, and it made media planners' heads spin even more. Which is probably why it didn't work.

Right now several companies, including my own, help advertisers block out ads to people less than 18 years old or over-45 or men or women. Nothing too complex; just simple waste elimination. We do this today, we charge a teeny bit more and believe me, our customers love it. So be nice to the people paying the bills and let them talk to the cream of your existing audience by getting there first. Who knows, they may both thank you for it.

STEVE GOLDBERG IS PRESIDENT AND CEO OF HIWIRE, A COMPANY THAT PROVIDES AD-INSERTION AND OTHER ADVERTISING TECHNOLOGIES FOR TERRESTRIAL AND INTERNET ONLY RADIO. HE IS A FORMER MICROSOFT EXECUTIVE AND CO-FOUNDER OF THE IAB, THE LARGEST INTERNET ADVERTISING TRADE ORGANIZATION. HE BEGAN HIS CAREER BUYING AND SELLING MEDIA AT YOUNG & RUBICAM, KETCHUM ADVERTISING, AND ABC TELEVISION.

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ABC Radio Taps Scott McCarthy as EVP

Traug Keller, President of ABC Radio Networks recently announced the appointment of Scott McCarthy to the post of Executive Vice President ABC Radio Networks. McCarthy, most recently Senior Vice President of the ABC Broadcast Group, will be responsible for New Media and International Programming.

McCarthy will be replacing Geoff Rich, who has decided to retire from Radio Broadcasting to pursue his lifelong passion for teaching, writing and theater. Rich has a degree in theater from Princeton University.

"Geoff will be sorely missed," said Keller. "However, his significant contributions to the Radio Industry and ABC Radio Networks will

ensure that his entrepreneurial spirit will not be forgotten." Rich is best known as co-founder of Radio Today Entertainment (later acquired by ABC), which syndicated major radio properties such as the classic rock series, "Flashback," the "Dr. Laura Schlessinger Show" and "Rick Dees' Weekly Top 40."

In his new position, McCarthy will be responsible for overseeing all Internet-related aspects of ABC Radio Networks including programming, sales, marketing, and research. In addition he will be responsible for managing and growing ABC Radio Networks' International Programming business.

"Scott is a terrific executive who brings a wealth of business-building experience that will be invaluable to growing these two very important areas," said Keller.

In addition to his position as SVP ABC Broadcast Group, Mr. McCarthy also served as entrepreneur in residence at Sequel Venture Partners, a venture capital firm, and senior manager for PrivaSeek, an Internet startup where he led the company's strategic planning and development efforts. No stranger to the radio business, McCarthy served as General Manager of Radio Disney from its inception in 1996 to 1999.

Capitol Records Names New Top-40 Promotion Team

Dan Hubbert, Capitol Records Senior Vice President, Promotion, has tapped Ed Green, Cindy Levine Baker, and Tim Burruss to lead the label's Top 40 radio promotion campaigns. Reporting to Hubbert, each will have the title of Vice President, Pop Promotion, and be responsible for developing and implementing game plans to break Capitol artists and maximize airplay at the Pop radio format. Green, based in Capitol's New York office, will lead the label's Pop promotion efforts. Levine Baker and Burruss will be based at Capitol's landmark Hollywood Tower.

"Ed, Cindy and Tim bring with them a wealth of experience and success in breaking a variety of artists," Hubbert said. "Together I know that we will establish Capitol Records as a major force in pop music."

Ed Green comes to Capitol from Columbia Records, where he was Vice President, Promotion. Prior to Columbia, he was National Director for Top 40 at Island Records, Regional Promotion Manager,

Philadelphia, Washington D.C. for Geffen Records and Promotion Director/on-air personality for WYSP-Philadelphia.

Prior to joining Capitol, Cindy Levine Baker held the post of Director National West Coast Promotion at Columbia Records. She began her career as a Regional Promotion Director for the Chaos-Work Group in Chicago, then moved to Los Angeles to work as a local for Columbia before segueing to sister label C2 as director national West Coast promotion. She has been involved in breaking such artists as Ricky Martin, Destiny's Child, and Jessica Simpson.

Tim Burruss, who in his previous tenure at Capitol served as a Regional Promotion Manager based in Atlanta, most recently held the post of Vice President, Promotion at Epic Records. Prior to Epic, he was Vice President, Promotion at Hollywood Records and the National Pop Promotion person at Interscope. He began his career as a regional promotion manager at Columbia.

Warner Music Group Forms Strategic Marketing Division

Warner Music Group (WMG) has formed Warner Strategic Marketing (WSM), a division that will include Rhino Entertainment, Warner Special Products, and WMG's commercial marketing department. David Mount, chairman and CEO of WEA Inc., said that the new division would be headed by Scott Pascucci, who has been named president.

Based in Burbank and reporting directly to Mount, Pascucci will be responsible for developing new opportunities in the marketing and promotion of Warner Music Group's catalog, maximizing synergies within AOL Time Warner and with third parties.

Mount commented: "The formation of Warner Strategic

Marketing is a significant step in the development and exploitation of the vast Warner Music Group catalog. Under Scott's leadership, we'll greatly expand our efforts to develop and market this amazing catalog. Our catalog is the legacy of our labels and their extraordinary artists, and it will be an important source of growth for the company going forward."

Pascucci joins Warner Music Group from Sony Music Entertainment (SME), where most recently he was Senior Vice President, Business Affairs, New Technology & Business Development. Prior to that, he served as SME's Senior Vice President, Business Affairs, West Coast.

Arista Names Desiree Schuon VP Promotion

Arista Records has named Desiree Schuon to the post of VP, Promotion. Schuon will create and implement strategic promotion plans to help solidify the success of Arista releases.



Desiree Schuon

Schuon, who is based in Los Angeles, will report directly to Steve Bartels, senior vice president, Arista Records.

"We're fortunate to have someone with such experience, enthusiasm, energy, and dedication joining the Arista Promotion team," said Bartels. "We look forward to

the immediate contributions that Desiree will make on behalf of all our great artists."

"I'm absolutely thrilled to be a part of such an amazing team at Arista Records," said Schuon. "The combination of L.A. Reid's exciting vision, the outstanding artists that comprise the roster, and the inspirational leadership of Steve Bartels make it truly a

privilege to join this heritage label at such an exciting time."

Schuon comes to Arista from Elektra Entertainment where she was vice president, Top 40 Promotion since 1999. Prior to that, she spent five years at Sony Music, where she served as vice president, promotion, 550 Music, and vice president, promotion, Epic Records.



Eagle-Eye Cherry

**Going for
adds now!**

“FEELS SO RIGHT”

The First Single From The New Album **Present | Future** In Stores October 30th
Follow-up To The Grammy-Nominated, Platinum Debut Album Desireless

See Eagle-Eye On Tour This Fall:

10/22	Detroit	10/31	New York	11/7	St. Louis	11/15	Sacramento
10/24	Toronto	11/1	Philadelphia	11/9	Denver	11/17	Seattle
10/25	Montreal	11/2	Washington, D.C.	11/10	Salt Lake City	11/20	Portland, OR
10/26	Boston	11/3	Norfolk	11/13	Los Angeles	11/23	Vancouver
10/27	Providence	11/5	Atlanta	11/14	San Francisco		

Cox Adds New Regional Responsibilities to Managers

Cox Radio has reorganized its regional reporting structure and announced the promotion of several managers to the post of regional vice president. Kim Guthrie, VP/GM of WBLI/WBAB-Long Island; Jay O'Connor, Tampa market manager; and Ben Reed, VP/GM of KCYY/KKYX/ KCJZ/KONO-San Antonio, have all been promoted to the post of regional vice president for Cox Radio. Guthrie will add oversight of Cox Radio's Louisville and Dayton markets, O'Connor will add Richmond, and Reed will add Tulsa to their present responsibilities. Guthrie will continue to report to VP and Co-COO Dick Ferguson; O'Connor will report to VP and Co-COO Marc Morgan, and Reed will report to President & CEO Bob Neil.

Group vice president Rich Reis will assume responsibility for Cox's Miami and Jacksonville clusters in addition to his current responsibilities in Orlando. Cox Radio's Birmingham and Greenville clusters will also shift, now reporting to Marc Morgan. The Birmingham shift will be effective January 1, 2002; all other shifts and promotions are effective October 3, 2001.

Cox Radio president & CEO Bob Neil com-

mented, "Cox has always worked hard to attract talented managers and develop them so that when opportunity exists, we'll have people in house ready to move up. Kim, Jay, and Ben have all proven they're ready to take on more responsibility. Rich has done a great job for us in Orlando and Tampa, and he'll now be taking on two of our most important profit centers in Miami and Jacksonville."

Concurrently, group vice president Bob Green has resigned effective October 3. Green, who is a single parent, wishes to devote more time to his daughter. "I'm neither abandoning the industry nor the company," Green said. "It's my fervent hope to be able to rejoin both at some opportune time in the future, but for now, my child commands my immediate and complete attention."

Michael Disney will replace Green as VP/GM of WFLC/FM in Miami. Disney returns to Cox Radio, and Miami, where he was VP/GM from 1988 to 1992. Disney also managed WCKG/FM, Chicago for Cox prior to the sale of that station in 1996. Neil commented, "Mike knows the market, knows many of the people, and is a perfect fit to lead WFLC."

Clear Channel Realigns Radio Division

Citing a desire on the part of the company to streamline operations to better serve advertisers and increase operational efficiency, Clear Channel will institute sweeping management changes in its radio division.

Clear Channel Radio has established eight geographic divisions within the United States, each under the leadership of a single senior vice president. Those eight divisions are subdivided into approximately 20 regions or "trading areas," creating a new management tier of regional vice presidents (RVPs). Each RVP manages a larger market while overseeing a group of smaller, adjacent markets. The regional vice presidents will report to their division's SVP.

The company said that all markets will continue to have a local general manager who remains committed to community involvement and local

events. According to the company, the new operating divisions will allow the company to maximize its sales and operations along regional lines. The realignment will allow general managers to share programming, promotional events, administrative tasks, and other operational improvements.

In describing the realignment Hogan commented, "We believe this structure is the most effective way to maximize the synergy of our unique 50-state reach for our customers, our listeners, and our operations. No one in the industry has...nor can anyone duplicate...the national footprint Clear Channel Radio has assembled. This geographic alignment links every Clear Channel market so we can more efficiently operate and sell our radio stations, while reinforcing our commitment to local radio."

Paragon Research Re-Named

Paragon Research, which consults Bonneville, Infinity, Susquehanna, Bristol Broadcasting, Triad, and Lotus among others, last week announced a re-branding of the 14-year-old company to Paragon Media Strategies and the naming of its management team to elevated positions.

Paragon's co-founder and CEO Mike Henry said, "Paragon works for the most successful media and entertainment companies in the world, so the adjustment in our name to 'Paragon Media

Strategies' reflects what we've been doing for many years.

The company has named Paragon co-founder Mike Henry to the post of CEO, and promoted Michael Reid to the position of president of the firm's media and entertainment division. Company co-founder Chris Porter has been named president of Paragon's international radio division, while Larry Johnson has been elevated to the post of president, North American radio. Sandy Chlumsky has been

FRIENDS OF RADIO

BY ANNETTE M. LAI

Andrew Berkowitz

VICE PRESIDENT, ARTIST

RELATIONS
J RECORDS



Hometown: Manhasset, N.Y.

What radio stations did you grow up listening to?

Whoever was playing Casey Kasem's Top 40 countdown.

What stations do you listen to now? Z100, Hot 97, and WKTU-New York.

What does a VP, Artist Relations do? I go between the label and artists/artist management. I officially work in the pop promotion department, but am closely tied into marketing. In a very hands-on manner I manage the company's needs for artist participation in promotional activities. I genuinely care about the artists' best interests and pride myself on being honest and up front. I put a lot of "myself" into the job, which the acts appreciate and respect.

You've developed your own fan base because of your appearances on ABC TV's *Making the Band*. What was your favorite part of being on the show? [The experience was] most surreal, I now have my own fan site on the Internet! Best part: Finally having people see what I do and not having to explain my job.

If you didn't play yourself in the show, which actor would you have wanted to portray you? Matthew Broderick (from his *Ferris Bueller* years). He's smart, smug, personable, and not too tall.

Your favorite track on O-Town's debut CD? "All or Nothing." It's an amazing pop record and even after 125,000+ plays to-date, I still raise the volume on my stereo when it comes on.

What makes O-Town a special band? They're five uniquely different and talented individuals who, in a short time, have worked very hard to become one very tight group. They recognize how fortunate they are to have the opportunity to do what they love and don't take it for granted.

Name an artist you'd still love to work with someday. Anyone who participated on the 1984 Band Aid song, "Do They Know It's Christmas." It was those artists and during that time that I truly developed a love for pop music.

Best career moment so far: Being a part of the Arista Records' 25th Anniversary celebration and being surrounded by so much incredible talent. It was a very special night.

Future ambitions: To expand the artist relations department at J. and maybe one day start a management company of my own.

named president, Paragon management services.

Henry said, "Our media and entertainment clients are positioned as the very best in their industries. It's an on-going privilege to work with world leaders such as Viacom and Sony and many others who are leaders in their category, as well as trailblazers in new and futuristic media and entertainment categories. Upon reflection, I think I'll pull a 'George Bush' and give ourselves an 'A' and a month-long vacation!"

laura dawn i would



**3 WEEKS
MOST ADDED
@ MODERN ADULT!!!!**

The first single from Laura Dawn's powerful debut album Believer, on Extasy Records International

Produced by Yoshiki, Co-produced by Laura Dawn and Simeon Spiegel / Management: Jessica Harley for DAS Communications, Ltd
www.lauradawn.net / www.extasyrecords.com



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Don't Let Predictable Promotions Make Your GM Say, "Where's the Beef?"

By Paige Nienaber

I've often said that most of our listeners are like cattle (some physically, even). They're trundling through life, same routine every day, never getting too excited or passionate about anything. Kind of just "there." That's why they look to the entertainment industry (i.e. us) for a break from the monotony, for a diversion from the routine. But if their entertainment source has similarly bovine qualities then they're going to look elsewhere.

Sometimes the worst thing that can happen to a radio station is to become massively successful. Seriously. It can make you lazy, overconfident, and predictable. And "predictable" can be bad—it's a good quality in "restaurant food," but if every Tom Hanks movie was exactly the same, people would stop going to see them. So if your station does the same contests, events, and other "between the songs" features repeatedly, the excitement stops. And when someone else on the dial comes along with something new, fresh, and compelling, your cattle are going to bolt and head

for greener pastures. [Editor's note: Paige Nienaber lives on a farm in Scandia, Minnesota. GAVIN, while understanding, promises to address his flagrant use of livestock analogies in the very near future. Thank you for your patience.]

Every successful station has a few benchmark, heritage events and contests. And that's fine. You *should*. These things become identifiers for the station. When you're in the Bay Area and you say "The Bomb," people know you're referring to Wild 94.9 and their hugely popular concert series. Ditto with "Last Damn Show" and Wild 98.7 in Tampa, or "Wango Tango" with KIIS in LA ["Wango Tango" is a licensed, copyrighted trademark of Clear Channel Communications, and is used with their expressed written

consent.]

But except for these heritage entities, I'm a firm believer in blowing up the promotional calendar and starting over with fresh new promotions and contests for all the "annual opportunities" like holidays and local celebrations. Not only does doing "Pay off Your Plastic" every January since 1991 become stale, it opens you up to a savvy competitor because they know your playbook, that you do the same things over and over and over. I'm not saying



that you bag the concept, just the name. Tweak the methodology. Add a new hook. Then it's less predictable.

Like I said at the beginning, people are like cattle. If you can break them from their monotony and get them passionate about something, you win. Same goes for evoking emotion and getting a response. Getting them mad because a local student was killed by a random act of violence meets those criteria. Stirring up the hype and getting people enthusiastic because your local ballclub is going to the playoffs is another great example.

Even "Huh?" is a good response. Because *any* response is better than no response at all. Which is what most of our promotions get. "Huh?" is a good response to an



PAIGE NIENABER
nwcprmo@earthlink.net

April Fools prank. Something completely out of left field. But why limit ourselves to just April 1st? A random "Huh?" out-of-left-field-and-for-no-apparent-reason bit is fine *any* time of the year. Keeps you from being stale. Your listeners *have* to tune in because they never know what to expect from you.

A great example is when Welch and Woody fell asleep on the air one morning at 102 Jamz in Orlando. For no apparent reason. No promotional tie in or hook. They just fell asleep and snored softly for an hour. Or the time that Dave Morales let the record skip on "Too Legit To Quit" for 45 minutes and the San Mateo Sheriff's, responding to hundreds of 911 calls from concerned listeners, broke into Wild 107 to see if he was still alive. No particular reason for it. It was a curve ball. Something to throw the hitter after a steady diet of fast ones.

So take the "Unpredictability Test." What does your station do every Super Bowl, Valentine's Day, St. Patrick's Day, Easter, Tax Night, Mothers and Fathers Days, Memorial Day, Fourth of July, Labor Day, Halloween, Thanksgiving, Christmas, and New Year's? If at least four of these holidays have you doing the same promotion annually, maybe it's time to mix it up and throw them something that they're not expecting.

PAIGE NIENABER, WHO CAN WAX METAPHORICALLY ON BASEBALL, ANIMAL HUSBANDRY, AND ASSORTED OTHER TOPICS, IS THE VP/FUN 'N GAMES FOR CLIFTON RADIO AND CPR. YOU CAN REACH HIM AT (651) 433-4554 OR VIA EMAIL AT NWCPRMO@EARTHLINK.NET.



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Online Advertising to Increase Seven Percent in 2001

A new report from eMarketer, a provider of e-business statistics, forecasts that online advertising spending is holding its own and will continue to grow steadily over the next several years. The "Online Advertising Report" cites data from more than 50 research organizations and consultancies, offering widely divergent projections for online advertising's future.

"The bloom may be off the Internet advertising rose, but we are now entering a period of reality rather than hype," said Jonathan Jackson, eMarketer senior analyst. "Surely no one could seriously expect the explosive growth of online advertising to continue unabated. The good news is that marketers are responding to the economic challenges with new techniques and strategies, along with research data to prove their effectiveness."

eMarketer forecasts online ad spending will reach \$7.6 billion by year-end 2001, a relatively modest 7 percent increase from the \$7.1 billion spent in 2000. Despite the recent economic downturn, online advertising expenditures will continue to grow; increasing to \$10.3 billion in 2002 and by 2005 will top \$23 billion.

"While projections for 2001 spending vary from \$4.7 billion to \$12.6 billion, based on different definitions and methodologies employed, eMarketer's \$7.6 billion reflects the "best fit" with all of the available data, including the current economic realities," said Geoffrey Ramsey, eMarketer CEO.

The Online Advertising Report aggregates research from a variety of sources including AdRelevance, Competitive Media Reporting, Credit Lyonnais, Datamonitor, Direct Marketing Association, Forrester Research, Giga Information Group, IAB, IDC, Jupiter Media Metrix, Simba, Salomon Smith Barney, Morgan Stanley Dean Witter, Myers Group, Nielsen//NetRatings, 24/7 Media, Universal McCann, Yankee Group, and Zenith Media.

Beatnik Gets On Board with Global Wireless Standard

Wireless music took another step toward reality last week, as one of the leading companies in interactive audio technology jumped on board a new file standard that enables high-speed playback to wireless devices. San Mateo, Calif.-based Beatnik announced its support of eXtensible Music Format (XMF), a new worldwide audio standard for use in the development of wireless applications, services, and content. The XMF format, newly approved by the MIDI Manufacturer's



BEATNIK

Association (MMA) and the Association of Musical Electronics Industry (AMEI) of Japan, offers

many of the features and benefits of Beatnik's existing Rich Music Format (RMF), technology.

"Downloadable ringing tones have exploded over the last couple of years, and Top 40 music on phones is next," said founder and Chief Beatnik Thomas Dolby Robertson. "The timing is perfect for the music and mobile phone industries to define jointly this global audio file format as it makes sense for hand-held devices. As the leader in the field, Beatnik is determined to be first to market with a practical XMF software solution."

XMF combines multiple music and sound formats, such as MIDI and Downloadable Samples (DLS), into a single file that can be controlled interactively during playback. An XMF file can be up to 100 times smaller than the equivalent MP3 file, with higher quality than most streaming audio formats. This makes XMF ideal for wireless applications including interactive music remixers, mobile phone ring tones, audio content delivery and games.

As a member of the MMA, Beatnik helped lead the design of the XMF standard with others including Alesis, Cakewalk, E-mu Systems, IBM, Kurzweil, Line 6, LiveUpdate, Nokia, Steinberg, Sun Microsystems, and Yamaha.

REPORT: Users Want Subscription Streams

According to a new report from Arbitron and Edison Media Research, most consumers who have watched or listened to streaming media first experienced Internet webcasting in the last 12 months. The study, dubbed "Internet VII: The Internet & Streaming: What Consumers Want Next," finds that 56 percent of audio stream users and 49 percent of video stream users say they first began tuning to Internet audio and video in the past year.

"While the growth of the webcast audience is remarkable, the fact that most 'streamies' [the name Arbitron gives to consumers of streaming media] first tuned in within the last year indicates that webcasting is still in its infancy," said Bill Rose, vice president and general manager, Arbitron Webcast Services. "Therefore, the industry needs to advertise and promote its benefits to lure

those consumers who have not yet tuned in, and to spur greater use of the medium by those who already have."

From July 2000 to July 2001, the number of U.S. consumers age 12 and older who have accessed streaming media rose from 67 million (30 percent of Americans) to 78 million (34 percent). Overall, 67 million reported having accessed audio streaming and 41 million reported accessing video streaming at least once in the past year.

The study also finds that more than 27 percent of consumers who use audio streaming would be "very interested" in paying a small subscription fee to listen to songs or albums from their favorite artists. Both video and audio stream consumers are very interested in online concerts. In addition, 24 percent of "audio streamies" and 19 percent of "video

streamies" say they are willing to pay a small fee for online concerts.

Consumers also show substantial interest in subscribing to various types of sports content. In the last month, 18 percent of consumers who listen online said they are "very interested" or "somewhat interested" in paying a small fee to listen to Major League Baseball games on the Internet.

"This study reinforces that consumers believe advertising is a fair trade for free online content," said Larry Rosin, president, Edison Media Research. "Now we also see evidence that supports streaming subscription models. Consumers show significant interest in paying a small fee for unique and compelling streamed content, just as they have shown their willingness to pay for premium channels and pay-per-view events on cable."

Copyright Office to Congress: Clarify DMCA

In a major victory for webcasters, the U.S. Copyright Office called on Congress to clarify the Digital Millennium Copyright Act (DMCA) to resolve legal disputes regarding online music. Webcasters contend that vague language in the 1998 legislation impedes their ability to conduct business, while music publishers argue that the law should remain as it currently exists.

The Copyright Office said that Congress should pass a law that prevents Internet services from being required to pay royalties for "buffer" copies of songs, which are temporary digital duplicates that allow Internet streams to be received without interruption. The buffer copies "have no independent economic significance," the study said.

Jonathan Potter, executive director of the Digital Media Association (DiMA), said in a printed statement, "DiMA is extremely pleased with the findings and guidance of the U.S. Copyright Office's study of the intersection of e-commerce, technological change, and the

Copyright Act. The study has taken a sound and reasoned stance that balances the interests of consumers and artists with those of content owners. This is an important victory as it supports the continued development of a legal and policy foundation upon which the Internet media industry can grow."

Among the conclusions made in the study, the Copyright Office maintained that current law exempts music downloads from performance royalty fees when they are not simultaneously played back. Also, the study contends that consumers should be allowed to make archival/backup copies of music downloads and transfer the copy to a new PC or portable digital media player, as a "fair use."

"Moreover, the Copyright Office's study supports many of the key initiatives outlined in the Music Online Competition Act. We hope that the Congress will take action quickly so that consumers and artists can reap the benefits of expanded and enhanced Internet media services," Potter added.

VIVENDI UNIVERSAL COMPLETES ACQUISITION OF MP3.COM, NAMES ROBIN RICHARDS CEO

One day after the company completed its heralded acquisition of online music giant MP3.com, Vivendi Universal has named Robin D. Richards to the post of chairman and chief executive officer of the company. Founder and exiting CEO Michael Robertson will remain on in an advisory capacity, while also starting a new company, Lindows.com.

"As MP3.com's founding president, Robin Richards played a major role in the company's rise to global prominence," said Jean-Marie Messier, chairman and chief executive of Vivendi Universal. "He possesses the leadership, innovation, and dedication required to propel MP3.com to new heights and I am confident that he will make tremendous achievements within the Vivendi Universal Group."

Vivendi Universal completed the acquisition of San Diego-based MP3.com in a combined cash and stock transaction on August 28, 2001. MP3.com stockholders voted in favor of the merger transaction at a special meeting of stockholders held

Monday, August 27, 2001. Of those voting, more than 99 percent voted in favor of the merger. The corporate offices of MP3.com will continue to be based in San Diego.

Commenting on the closure of the acquisition, Jean-Marie Messier, Chairman and Chief Executive Officer of Vivendi Universal, said, "The acquisition of MP3.com was an extremely important step in our strategy to create both a distribution platform and acquire state-of-the-art technology. MP3.com will be a great asset to Vivendi Universal in meeting our goal of becoming the leading online provider of music and related services."

"I am honored to lead MP3.com into the next phase of its growth," said Richards. "Vivendi Universal, as a recognized world leader in all forms of media and communications, will add tremendously to the mission of MP3.com. We will stay the course and continue to grow in the digital music space. Further, we look forward to launching with impact other online media initiatives."



Robin Richards

Napster's Absence Doesn't Reduce P2P Sharing

As many analysts and pundits expected, the RIAA's victory over Napster has done little to stem the tide of illegal peer-to-peer file-sharing of copyrighted materials. According to research by Webnoize, peer-to-peer networks are



more popular than ever, with over three billion files downloaded using the four leading systems during August. In total, the top four file-sharing systems—FastTrack,

Audiogalaxy, iMesh, and Gnutella—were used to download 3.05 billion files during August. This was more than the 2.79 billion files downloaded using Napster in February 2001—the peak month for the once wildly popular file-sharing network.

FastTrack—accessible using the Morpheus, Kazaa, and Grokster software applications—was again the most popular system, and music-swapper Audiogalaxy was a close second. Music tracks still comprise the bulk of all downloads, although bootleg movies and software applications is accounting for an ever-increasing portion of the file-sharing mix, according to Webnoize Senior Analyst Matt Bailey, who led the study.

"Peer-to-peer users are getting more free content than they ever did through Napster," said Bailey. "Despite the millions of dollars spent trying to kill off pirate networks, the popularity of peer-to-peer file-sharing continues to grow."

"All the leading networks will grow strongly in coming months, helped in particular by the return of peer-to-peer's most active users—college students," Bailey continued. "These students—the majority of whom are either just entering college or returning from summer break—enjoy convenient Internet access, unlimited bandwidth and storage, and a communal environment whereby word-of-mouth awareness of file-sharing networks is explosive."

Bailey contends that this combination is what fueled Napster's rise and is likely to do for the new generation of P2P exchanges what it did for Sean Fanning's creation. Bailey added, "For the recording and motion picture industries, the peer-to-peer problem is about to go from bad to worse."

NADINE GUARANTEES: A WILD WEEKEND

BY DOUG WYLLIE

The Internet has been called myriad things: the "Great Equalizer" and the "World's Town Hall" among others. The rapid rise of the dot-com universe has reintroduced the word "community" into the national lexicon in entirely new ways. Sites such as Garageband.com and Communitymusician.com are burgeoning meeting places for artists and fans that promise new ways for bands to be discovered and developed.

While the San Francisco Bay Area is the center of the dot-com universe, it's also rich in the offline music community: Huey Lewis and the News, Journey, The Grateful Dead, Cake, and many many other great acts started in the Bay Area.

At the intersection of these offline and online music communities, a regional music festival called Nadine's Wild Weekend (www.nadineswildweekend.com) brings together thousands of music professionals and enthusiasts in one of the best places to check out what might be the next big thing. In the spirit of GAVIN Guarantees, this issue's special, GAVIN found out just what new talent is emerging from the unique community of artists and technologists.

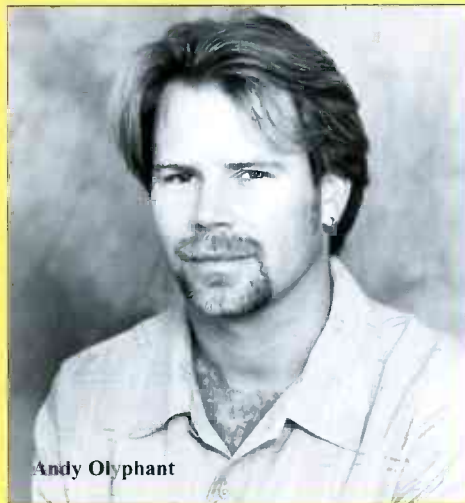
Music directors, A&R people, and thousands of music fans gathered in San Francisco August 16-19 for Nadine's Wild Weekend (NWW), where more than 135 artists showcased in 30 shows throughout The City. Organized by the woman known throughout the Bay Area as the Godmother of Rock, Nadine Condon, the event is considered by many to be one of the best places to find talented unsigned acts. NWW 2001 kicked off at the world-famous Fillmore with a bill featuring not-exactly-household-names Spike 1000, The K.G.B., Vegas DeMilo, and The Moss Brothers.

"The bands playing the Fillmore represent the next wave in the Bay Area's history of success, and the bands in the clubs are the wave after," says Condon. "I'm confident that the talent playing NWW will be heard on the radio and seen on MTV in the near future."

Condon has 14 gold and platinum records to her credit, and has helped shape the careers of a variety of current artists including Stroke 9, Train, and Third Eye Blind. She started working in the Bay Area music industry in 1978, and believes now, as she did then, that local music is viable.

TESTIMONY: THE INDUSTRY SPEAKS

Condon's reputation reaches every level of the music industry. Warner Bros. A&R exec Andy Olyphant says, "I think the world of Nadine Condon. She's a classy lady—who has a great reputation—and has been doing this for a long time. If she tells me that she's got an event going on in the Bay Area, which I think still has a significant music scene going on, I'll be there."



Andy Olyphant

Michelle Ozbourn, A&R at A&M/Interscope says, "It was a good representation of the scene in the Bay Area. I always enjoy staying connected with what's going on culturally as well as musically in the different regions." Ozbourn further explains, "I'm interested in 'scenes,' and I think that the blend of the cultural scene and the music scene has become more and more important in today's music. It links."

On the event itself Ozbourn says, "The event was very well organized and Nadine took care of me and the other industry people. Her attitude and her enthusiasm are very, very refreshing. I got the chance to see a couple of decent acts, but that may or may not mean that they're someone I'll sign. What's important is to see what's out there."

Debby Dill, vice president of creative affairs at Windswept Holdings (a company that now handles Craig David, is a boutique publishing company that maintains offices in Nashville, the U.K., Japan, and the U.S.) came to the Weekend to see new local talent. "I'm always looking for writer/producers but the band thing is something that we get involved in if

it's something we can develop. I think this event is a great opportunity to be able to see a lot of developing artists, and there were a few acts that I saw that I will follow...definitely follow. I don't know if there was anything that I'd sign *right now*, but I'm interested in watching some of the acts that I saw."



Michelle Ozbourn

Dill, who has been to each of the annual events, says, "I was amazed at how Nadine has developed this. It's really become quite a major event from the way that it started which was much smaller. I was really impressed with how organized it was. It's really a wonderful thing what Nadine is doing for musicians in the Bay Area by giving them this kind of opportunity to be heard by people in the industry. In this day and age where a lot of people are just going after the flavor of the month—it's nice to know that there's a place to go to find talent that hasn't been discovered and can be developed."

Eric Godtland, of Eric Godtland Management, who manages the Bay Area band Flood says, "Nadine's Wild Weekend primarily draws from six distinct areas: San Francisco, the Peninsula, the South Bay, the East Bay, Marin, and Sacramento, each with their own unique scene. Then it draws from all the other connected markets like Seattle, Portland, and Vancouver so it's a very fertile region. If you look at the size of the scene itself as well as market size in terms of radio, you're talking about the fourth largest music market in the country, so you've really got a perfect place to

have this kind of gathering. That makes this area a great box of chocolates for A&R people to sample."

Godtland knows from experience that the Wild Weekend is a good place to discover acts that have commercial potential. In 1999, he was working to cultivate the K.G.B., then a group of

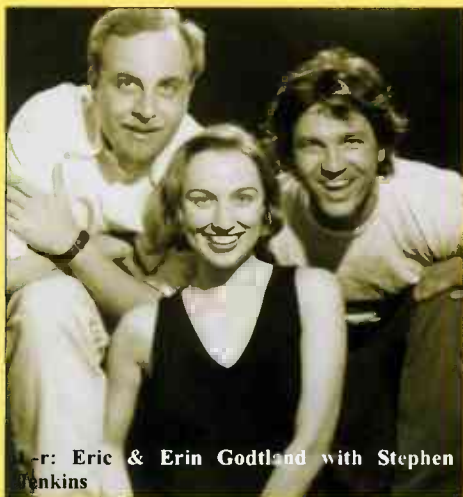


Photo: Eric & Erin Godtland with Stephen Jenkins

teenagers, and landed the group at that year's NWW. "The kickoff for these guys was really Nadine's program," Godtland explains. "Very early on, Nadine

DreamWorks signed the band a couple of months later. K.G.B.'s self-titled full-length debut drops September 18. The single "Lover Undercover" is now going for adds on Top 40 stations across the country.

Ali Shasta, guitarist for San Francisco-based four-piece Human Life Index said of his band's participation in the Weekend: "Last year we got invited to a party Nadine was giving and we gave her a CD and talked with a few people she introduced us to. I didn't really think anything of it until we got an email saying that we'd been accepted to play the Weekend. It was great because Nadine just made it happen for us." The band had several potential managers approach them after their late night set on Saturday.

Among the 130-plus other artists who performed at NWW 2001 were Stunt Monkey, Fetish,

way for emerging artists to network. And that sense of community has helped the careers of many area musicians.

Craig Hordlow, CEO for Community Musician, has created a Bay Area networking platform that exists all year online called sfmusician.com. The company has also created similar sites for 22 cities including, New York, Atlanta, Los Angeles, and Chicago, and has more than 25,000 member musicians nationwide.

"We're primarily a place where musicians find each other to buy and sell equipment, but there's a lot more to it than that. It's small, non-corporate, and run by musicians. We have a local business directory so if you need a teacher or anything you can find it and there's also a guide to musicians in the city, as well as a gig calendar where musicians submit their own gigs."

Hordlow also created and maintains the Nadine's Wild Weekend website.

There's also another ripple

charity. Nadine's Wild Weekend benefits the Songs Inspired By Literature (SIBL) Project, which funds 26 adult literacy programs.

Deborah Pardes, founder and executive director of the SIBL Project, addressed the crowd packed into the Fillmore on opening night that one in five American adults cannot read.

Pardes feels that radio is a perfect way to help spread the word about issues involving adult illiteracy. "Radio is the ideal medium to really begin to start a discourse on literacy because guess who's listening to radio? A lot of people who can't read. And if they can get the message that there's help then we'll have made a big difference. There are 44 million Americans who can't read, and only four million are getting help. Either they don't know about how to get help, or they're ashamed. If we can make this topic cool, the way that Farm Aid made it hip to understand agriculture issues, a

There are 44 million Americans who can't read, and only four million are getting help. Either they don't know about how to get help, or they're ashamed. If we can make this topic cool, the way that Farm Aid made it hip to understand agriculture issues, a lot of people will benefit." —*Deborah Pardes, founder, executive director SIBL*

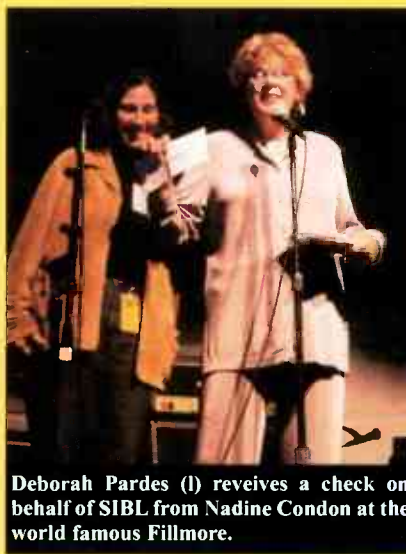
came out and saw the K.G.B. at a small venue. She believed in them right off the bat and had them on her Weekend. There were a number of A&R people there who really 'got it' and that helped us establish a buzz as we rolled out their demo tape, which followed the Weekend. The combination of sending the demo to the contacts we already had plus the people who came to the weekend was important. It allowed us to call the record label and say to them, 'Hey, label president, I've sent a disc of the K.G.B. to you, and you can ask person XYZ in your office about them because they just saw K.G.B. this weekend.'"

Storm Inc, VIV, Triple7, !Tang, Sexfresh, Infinite Martini, Mourning Wood, Flush, Nuts Roll Back, and the legendary Mermen. EchoBrain—the trio featuring ex-Metallica bassist Jason Newsted—closed the weekend in their first-ever live performance. Says Condon, "Echo Brain is going to be the talk of the town. I've never seen a debut performance as strong as that one. The songs were great, the crowd went crazy, and it was a perfect way to end the Weekend."

PARTY WITH A PURPOSE

The Weekend is not only a gathering point for artists and A&R people, but it's also become a

to the event that speaks to the hearts of anyone in radio:

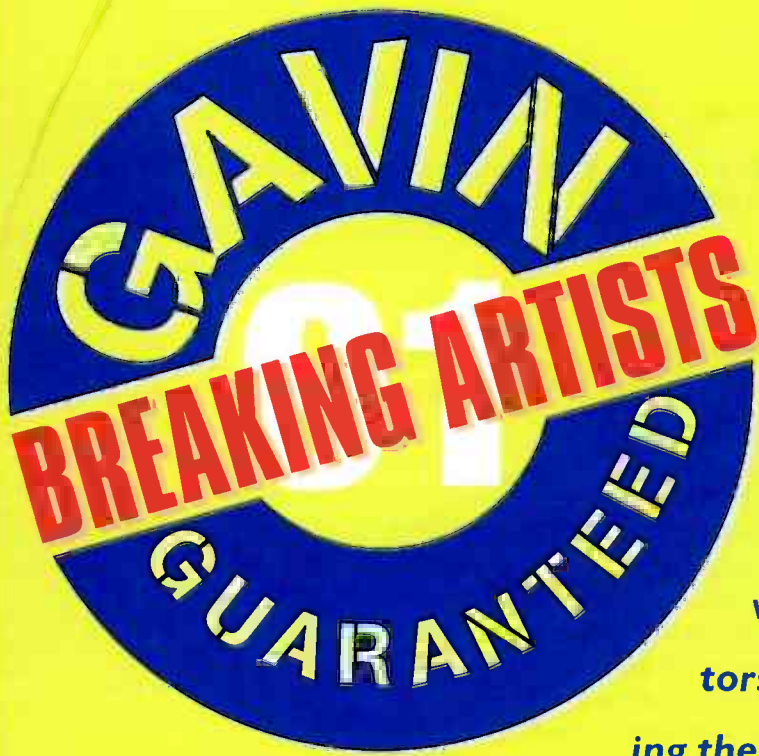


Deborah Pardes (l) receives a check on behalf of SIBL from Nadine Condon at the world famous Fillmore.

lot of people will benefit."

Anyone interested in airing SIBL's literacy PSA or who wants to see how many amazing songs have been inspired by literature, (and perhaps even spin a few of these gems on behalf of the cause), please contact: Deborah Pardes at (415) 533-3330 or visit www.siblproject.org.

Gatherings like Nadine's Wild Weekend bring music, business, the online and offline together in a way that benefits everyone. Now's the time to find a way to become part of the party.



What do Britney Spears, Jaheim, Evan & Jaron, Jessica Andrews, BB Mak, David Gray, Lara Fabian, Macy Gray, A Perfect Circle, and Christina Aguilera have in common besides Top 10 hits, backstage riders, entourages, and bank accounts? Well, before they were “anyone,” they were GAVIN Guarantees. Here, once again, the editors of GAVIN offer their insight into the future, picking their horses at the race track that is commercial radio. All bets are on.

Urban

Fabulous

Desert Storm/Elektra

BY KEVIN FLEMING

Don't get it twisted. The rap game isn't an easy one to play—let alone master. But with a series of timely moves, and with the backing of incredible talent, we've come to know the young rapper professionally known as Fabolous.

“I was rappin' and a friend of mine said he could get me on a DJ Clue Mix Tape and I said, ‘OK, let me see what you can do.’” DJ Clue is a mix kingpin at New York's WQHT Hot 97 radio station and has a hand in introducing hip-hop notables DMX, The Lox, Notorious B.I.G., and Foxy Brown. After getting a copy of Fab's rhymes to Clue's manager it was arranged for Fabolous to appear on Clue's mix show live on air. Not a problem. Not only did Fab rock the joint—his set included an exchange with Noreaga—but he impressed Clue so much that he offered him a record deal.

Most unsigned rappers who appear on the show



are just OK and are passed off, but not Fab—he seemed to have a destiny to fulfill. The performance on Hot 97 led to guest shots on several DJ Clue mix tapes and built Fab a sizeable following in the streets.

“Rap was a hobby for me. I never wanted to be a rapper and make demos and all of that,” Fab says. “It just fell into my hands. If it wouldn't have happened the way it did, I probably wouldn't be rapping now.”

Now signed to DJ Clue and his production partner Duro's Desert Storm label which is distributed by Elektra Entertainment, Fabolous has gained international exposure from his guest shot on Lil Mo's chart-topping smash “Superwoman, Pt. 2.” Other artists and labels also noticed Fab. Look for him rhyming on Mariah Carey's remake of “Last Night a DJ Saved My Life” on the *Glitter* Sound-track plus appearances on new projects by Jimmy Cozier and Macy Gray.

Fabulous' debut single, “You Can't Deny It,” a collaboration with ghetto crooner Nate Dogg, from his newly released CD *Ghetto Fabolous* is riding high on the charts.

So who has influenced this 21-year-old Brooklyn-born rhyme-slinger's style? “When I was young I listened to L.L. Cool J, Big Daddy Kane, Kool G Rap, and Rakim but I don't think anybody influences my style. I just rap and write and came up with my own style. Some people say I sound like Mase or Jadakiss, but I stick to my script and just try and be me.”

“The *Ghetto Fabolous* CD is hot,” he says. “What I like about this album is that everybody who's heard it has a different favorite song. When people say that, that's telling me we did a bunch of good songs. It's a really good album of party and good-vibe joints from different areas. Like

‘You Can't Deny It' sounds like a West Coast party song, and I've got some down South party songs. There's some food-for-thought songs as well.” When asked if he has a favorite on the collection, Fab pauses to laugh and says, “I'm one of those people who can't decide, so I have about ten favorite songs on this album.”

And who lends help? “Of course my man Nate Dogg is on ‘You Can't Deny It,’ I brought my home-girl Lil' Mo back on a joint, Jagged Edge is on a joint, and Ja Rule is on one. I didn't want to overdo it with appearances because I'm still trying to get the world to feel me, ya hear? I didn't want to ride anybody's coattails.

“On production, of course we have Clue and Duro, Rick Rock did ‘I Can't Deny It,’ I've got the Neptunes, Timbalan, Rockwilder, and some new producers that came up with some hot shit. You can't use all of the big name producers on just one album you have to balance it out.”

Success in music tends to open doors for film or television, so does Fabolous have his eye on a distant prize? “Right now music is my first priority. Music can set you off with other things and anything is possible. I'm just trying to stay focused and from there, anything can happen. I just want everybody to feel it.”

Urban A/C

Dawn Robinson

Q Records

BY KEVIN FLEMING

Like a Timex, she “takes a lickin' and keeps on tickin.” You got to give it up to Dawn Robinson, a



a really good time with him and his family in Atlanta. I also worked with some of jazzy Jeff's former Touch of Jazz producers, now known as The Misfits in Philadelphia. We wrote a bunch of songs together. I wrote a song with Carvin Haggins of the Misfits called 'Johnnie Walker' that's so good. Carvin co-wrote 'Love' with Musiq Soulchild. It's my favorite song. I'm really proud of this song.

"I don't have a title for the

album yet but it looks like the first single will be a song called 'Envious.' I hope to have it out before the end of the year. I know Michael Jackson is about to come out with his album and it's not that I don't see myself as a heavy hitter, but for some people I'm coming out as a new artist and I have to prove myself to them. I just want it to be right and I don't want to rush anything. I know that people are not going to just accept me because I came from En Vogue or Lucy Pearl. In a sense, I have a lot to prove. I want both of my previous groups to be proud. Not that they make or break what I do, but I want to represent and make them and the fans proud of me."

With the transition to her first solo effort, what should the fans expect? "You can't force anyone to come along, I certainly hope that they do but I think this project has something for everybody. There's something for the En Vogue fans and something for the Lucy Pearl fans as well as the new fans for Dawn and anybody else who wants to come along. In the process of doing any project you may lose people or gain people for a certain song that's released. You never know who's going to be touched and who you're going to lose. I just

hope when I put out this album that people will like it."

Mainstream Adult Contemporary

Carole King

Rockingale/Koch Progressive/KELA

BY ANNETTE M. LAI

Confession time: I'm a little intimidated to be writing about Carole King. After all, she is one of pop music's finest songwriters from the last half of the 20th century. In fact, at the close of the 20th century King was included on virtually everyone's list of the "Most Important Artists/Women/Songs/Albums of rock & roll."

Scan your memory banks. I'm sure a few of King's songs/collaborations would playback in the soundtrack of your life, like they do in mine—hits like "I Feel the Earth Move," "So Far Away," "It's Too Late," "You've Got a Friend," "Go Away Little Girl," "The Loco-Motion," and those examples are just from the early part of her career! [Ed. note: The last two songs were written with her former husband, Gerry Goffin.] In a more present-day setting, King's work can be heard on

other artists' albums, in films, and on TV such as the WB series *The Gilmore Girls* where she sings the show's theme song "Where You Lead" with her daughter, DreamWorks recording artist, Louise Goffin.

While we usually reserve GAVIN Guarantees for new artists whose "stars" we believe are rising, I chose King and *Love Makes the World* for a couple of reasons: One, this is King's first solo album of new material in almost a decade. Your listening audience would be happy to know she's back with new songs. Two, the album boasts amazing cameos from Babyface, Celine Dion, Wynton Marsalis, k.d. lang, Paul Brady, and Steven Tyler (yes, the Steven Tyler). And that's not to mention the behind-the-scenes talent, including Carole Bayer Sager, Humberto Gatica, David Foster, Mark Hudson, and longtime King associate Rudy Guss. Last but not least, this is a great album that's in the running to be one of my favorites for 2001. I can listen to every song from beginning to end and, let's be honest, how many albums can you say that about these days?

King credits Executive Producer Carole Bayer Sager for her gentle yet persistent encouragement to get the album recorded. The two have been associated since their early days as

songwriters in New York City, but have only started working together more recently, collaborating on some songs for the films *One True Thing* and *You've Got Your Mail*. King says, "When we're writing, Carole kept saying, 'You should really make an album.' But I wasn't ready...I totally wasn't ready. I had been working with other people for a



founder member of the '90s supergroup En Vogue, a surviving member of the neo-soul group Lucy Pearl, and a signee with Dr. Dre's Aftermath label who bolted before any songs were released. Now, emerging from that stormy early part of her career, she's set to drop her first solo CD on Q Records, a division of QVC. Yeah, that QVC. Dawn Robinson must be a cat with multiple lives. There's no doubt she's my choice for a GAVIN Guarantee!

I recently caught up with Dawn at an industry-only sneak peak listening-party in Hollywood for her untitled solo CD. She was looking good and feeling good—about herself, her project, and her past. We hooked up on the phone a couple of days later:

So what was life like out there on her own? "It was invigorating," she says about writing and recording her solo project. "It was a very freeing. I didn't have anybody on my back telling me what they liked or didn't like. You can't go back to doing it any other way after you've had that much freedom. It's like leaving home and going off to college and saying, 'OK, I can do this.'"

Who did you bring in to work on the project? "Some really good people like Travon Potts. He worked with Monica and he did three songs. I had

few years before that, and I had this sort of backlog of songs, but I hadn't been thinking in terms of an album."

The project is being released under King's own label, Rockingale Records and distributed by Koch Progressive. King, who has experienced the major label system with all its ups and downs first-hand says of her label, "I'm releasing it on my own label for exactly that reason...I wanted the freedom. I didn't want a record label telling me what I should be doing to promote this record, what songs I should be recording. I did this record completely on my own and believe me, it was not cheap!" she laughs. "I just knew that I wanted to get these songs recorded the very best that they could possibly ever could be recorded with no one's final say except mine." Obviously, her intuition has served King well so far.

The album's title track, "Love Makes the World," is set to be the first single, which King co-wrote with Sam Hollander and Dave Schommer; a team who professionally call themselves PopRox. "They also have other names," shares King, "one of them is called 'The Fresh-maker' and the other one is called 'Duke Mushroom,' and they have albums out that they won't let me listen to because they're kind of on the bad-ass side," she laughs.

The duo connected with King when they approached her about using a sample of "Up On the Roof" in a song they were writing for another artist. "We kind of had 'Songwriting 101' where I taught them stuff, they taught me stuff." The song's already getting some major advertising exposure. Koch Label Manager Scott Kuchler shares, "The Gap will be using it in a national ad campaign called 'First Love.' Carole will be in an ad with her daughter Louise and they'll be performing 'Love Makes the World.' It'll coincide with the release of both Carole and Louise's new albums the last week of September."

Carole King writes and sings from the heart honestly and her latest collection truly illustrates this. "This album doesn't have a lot of 'message songs'...it's focused on love, feelings, and human connection...The song is the center. The song is the key and if you don't have a good song, you don't have anything," she says. It's



my sincere hope that you welcome back Carole King and *Love Makes the World* into your radio/musical universe and let your listeners become reacquainted with one of pop's finest songsmiths.

Hot Modern A/C

Laura Dawn

Exstasy Records

BY ANNETTE M. LAI
Singer-songwriter Laura Dawn comes from Pleasantville, Iowa where she grew up on "storytelling music: Willie Nelson, Loretta Lynn, Dolly Parton, Patsy Cline—oh, and Johnny Cash and Merle Haggard!" So with influences like that it was only natural to ask her, "Why didn't you become a country artist?"

Talking to GAVIN from her apartment in New York City, Dawn laughs, "My mom flew in from Iowa and surprised me at my show last night and right now, she's in the next room wondering the same thing. She would've really liked me to become a country singer. Country music was the first

music I ever heard and mom taught me to sing and harmonize to it. The only reason I'm not singing country music is when I was about 15, I met this guy who introduced me to punk rock; and you know, in Iowa, you couldn't get any of that great underground music. He would make me these mix tapes of The Pixies, Ween, Depeche

Mode, and Kate Bush—so suddenly I was being exposed to all this great stuff and when I started listening to it, I had to say goodbye to country music for awhile."

Fast-forward to today where Dawn, who moved to New York with just \$300 in her pocket when she was 21 years old, is getting set to release her first album, *Believer*, a collection of emotionally charged songs most of which she penned herself.

Some are pensive pop songs, such as her first single, "I Would," which has already found a home on Hot A/C stations such as KRSK-Portland, WKZN-New Orleans, KLLY-Bakersfield, Calif., KLCA-Reno, and more. She says of her first single, "I love singing it because it really seems to touch people [at my shows] and they always talk to me about it. At the same time, it's kind of painful for me to sing it because when I write I try to be brutally honest, and it takes me right back to the time and place I was when I wrote it. I'm hoping it can be one of those cathartic things where the more I sing it, the easier it'll get because when I see it affecting other people, I think that's great."

Other songs on *Believer* are rock/punk-infused tunes such as the CD's title track and "The Old You" (one of Dawn's favorites) which was written in memory of the aforementioned friend who introduced her to a world of music beyond her country influences.

She tells us, "One of the bands he introduced me to was The Replacements. I think they were already broken up by the time I heard them, but I loved them and I wrote 'The Old You' in this Replacements' style and then Tommy Stinson—their bass player—actually came in and played the guitar and bass on it. So I'm in the recording studio with Tommy Stinson and he's playing this song that I wrote for my friend who was a huge Replacements' fan and I was like, 'This is so great!' I know he would've really loved this song."

Another CD highlight is "Useless in L.A." Dawn says, "I'm super-proud of this one because that was really my baby, all the way down to the strings...I wrote the whole thing and really 'heard' it with all these harmonies and stuff. It was hard to describe because I was singing it all myself, but once it came together it really sounded just like what I was hearing in my head, so that's really satisfying."

Dawn is, like the title of her album, a *Believer* and believes that this is her destiny. "My family is a working class family—really good people—but I think I was the first person in my family to get some higher education. I started writing poetry and songs and their kind of life was never an option [for me]. Most of the people I went to high school with still live in Pleasantville; they're farmers or are working in the insurance industry. My mom is often saying to me, 'I don't know where you came from...' but she was always singing, and there was always music around my house. I was really inspired by country music because all of my songs are little stories and all those old country songs are like that, too—stories of brokenhearted this and that, so when I look at songs now, I really see that. In fact, Willie Nelson's 'Always On My Mind' is one of my favorite songs ever. That's a genius song that will endure forever and I hear that influence. I haven't written anything on his level yet; but it's in

there and I want to. I think the coolest thing in the world would be to write a song that will endure in people's lives forever. I think that's my destiny."

Dawn reminisces, "I look back now and think to myself, 'What the hell was I thinking showing up in New York with just \$300 and not knowing anyone?' It was like when I was ten years old, I'd jump on my horse with no bridle or saddle and just ride bareback...that was pretty stupid, too; but apparently, it's just part of my nature to go off and be impetuous and fearless. I'm really happy with the album that I've made. I mean it was hell at times, and there were many times when I wanted to go home, but I just didn't let myself do it. I just had to keep believing. It costs so much money to live here and to survive, so sometimes I'd ask myself 'Is this the way I really want to live?' but then when I considered not making music anymore, it just didn't even seem like it was an option. I just kept going and I'm glad I did."

There's a saying by L.J. Cardinal Suenens that says, "Happy are those that dream dreams and are ready to pay the price to make them come true." Talented, confident, and raring to make her mark on the popular music scene, Laura Dawn is one of those people. Learn more about Laura Dawn at www.extasyrecords.com or at www.lauradawn.net.

Alternative

Default

TVT Records

BY RICHARD SANDS

How many times have you sung in the shower fantasizing that you were a rock star? Believe it or not, that wet, hot scenario is exactly the route that Default lead singer Dallas Smith took to glory. File it in under "strange, but true."

"I'd never ever sung in a group before—the only singing I did was in the car to the radio," the affable Smith confesses. But maybe we're getting a little ahead of ourselves. Let's start the Default story where it belongs, at the beginning. Default formed in the summer of 1999 when

guitarist Jeremy Hora and drummer Danny Craig decided it was time to start a serious band after kicking around the Vancouver music scene for four years. This is where Smith comes in.

"Danny and Jeremy were friends of mine, and they told me they were looking for a singer—I was doing sheet metal work at the time, and I'd never been in a band before, or sung in public. But I thought 'what the hell?' This was a dream that I always had in the back of my head, so I figured it was my one big chance, and I gave it a try. Our first few gigs were opening up for Nickelback in front of 600 people or so, and I almost crapped my pants I was so nervous."



Smith tells me, somewhat sheepishly.

Nickelback? "Yeah, we're really good friends with them," Smith says of his fellow Vancouverites. "Their guitarist and singer, Chad Kroeger, actually produced eight of the 11 songs on our debut CD."

The next step in the Default success story will thrill everyone at any radio station that has ever attempted a "local band CD." "We entered our song in the CFOX local band contest and they picked us, along with three other bands, out of the 300 songs that they received, so we ended up on a charity CD [*Vancouver Seeds 2000*]."

Now fast-forward a short while later, and Default has landed a deal on TVT Records. The first single, "Wasting My Time," is starting to break big "across the border" in the

USA and the 23-year-old Smith's modest objectives have begun to change. "Once we got signed, my goals were to get established as a band, and now it's to sell out shows wherever we go." (I suppose that beats, "be the best sheet metal worker I can be," or, "sing alone to myself in the shower like no one else can!")

One thing Smith knows for sure is he doesn't want Default to sound like "a Canadian band." "Not to slag on them, we just know the world is a lot bigger than that. We like American music, and we want to make those American dollars," he laughs. Smith lists Pearl Jam, Alice in Chains, Led Zeppelin, Oasis, and Verve as his influences. "Anything with a good

melody, and a good singer," he says.

And what do Smith's parents think of the sudden career change?

"They're really happy. My mother loves the band—she comes to just about every show," he says. "As a matter of fact, they believed in us so much they actually sunk \$20,000 of their own money into our original demo!"

Default is off to such a great start at American radio that that initial investment by the Smiths is looking like a shrewd one. PDs and MDs everywhere are touting "Wasting My Time." "It's my 'GAVIN' Guarantee pick for da week!" exclaims LIVE 105-San Francisco MD Aaron Axelsen. "Default sounds great," says KZON-Phoenix PD Tim Maranville, while 99X-Atlanta PD Chris Williams adds, "I really like 'Wasting My Time.'"

WHLR-Albany PD Susan Groves goes them all one better. "Default on TVT is one of the best records I've heard all year!"

With support like that, is it any wonder Default is the latest Alternative artist to get our "GAVIN Guarantee" stamp? Better get on it while the gettin's good.

Country

Cyndi Thomson

Capitol Records

BY JAMIE MATTESON

In 1997 when Capitol hired aspiring songwriter/artist Cyndi Thomson to sit in a bathtub and shave her legs during a release party for Deana Carter's *Did I Shave My Legs For This?*, she probably had no idea that just a few years later she would be recording her own album for Capitol. Last month the label released *My World* and it debuted at #7 on the Country Album Sales Chart. The album is rapidly approaching sales of 100,000 units, largely based on the album's debut single, "What I Really Meant To Say," which recently hit #1 on the GAVIN Country chart. The commercial single has also sold more than 100,000 units to date.

A stunning beauty from Tifton, Ga., Cyndi knew she wanted to be a singer since the age of 12. She sang in school talent shows and pageants and won the prestigious Georgia Music Hall of Fame competition in her senior year. After graduating, Cyndi attended college in Atlanta singing occasionally at a club called Cowboys, but eventually decided to make her dream happen, and moved to Nashville. After a few years (which included several semesters at Belmont University), Cyndi met songwriter Tommy Lee James who agreed to write with her. Creatively, things began to fall into place and Cyndi landed a publishing deal with Sony/ATV, a management deal with Simon Renshaw (Dixie Chicks), and her record deal with Capitol.

We first met Cyndi during a Capitol showcase at this year's CRS. As she took the stage wearing her signature stiletto heels, the combination of her beauty and talent immediately drew in the crowd. Her

sultry voice was tinged with innocence, reflecting a 24-year-old woman heading into adulthood and has since brought a fresh sound to the mix of today's Country. Cyndi co-wrote eight of the album's 11 songs, including the first single, which tells of the pain of still loving someone even though the relationship has ended. The song's video has been a mainstay and peaked at #1 on CMT's *Country's Most Wanted*, and Country radio programmers reported massive phones, which started early and continued through the life of the record. Among Cyndi's numerous radio fans is KMLE-Phoenix PD Jeff Garrison who tells GAVIN, "Cyndi puts her entire soul into her music. It's amazing. She connects with her audience in a very special way!"

Other standout songs on the album include "I Always Liked That Best," "If You Were Mine," and the spirited "Things I Would Do."

Currently in the midst of the whirlwind frenzy that surrounds new artists, Cyndi has recently finished several dates opening for her idol Trisha Yearwood. She told GAVIN,

"Trisha was truly the reason I wanted to be a singer. Opening for her was a real dream come true. No matter what happens in my career, it will always remain one of my most special memories. When I was 13, I asked God to please let me someday know Trisha Yearwood and to be her opening act. To be sitting in the audience watching her soundchecks, I can't even explain what kind of an experience that was for me. Words just aren't enough."

Cyndi also made her Opry debut several weeks ago. "Walking into the Opry was such a magical experience for me. I really wanted to take it all in and remember it—what artists were there, who greeted me at the door, which dressing room I had. I'm really trying to appreciate all these moments. Trisha gave me some good advice. She said, 'I know you're really busy and being pulled in a million directions, but make sure you're always living in the moment that you're in because you want to be able to look back and remember those "first time" moments as a new artist.' It's so true. I'll never be a

new artist again."

Cyndi will spend the rest of the year warming the stage on Jo Dee Messina's "Burn" tour, another learning experience that she eagerly looks forward to. "On the Trisha tour, the dates were sporadic, so I would fly 5-6 times a week and it was a bit chaotic. Going out with Jo Dee, I'll



climbing with a Spincrease of 98.

In a New York City hotel room Ryan ends an interview with *The New York Times* and clicks over on his cell to talk to GAVIN about this exciting stage in his career: "We did a double disc because it was the right time in my life to make a pronouncement," he says. "To be 26 and live in the year 2001 is pretty intense. As a writer, the material just

have a bus—a little home on the road, which will allow me some quiet time too. After my 20-minute set I'll be able to watch Jo Dee, see how she interacts with the audience, and learn from her. It's going to be a great introduction for me and I'm ready to soak it all up!"

kept showing up," he explains of the project having 20 tunes on it.

I say into the office phone, "You seem to have a classic rock influence on the record; Dylan, The Who—" Adams picks up the roll call: "...Lou Reed, Rolling Stones, Buddy Holly—yeah, classic rock!" he enthuses.

"Ethan and I were visiting his father Glen at his place in Malibu before we made the record and I said, 'I really hope *Gold* can be like if you were on Planet Ryan and you turned on Classic Rock radio—like you turn on 101.5 whatever—the Classic Rock station that goes all across the country. You know how every song is so good cuz it's so different? And every song just seems so relative and really beautiful? That's what I hope my record sounds like.'

"We kept a lot of that philosophy, along with me wanting to tell the best stories I've told since I started making records, and really being the most beautiful. I didn't want to discover any more inner sadness on this record. I wanted to make a record about the joys and hankering—I just discovered that there are things to enjoy in this life. I don't sound too victimized on it, and I really am a self-victimizing m*therf*cker when it comes to music, from time to time," he says, "But not necessarily in a bad way."

In his own mind, Ryan sees himself as foremost a songwriter, that per-

Triple A Ryan Adams

Lost Highway

BY TODD SPENCER

Ryan Adams is a living legend in certain musichead circles (plus his producer Ethan Johns and dear friend Alanis Morissette can be counted as fans) and now the 26-year-old former *Whiskeytown* frontman is on the verge of exponentially expanding his audience, thanks to *Gold*, his second solo effort, just coming out on *Lost Highway*.

Comparable to Todd Rundgren's classic 1972 opus *Something/Anything* in diversity, scope, and achievement, the double disc is a bones-to-pavement contemporary classic rock record that weaves stories of and daydreams from hard-scrabble urban America. At press time, GAVIN Triple A charts have the first single "New York, New York" at 18, and the album as a whole at #4,



forming comes second. But Adams can be a great performer. Not in that consummate professional way (you won't catch him backstage doing sit-ups or breathing exercises), but in that dangerous, Replacements sort of way.

In August he provided the GAVIN Summit with its first "rock & roll moment" in a vodka-fueled performance at the Fox Theater when he broke into a solo electric cover of a Black Flag number while his band (which he calls "my own little retarded Rolling Stones") was tuning in-between songs. Some in the crowd feared it was an improvised sonic suicide note from a rocker on the brink. Actually, Ryan's just a huge Black Flag fan. "I really don't think punk rock is out there right now," he expounds. "I mean, punk's out there if you're doing what you wanna do. Punk to me is Shakespearean—be true to thyself, you know?"

And Ryan is. When asked if, on the solo front, he made a conscious effort to make music less twangy than Whiskeytown he says, "I don't make a conscious effort to do anything. You'll learn that about me. I do what's right there—very normal. I think working with Ethan and not being the leader of anything has just allowed me to make records that are closer to who I am."

There are a lot of reasons why Ryan will fly at Triple A. He's literate. He's grounded in musical traditions that are Triple A friendly. He has fans in the pocket from Whiskeytown, many of whom are Triple A PIs. He's a hell of a musician, writer, and performer.

In Boulder I heard "New York, New York" in my hotel room. KBCO was spinning it, and it sounded larger than life, even from that little hotel clock radio by the bed. Ryan shouts with excitement. "That's fantastic! And it sounded big? Excellent. I always thought 'Satisfaction' sounded really good on the radio."

Cousteau

Palm

BY DAVE EINSTEIN

For Cousteau, the buzz began after they produced their debut eponymous album as an independent

European release in late 1999. The music didn't fit neatly into a genre, but it struck a chord equally with the indie kids and older listeners. Cousteau's songs are dark, poetic ballads that pay homage melodically to Burt Bacharach and Jim Webb, while lyrically evoking Leonard Cohen and Nick Drake. Mix these elements with the powerful vocals of Liam McKahey whose controlled baritone is reminiscent of Scott Walker and David Bowie, and you have the *musique noir* of Cousteau. A perfect complement to a rainy Sunday afternoon.

The visual style of the band is street-smart flair. Though sharply



dressed, they look like they could hold their own in a back-alley brawl. Cousteau is the perfect soundtrack for the next James Bond film. It's mid-'60s seen through the eyes of 2001.

The first thing that strikes you when you hear Cousteau is Cork, Ireland native Liam McKahey's compelling vocals. As he puts it, "It's always been my ambition and dream to be a crooner," and that he is.

At the band's core is multi-instrumentalist, writer, and producer Davey Ray Moor, who was born in Beirut and raised in Australia and, like the rest of the band, now resides in London. It was there that Moor assembled the group including bassist Joe Peet who sometimes adds violin, and Craig Year whose "brushes only" technique gives the band that "cool jazz" undercurrent. Guitarist Robin Brown lends muscle to the quintet's sound with rock-edged guitar.

I spoke with Moor recently while he was in the studio in London work-

ing on some new material. When asked if the next album would be self produced as was the first, he responds, "We've worked with outside producers in the past [Hugh Jones on a UK only distributed vinyl version of "Wish You Were Her"] and we are much happier with our own inclinations."

Moor's response to how he got together with McKahey: "I was at a party one night playing something on the guitar and singing away and Liam chimed out of now-here with the massive soaring voice of his and I realized that I had to have him in the band doing this material. Joe, Craig, and Robin and I were already mates.

It really was serendipitous."

When queried about the origin of the music, he says, "In the late nineties I was thinkin', 'Why not make the music I really want to hear?' I'd been doing soundtracks and I could have stayed out of pop music until I retired, but I got bored with it and moved up to Glastonbury and lived in a small place that allowed me to think. The music that bubbled up was the music of Cousteau. Having it all come together behind Liam's vocal was what made it work."

And work it does.

Nic Harcourt, KCRW music director and host of *Morning Becomes Eclectic* and *Sounds Eclectic* says, "'Last Good Day of the Year' jumps out of the radio, shakes your hand, and reminds you just how good a great song can make you feel."

WXPN PD Bruce Warren says, "Adding Cousteau to the WXPN was a no-brainer. We had an import copy of the record for a few months and from the very first time we played it

both locally and nationally on the *World Café* we got an instant over-the-top positive reaction. Like Bowie or Bryan Ferry, Liam McKahey has a unique magnetism that says *star*."

WFUV MD Rita Houston says, "Cousteau has done great at 'FUV. Lots of requests for it after their live session on the *Whole Wide World*. It was a great way to introduce this new band and really gave us a great jumpstart. They're coming back to NYC for two nights at the Village Underground, which tells you something!"

KINK MD Kevin Welch says, "This is the kind of song that sets Triple A apart from all of the other formats. We felt 'The Last Good Day of the Year' was a great spice record until the phones exploded. Then we knew we had a hit on our hands. Sales have been big in Portland. Reaction is continuous. Do not over-think this record—you're going to be surprised."

Mainstream Top 40

Sugarbomb

RCA

BY KEVIN CARTER

Busting outta Ft. Worth, Texas, Sugarbomb is a band of contrasts—everything from the individual personalities of the players, to the very name itself.

"Everything about us is about extremes," says lead vocalist/key-board player Les Farrington. "But it's the yin and yang that makes us work."

The band was originally called Starbelly (after the Star-Belly Sneetches of Dr. Seuss fame), but they had to change it. A little call from the good doctor's attorneys? "Actually no...there was another band that was already published," he says. Drummer Mike Harville explains: "We chose the name because of the two extremes—the sweetness of sugar and the chaos of a bomb fits our music and personalities."

And speaking of pop confectations...the song that first brought the band to my attention was its debut RCA single, "Hello," a pleasant little three-and-a-half-minute chunk

of pop pleasure, with, dare I say, a fine, Beatlesque quality to it. "I come from a big family...my mother had sisters who were a lot younger than her who listened to the Beatles a lot," says Farrington, who also counts ELO, the Cars, and Jellyfish as musical influences. "And Ben Folds, who really got me out of the side-man/studio work mindset and let me start thinking, 'I can do this—I can be a singer in a band.'"

Sugarbomb is now discovering the not-so-subtle differences between being one of thousands of faceless, hard-working road bands...and being a band with a major label deal and commercial expectations thrust upon it. "I have a friend who's into crazy, existential, left of-center stuff, but he told us, 'You know man—it's OK to sell out,'" laughs Farrington. "I'm sure he didn't mean anything by it, but the truth is, I don't sit down and try to write songs that are commercially accepted material; it's just what I write, and its music that I enjoy. The truth is, it's a very difficult prospect to sit down and say, 'I'm gonna write something that everybody is gonna like.' It's much easier to be existential and left of-center."

One of the harsh realities for any band on the road is, well, reality. During a recent tour stop in St. Louis, Sugarbomb's entire existence—van, luggage, CDs, and all their equipment, was stolen. Cue the fortune cookie mantra: "What doesn't kill you, makes you stronger." Says Farrington, "It was weird

because when I walked in the door after that flight home I heard 'Hello' on the radio, and my first thought was, 'How can I be on the radio...and have no car, no money, and no gear?'" he laughs.

Meanwhile, Sugarbomb motors on, and Farrington and co-writer Daniel Harville continue to scribble down songs based on life. While on the road, some artists listen voraciously to the radio, soaking up everything new. Others shy away from outside influences so as not to subconsciously spit out derivative material. Says Farrington: "I'm one of those guys because I'm an amazing chameleon. It's hard for me not to take something I admire a great deal and incorporate elements of it that into my writing. But, if I'm gonna influence myself (Farrington is a professed fan of such left-of-center fare as Brazilian musicians Caetano Veloso and Gilberto Gil) it's not gonna be something from the current crop of music."

After spending some quality time with "Hello" on repeat, it's hard not to believe that there's room on Pop radio for a band that brings back authentic damn harmonies—albeit ones that aren't necessarily manufactured in some Swedish hit-making laboratory. And hey—these guys play their own instruments.

"The label has about three to four singles picked out on the album (*Bully*)," adds Farrington. "We definitely have a year or two of working this record ahead of us."

Rhythm-Crossover

Bubba Sparxxx

(Interscope)

BY DELPHINE HWANG AND KEVIN CARTER

A little over a month or so ago, Power 106-LA APD Damion Young grabbed the industry by the neck via gmail and proceeded to go apeshit over some guy with the improbably spelled name Bubba Sparxxx. "Bubba Sparxxx is gonna be huge!" screamed Young. "He was signed to Timbaland through Interscope by the same guy who signed Eminem. Check out the video for 'Ugly,' and you'll know why he'll be a big as Eminem...watch."

Sparxxx didn't exactly grow up in the urban ghettos made so famous by his musical style. Reared by blue-collar parents in extremely rural

LaGrange, Georgia, Sparxxx, born Warren Anderson Mathis, was the youngest of five children. Since LaGrange was little more than a dot on a map, the pickin's, as they say, were mighty slim

when it came to meaningful access to radio stations or cable TV. "I grew up on a dirt road about 15 minutes north of La-Grange," says Sparxxx. "My closest neighbor was between a half mile and a mile away." That neighbor happened to be black kid, notes Sparxxx. "That was actually my first exposure to rap. His cousin was sending him mix tapes from New York."

Soon, Sparxxx was immersed in a steady and satisfying diet of 2 Live Crew, Run DMC, the Fat Boys, N.W.A., Too \$hort, and Eazy-E. In his mid-teens he began writing his own rhymes after being exposed to Atlanta's Outkast. While in high school, where his 6', 220 lb frame made him a football star, he found few other kids who shared his interest in rap. "There were only like two or three other guys that rapped at my school," he recalls. "We had such lim-

ited exposure to hip-hop that we just craved it."

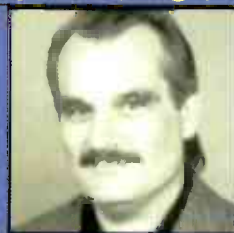
After a brief stint as 'Lil' Devil' in the soon-to-be obscure rap duo One Card Shi, Sparxxx recorded his first solo indie album, *Dark Days, Bright Nights*, which managed to sell 1500 copies. One of those landed in the hands of Interscope A&R rep Gerardo Mejia (yes, the former "Rico Suave" guy who also signed Enrique Iglesias). He handed it off to Chairman Jimmy Iovine who was so taken with the record that he immediately flew Bubba in to discuss a deal. Which trigger's this thought: how small was Bubba's hometown? Small enough that that trip marked Bubba's very first plane ride... Suddenly, Sparxxx is entertaining ten other offers, but Interscope prevailed, and Iovine placed Sparxxx under the care and feeding of Timbaland's Beat Club label.



Fast forward a few months, and Bubba's poised for hugeness—but what's gonna keep him huge? Well, since Damion Young's initial call-to-arms, the screaming has gotten louder, and the "Ugly"-ness has spread like a proverbial California wildfire, making massive moves on stations like WQHT, KTFM, WJMN, WPOW, WERQ, WLLD, KYLD, KSFM, XHTZ, and many other interesting letter combinations.

Let's let a few of these programmers slap a happy ending on this story: "Bubba Sparxxx is exploding!," shrieks KLUC-Lads Vegas PD Cat Thomas. "Every other call is for Bubba Sparxxx!" Adds Orlando, PD of WLLD-Tampa: "Bubba Sparxxx is heating up...it just sounds like us." And finally, this punctuation mark from the understated Victor Starr, PD of WZMX-Hartford: "Bubba Sparxxx is f***in' 'Ugly!'—what a smash!" ■





TOP 40/
RHYTHM CROSSOVER
EDITOR
KEVIN CARTER
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Notable Quotage:

(Yet another shining example of what ordinary programmers will say if left to their own devices)

Coerced & Compiled by Kevin Carter

"Yes, I know we got a big, fat French kiss...I just hope we don't get f***ed in the fall, which is usually what happens after a French kiss."



— KIXY-San Angelo PD John Flint, after his "French kiss" book: 13.8-19.0.

"We took me off the air—that was the beginning of our ascension. I'm too old, too bald, and too goofy to be on the air at a successful hit radio station."

— WKZZ-Greensboro PD Jeff McHugh, sharing the *real* reason for his 5.9-7.6 book.

"The *Murphy in the Morning* show set the standard by trying to keep me as uninvolved in the product as possible. If I actually listen, they know I'm liable to offer input...and nobody wants to see that happen."

— McHugh again, with several more free success tips.

"Leading by example is only a great idea when you're not the leader."



— KSFM-Sacramento PD/fill-in morning guy Byron Kennedy, who keeps forgetting to do any meaningful show prep...like he preaches to his jocks.

"I'm also accepting free track acts...there's still plenty of room on the show, so load 'em up, kids!"

— the oh-so-subtle Mark Medina, PD of KRQQ/KOHT-Tucson, looking to creatively pad his upcoming concert.

"Most people agree—yes, it is in incredibly poor taste...but damn, it's pretty f***ing funny."

— KXJM-Portland PD Mark Adams, explaining his "Where in the World is Chandra Levy?" promotion.

"Our winter book was an anomaly—according to Arbitron, everyone was on vacation at exactly the same time...apparently they've all returned."



— Mr. Adams again, explaining his 4.2-5.8 trend.

"This station was not only fired, it was hated by the audience...we had no choice but to blow it up and re-brand it."

— new KTFM-San Antonio PD Mark Jackson, after a little station facelift.

"We're still not celebrating, because it's not over. It may look over on paper, but with all the changes at KTFM, we're constantly re-evaluating...we're not gonna let the same thing happen to us that happened to them."



— JD Gonzalez, OM of crosstown KBBT, protective of his #1-12-plus status.

"We had some, uhh...situations."

— WBLI-Long Island PD JJ Rice, an unwitting eyewitness to the station's overly-hairy "Man-donna" promotion.



"You can really feel it in the hallways...and that's probably more important to me than the numbers...OK, not really."

— PD Tommy Bo Dean, first-time PD of WZEE-Madison, trying desperately to sound humble

after his first #1 book.

"God only knows how many stickers were mis-applied during our Drunken Stupid Sticker Stop last week."



— KRBE-Houston PD Dom Theodore, sharing his surefire method to make boring sticker stops more tolerable.

"...and while I'm at it, a big shout out to R&B for dropping us...even though we got these great numbers."



— WOCQ-Ocean City PD Wookie, minutes after doubling his numbers, 7.8-11.1.

"Everything's fine here. The White House isn't under water...although some people wish it were..."



— WPGC-DC PD Jay Stevens, after a series of over-hyped thunderstorms soaked the city.

"In all fairness though, I must say that this is some of the best voice-tracking I've heard in quite a while."



— KQBT-Austin PD Scooter Stevens, on some of the less-than-live shifts on crosstown competitors KHTI and KXMG ■

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PD profile

Casey Keating KZQZ (Z95.7)-San Francisco Bonneville

Fancy-ass title: Product manager. No, that sounds like I work for Kraft...just PD.

Hometown: Idaho Falls, Idaho

Most recent ratings highlights: #3 English-speaking 18-34 persons, #2 women 18-34, #1 women 18-34 in afternoon drive with Diana Steele.

Quick career recap: Started in Boise, Idaho at the age of 15. Worked at KRSP/FM-Salt Lake City doing afternoon drive. Production director at KPLZ/FM-Seattle and WLS/WYZT- Chicago. Program director of KPLZ/FM-Seattle, Y-100-Miami, K101-San Francisco, KPLZ/FM-Seattle, and KZQZ-San Francisco.

Whatever possessed you to get into this business? When I was nine, my brother Barry who's ten years my senior, took a summer job as a DJ at KSNN in Pocatello, Idaho. He wanted an easy gig between semesters at Notre Dame where he was studying to become an economist. I had wanted to be an actor but became hooked on radio after hearing him. He went on to earn his doctorate and is now the head of the economics department at Notre Dame. His summer job became my career.

Early influences: Among those people who gave me an opportunity are Alan Hague, now the director of corporate operations for Simmons Media Group in Salt Lake City. Alan is not only a terrific role model, but he didn't fire me when I broke my leg just days after joining the airstaff of KRSP/FM (I was out for two weeks!). Jan Jeffries and John Gehron taught me how to succeed in a really big market when I worked for them at WLS/WYZT-Chicago. The person who has made the most difference in my professional and personal life is Shannon Sweatte, president of Fisher Communications Radio Division. He gave me my first program director position, helped me buy my first house, and gave me great advice on how to have a successful marriage. He's been my mentor for over sixteen years. I don't know how I'll ever be able to thank him or repay him for all he has done for me.

Most influential radio station(s) growing up: WABC-NY, WFIL-Philly, and KFRC-SF.

First exciting industry gig: At the age of fifteen, stepping into the doublewide trailer that housed the studios of 500-watt daytimer KYME-Boise, Idaho. Nobody could run a Sunday morning taped program like I could!

Family: My wife, Jill; and our two basset hounds, Annie and Tony.

Current pre-sets on car radio: Z95.7, KSFO 560 (I'm the voice of KSFO).

CDs in the car player: Gorillaz, Depeche Mode.

Hobbies: Camping, biking.

Off-duty music: Radiohead, anything dance, trance, techno.

Secret passion: Staring at the ocean for hours.

The one gadget I can't live without: My Sangean CCRadio, the finest portable radio ever made, in my opinion.

Wheels: Lexus RX300 (made for California camping)

Favorite sports team(s): Notre Dame, SF Giants, Miami Dolphins.

Favorite food: A "barbecued to perfection" sirloin and a great bottle of California Cabernet.

Favorite local restaurant: Gary Danko, Fifth Floor, Aqua, and Crustacean.

Favorite city: San Francisco, with Ft. Lauderdale a close second.

Favorite vacation getaway: Ft. Lauderdale, Big Sur, Santa Barbara.

Last movie: Planet of the Apes

Last movie rented: 13 Days (thumbs up).

Read any good books lately? Fish! A Remarkable Way To Boost Morale and Improve Results by Stephen C. Lundin, Harry Paul, and John Christensen.

Favorite non-trade mag: Discover

Wacky career anecdote: This past spring Mix 95.7-San Diego was doing a direct mail campaign. Allegedly, someone at the direct mail company punched in the wrong zip codes and the mail list generated San Francisco instead of San Diego addresses and they mailed out 150,000 pieces for a "Mix 95.7" here in the Bay Area! Obviously we at Z95.7 were not amused. The worst part is that it would've taken an electron microscope to find the words "San Diego" anywhere on the piece. We had a lot of calls from listeners wanting to know why we were now playing '80s music. In my entire career I've never wit-



nessed a screw-up quite like this one!

What current radio stations do you admire? I admire KROQ-Los Angeles for the uniqueness of their product and the success of their ratings. I also admire KPIG-Monterey—it's the most unique radio station in the country because they totally reflect the lifestyle of their listeners. They have great ratings because of it.

Name several non-industry people you admire: Stephan Ambrose—he has an amazing ability to make history interesting with his books, including *D-Day*, and *Uncommon Valor*.

Where are we going to go to find that next generation of non-cyber-jocked air talent? They're all around us. We just need to take the time to develop that next talent. They may even be in your building right now.

Thoughts on the future of current musical trends, and any predictions of the next musical wave? Today's cool style is tomorrow's "green shag carpet." Things change quickly in our biz. One thing is certain: the power of artists like Alicia Keys, Blu Cantrell, and Toya is indicative of what's hot right now. I also think there will be a growing appeal for pop/alternative.

If I wasn't doing radio I'd be...Working for ASA.

—Kevin Carter

Gary Nolan: Keeper of Minneapolis' Bright Shining "Lite"—WLTE

By Annette M. Lai



AC/HOT AC
EDITOR
ANNETTE M. LAI
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WLTE-Minneapolis Program Director Gary Nolan laughs, "Here are three things about me that you probably didn't know:

- The first concert I ever attended was The Beatles, Shea Stadium, 1966.
- I once worked with now-big-time sportscaster Chris Berman at a station in Waterbury, Connecticut.
- ...and I was named Best Morning DJ by *Worcester Magazine* in 1980."

All trivia and lightheartedness aside, WLTE-Minneapolis Program Director Gary Nolan is a true and devoted radio broadcaster. For the past 27 years he's turned his love for this wonderful medium into a great career.

Developing a love for radio as a teenager, he tells GAVIN, "I grew up listening to WABC in New York. I thought the coolest thing was to be on the air and be like Ron Lundy or Dan Ingram. I remember being in my early teens imitating them and messing around with the phonograph and my 45s—playing 'em and talking up intros."

All that practice turned into reality when Nolan started his career in 1974 at a little Country station in Prince Frederick, Maryland and from that point on there was no looking back. A year later he found himself back in his native Long Island working the 7-midnight shift at WBLI. "My on-air name was Steve "Smokin" Jackson!" he laughs. The "big break" came in 1986 when Nolan got his first set of PD stripes and landed the program director's chair at WLTW-New York.

"Not only was that my first programming gig, but it was in the number one market in the country, too! I was blown away." From there he moved on to Raleigh, but for the past nine years he's been happy to call Minneapolis-St. Paul and

Infinity A/C WLTE his home.

"Working at 102.9 LiteFM is the longest run of my career and I'm very proud of that. In the nine years I've been here, we've consistently been the #1 or #2 adult female radio station in the market. And while I don't want to sound pompous, I also believe that WLTE is one of the premier soft A/C stations in the country."



The industry as a whole acknowledged Nolan's success at WLTE earlier this year when he was named GAVIN'S Major Market A/C Program Director of the Year in Miami. "That really was quite a thrill," he adds humbly.

Nolan is quick to share the glory, pointing out that bringing 102.9 LiteFM to life is a total team effort. "First of all, I love my General Manager Rolf Pepple. I've been very lucky that I have had the same GM for the nine years I've been here. We make a great team."

"One thing that's very unique about WLTE is that anybody can contribute at any time. Just because someone has a sign on their door that

for the problems in programming, or any other department. It's a team effort when we get together to brainstorm on things that will make this station successful. We have a terrific staff here who makes it a pleasure for me to come to work every day."

Nolan credits a lot of his station's success with consistency. "Being consistent shouldn't mean boring. When people tune to WLTE they know that they're getting a consistent sound day after day, week after week, year after year. Especially when our competition has been changing, tweaking, and adjusting...it's not that we aren't always evaluating our product, but we keep it very consistent so that people know what to expect."

Helping Nolan maintain that all-important consistency is a wonderful on-air staff whose years of experience total more than half a century. "My morning people are Orly Knutson and Lori Grande. Orly has been here for about 15 years now. He's of Norwegian heritage which is perfect for this area, and he talks about that on the air quite a bit. He's a very warm, friendly, lovable personality. Lori is his sidekick/newsperson who also has a terrific personality and is perfect for Orly to work with. You can really hear that they're friends off the air, too."

"Kelly Ryan does middays. She's also been with us for about 15 years and is the perfect midday host—warm and welcoming. She helps people through their day by playing a lot of music and giving them just the right amount of information."

"Our afternoon guy Paul Geiger has been with

"We're not just promotionally involved, but community involved; that's something that's only popped up in the last couple of years, and it's good for everybody. It's good for the station, for the people who work here, for the people receiving the aid, and it's good for business, too."

—Gary Nolan

says 'Sales Manager,' 'Chief Engineer,' or 'Controller,'—that doesn't mean they can't participate in finding great creative ideas and solutions

the station about 16 years. He's the guy next door...your typical Minnesota guy and family man. He likes to go hunting and fishing, snow-



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Gary Nolan with Warner Bros. star Faith Hill.



carry *Delilah*, and in overnights there's Glen Olson who's also been with us about 13 or 14 years. He has great pipes and is a great overnight companion and a true professional."

Another ingredient that helps make WLTE special, according to Nolan, is community involvement. "Our station is tremendously community involved. We even won a Crystal Award from the NAB a couple of years ago. There are several charities we work with throughout the year, such as the March of Dimes and a local shelter for the homeless called Sharing & Caring Hands. We're not just promotionally involved, but *community* involved; that's something that's only popped up in the last couple of years, and it's good for everybody. It's good for the station, for the people who work here, for the people receiving the aid, and it's good for business, too."

Industry friends admire Nolan for being straightforward and fair, or as Reprise Records National A/C Director Katie Seidel puts it, "He's

when he needed me to bail him out of jail...most people don't know that Gary likes to cross-dress and occasionally, he goes a bit too far. *Seriously*," Rizzo continues, "Gary is a classy guy who represents the format in a great 'live.' He is admired for the success he has in Minneapolis and for always marching his pumps to his evening gowns. His wife isn't gonna read this is she?"

Elaine Locatelli, vice president of A/C for Columbia Records says, "One of Gary's best qualities as a program director is that he's honest with you about your records. He keeps an open mind, and never says 'never' when it comes to a song; and boy, do I love proving him wrong. He's a great programmer and a good friend."

Atlantic Records Vice President, National A/C Promotion Mary Conroy confirms those same sentiments. "Gary is in my category of 'smile' phone calls. I always have a good time catching up with him on regular stuff and then when we get to the business part of our conversation, I can always rely on him to be straight and fair. He has a great ear and always knows what's right for his station...one of the true good guys."

For all his success, Nolan is also very aware that challenging times lie ahead for the industry as a whole. He believes that the most challenging aspect of his job today is working within radio's new environment. He explains, "We're working with reduced budgets and trying to maintain a great product in light of a very high commercial load

And while Nolan doesn't believe that radio is an endangered medium, he does believe there's always room for improvement. "I think John Ghebron has been speaking about this lately and that is that we need to bring a little more station-ality to our radio stations—a little more personal-ity. Obviously, we need to stay within the guidelines of still playing the most music and winning our music images, but it just seems that our stations are somewhat mechanical or robotic at times. When we have our personalities on the air, we should be getting more out of them; not just using station voices or as John says, 'those filtered voice promos.' Radio has withstood the challenges from television and cable because it's a companion. It's not just about the music...it's about the whole feeling of listening to the radio that I don't think can be duplicated. Yes, it's been proven that national programs such as *Howard Stern*, *Dr. Laura*, and *Rush* work, but I think that people still want a dose of local community radio that relates specifically to them, and I don't think



Atlantic rep Bernadette Powers, Lava/Atlantic artist Edwin McCain, and WLTE PD Gary Nolan.

you can duplicate that. Voicetracking will have a difficult time doing that in the long run."

When all is said and done though, Nolan is most thankful to his family for following him around the country while he chased his radio dreams. They help Nolan keep everything in balance and on an even keel. "It's important that, as a PD, you live the lifestyle of your listeners. We have to pay the mortgage and make the car payments, take the kids to gymnastics and soccer, and experience the same day-to-day stuff that they do. If you stay in your office 15 to 16 hours a day, you're missing out on a lot of things, plus it's not fair to your family; especially since I dragged mine all over the country for the past 20 years. My family has been a rock for me—they've really grown to love the Twin Cities area—and Denise, my wife of 24 years, has been very supportive. Not to mention that my kids think I'm the coolest because they get to meet 'N Sync and the Backstreet Boys." ■

"It's a little more smoke and mirrors. If you're spoiled and used to getting all the tools you need all the time, and then you don't get them as much, it can be challenging and difficult, but you have to learn to live within today's environment."

—Gary Nolan

definitely one of the good guys, and very good at what he does." Longtime friend Mark Rizzo, who is Vice President, Adult Formats for Capitol Records says, "I know Gary from when he was here in New York at WLTW and even before then. Hey, I once got a call late at night from him

for all our stations [not just mine]. It's a little more smoke and mirrors. If you're spoiled and used to getting all the tools you need all the time, and then you don't get them as much, it can be challenging and difficult, but you have to learn to live within today's environment."

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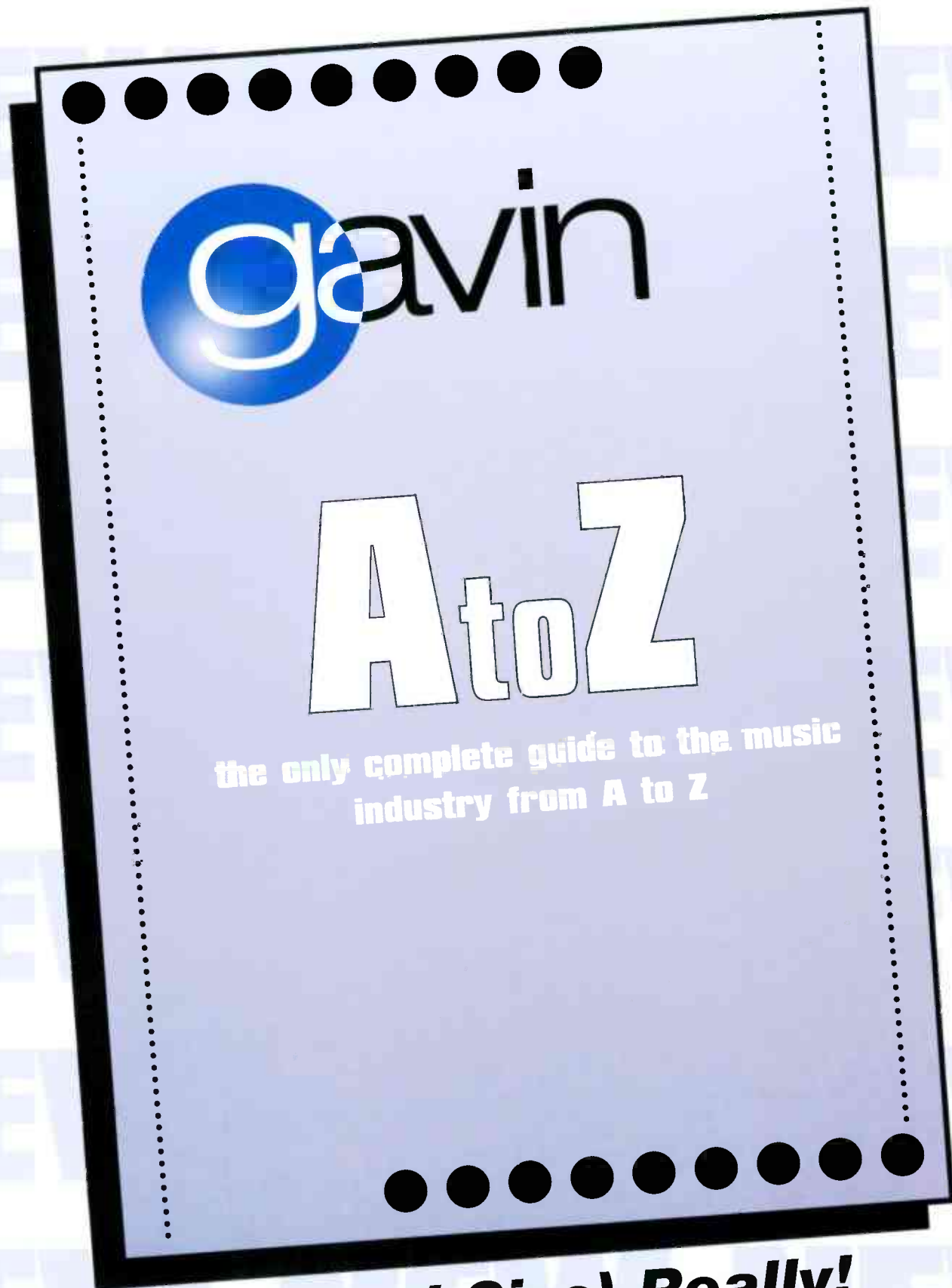
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ALTERNATIVE
EDITOR
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By Richard Sands

Ah, the wonders of the Internet. Sometimes I feel like Glen Campbell in "Rhinestone Cowboy." *I'm getting cards and letters from people I don't even know.* I write. Then you write. Pretty cool. Even though we know GAVIN is almost exclusively read by people in the music and radio business, you never know *who* will be reading us *online*. I recently received these email letters from just "plain ol' readers." Perhaps their views will be instructive to radio programmers and/or would-be entrepreneurs. Read on:

Richard,

I found your site in a Google.com search for '80s alternative radio. I found it an interesting read, but I thought I would let you know my reactions. I admit, I fall out of the main demographic that Alternative radio focuses on now, as I'm 32.

I have the wife, kids, and the minivan. The difference is that more often than not, the minivan is playing Magnetic Fields, R.E.M., Yo La Tengo, Belle & Sebastian, and Neutral Milk Hotel. *The Big Chill*-era soccer-mom van, it isn't.

The opening question was whether Rock has come too close to Alternative, to which I would emphatically reply yes. Jerry Rubino stated that, "Only a few musicheads remain." He's right. I grew up with R.E.M., the Cure, the Smiths, Hüsker Dü, Chameleons UK, New Order, Depeche Mode, etc. Living in Iowa, near Des Moines, musicheads such as me are forced to truly go alternative, and listen to CDs. Radio leaves me cold—except for NPR and baseball. I never listen to the radio anymore.

In a market that has multiple Country stations, Classic Rock, Oldies, and Top 40, plus a station that I believe you would classify as Active Rock, there is no Alternative. If it wasn't for friends (former DJs at my alma mater college radio station), I would never know about the music that I would classify Alternative that is available now. Limp Bizkit is not Alternative. I don't care how anybody spins it, they just aren't.

I guess I'm just old. But the question I have is, where's my radio station?

Boomers have their Oldies and '70s Rock stations. There is one station in Des Moines that plays '80s music, but it's the '80s music I hated—the dreck that MTV played between 1&O Minutes showings. How much Paula Abdul can one person handle? The kids have their stations with Britney Spears, Destiny's Child, etc. *where's my radio?*

Echo & the Bunnymen have been putting out good albums lately, but you'd never know it. Yo La Tengo? Good luck finding a DJ who even knows who they are, let alone who is able to play one of their tracks on the air. Tom Waits put out a great album but you'd never know it.

I'm a pretty good marketing demographic: I make damn good money, I buy CDs like crazy, and I'm always looking to find something good that's new. But I guess I should be used to it. I used to search record stores or beg the owner to get in the new Cocteau Twins release, and was usually disappointed. I had to endure Def Leppard and Quiet Riot, not to mention Whitesnake and all the other crap that was on the radio during the '80s. To me, Limp Bizkit, Korn, and Slipknot are just today's new "flash in the pan," but with less hair, more tattoos, and thicker guitar chords that they bob up and down to ceaselessly.

Alternative radio is dead. Long live Alternative radio. This must be the natural progression of things. I just hoped that my generation's time in the sun would have lasted a little bit longer. Melody Lee stated that "If Alt had never played Limp or Korn, it's unlikely that Rock ever would have either." One can only wish. Alternative radio now is the farthest thing from providing the listener an alternative to the norm. If Slipknot is Alternative, I'll show up to work looking like *Head on the Door*-vintage Robert Smith—and I work at a mortgage company.



I'll step off my soapbox now and gladly accept my status as an old-timer and a musichead. Then I'll put on a CD. Screw the radio.

Jeff Davis

Editor,

I read your discussion about the state of Alternative radio. Nice panel, good points, interesting discussion. But, most of us can't get any Alternative. Those of us in the vast musical void—places that are not on a coastline, or ear-shot of Chicago. I live near Kansas City, Missouri. Two to three years ago, KC actually had some Alternative stations! I could really choose between stations for the first time in my life. But alas, it did not last. Both stations dumped their Alternative formats and once again KC became a black hole of 'N Sync and droning Classic Rock.

ask your panel this question: How can you work to expand the market base to include the rest of the country? Can you convince the corporate dip music programmers in the rest of the country to take a chance and play *anything* that is truly Alternative?

and while we're at it: where is my classic rock station? Not the one playing "Turn the Page" and "Freebird." The one playing "I Will Dare," "She Sells Sanctuary," "Sunday Bloody Sunday," Bauhaus's "Telegram Sam," "The Cutter," etc. Don't I wish!

Randy L. Sharp ■

Alternative radio is dead. Long live Alternative radio.

YOU, TOO, CAN ALWAYS WRITE TO ME. JUST SEND YOUR COMMENTS TO RICHARD@GAVIN.COM.

P.O.D.: Givin' Thanks & Praise To Jah

Southtown Boys Return
More "Alive" Than Ever

By Kathleen Richards

In the history of rock & roll there have been plenty of religion-touting bands, but never before has God kicked so much ass. Enter Payable On Death (aka P.O.D.), the four-some from Southtown (between San Diego and Tijuana) who are just as serious about their music as they are about The Man that inspires it. The members—singer Sonny Sandoval, bassist Traa Daniels, guitarist Marcus Curiel, and drummer Wuv Bernardo—kick out a fierce sound of melodic rap-metal fused with reggae sensibilities, with lyrics that contain messages of love, hope, and faith, rather than the anger or aggression that's typically associated with the genre.

Their new single "Alive" from their second Atlantic release, *Satellite*, has made an impressive start at radio and shot to the Number One position on *TRL* almost as quickly as it debuted, thanks to—as singer Sonny Sandoval recently told me—their devoted fans they call "the Warriors."

GAVIN: Are you surprised at the response "Alive" is getting?

Sonny Sandoval: I'm excited about it, but it never ceases to amaze me what the loyalty of our following can do.

Tell me about your fans, the Warriors. How did they get that nickname?

One time I had some war paint and when I got on stage I painted my face like a tribal type of warrior. I was encouraging the kids and I said it takes a warrior to grow up these days in this world, you know what I mean? It takes a very, very strong person to stand up for what you believe in. I think that just kinda stuck so everybody started following us and they became known as the Warriors.

Did you guys take a different approach in songwriting on the new album?

I don't think we ever say, "Hey this is what we wanna sound like on this album." For us it's just like, they gave us a few weeks in a studio, we get to go and jam and we just show up, grab our coffee, the guys pick up their instruments and it's just us playing. I think for one thing, all



Jah Messengers (l-r): Traa, Wuv, Sonny, and Marcos

these years being together, ten years or whatever, we didn't pigeonhole ourselves to one style of music. We were playing this music back in the day when it was unheard of, so we never let whatever was happening at that point structure us...

There's songs on the record that some people will either take a while to get or will be like, "They changed a lot." You always got the feeling...like I wonder if [the fans] think we sold out or changed or whatever. But bottom line is when we write it, does it feel good to us? And if it feels good to us and makes us feel good while we're playing and singing it, that's the bottom line.

Did you make an effort to push yourselves musically?

It's funny because I think everybody around us was under more pressure than anything. For us, we were just excited to have a month off the road, and once we got in the studio it was just like, "Let's not think of anybody." We just locked ourselves in the room, no managers, no A&R, nobody callin', we just want this to be fun. Once this stops being fun then why do it? We didn't do it to be rock stars or famous, we did it because we love to play music and we love to get out in front of people and connect with them. So we just jammed and whatever came out...It wasn't like we need 11 songs, it was like, "We're gonna write as many songs as we possibly can in the time given and we'll just record 'em and see what happens. We'll keep the ones we like the best."

You wanna have fun in your music, but a lot of your songs like "Alive" and "Youth of the Nation" tackle serious topics.

We always wanna be serious and we always wanna be taken seriously, but we're always gonna have fun. Even when we play live, we'll

do some punk rock song just to go nuts and the kids go crazy. With the last album, like "Rock The Party"—there's no hidden agenda here, it's just a party song.

But do you feel an obligation in the position that you're in to put forth a message of positivity?

That was the whole purpose of playing. Like for me, I was making a change in my life for the better. So I wanted to go out and hopefully make somebody else feel it through our music or make someone else smile. And that's always been the drive, to always encourage people and lift people up whether it's on record or at a live show.

The genre that you play is stereotypically angry and aggressive. Do you ever feel any alienation from that community?

That's what I think is so ironic about this music. Like you said, it's known for being angry. I think the music is just aggressive, whatever emotion is in it lyrically. For us, we've always been aggressive, but in a positive way. It's never like we're aggressive and angry because we wanna stomp somebody's head. It was like, "This is what we believe in, we wanna make people feel this, this is the type of music that we're into." Artists that are like, "Hey, I just want you to feel my music" and all of a sudden they sell ten million records and the next thing that comes out of their mouths is "I don't care if I ever play again or make another record." It's like wow, I *do*, you know what I mean? That's why we make music—because we wanna keep playing. I just think it's hilarious that we make money off doing this because this is just something that we love to do and we're just so thankful that we're able to raise a family, pay our bills, and all that stuff because we get to do something we love. We never take that for granted. ■

Mic Patrol

By The Poetess

ONE LUCKY DOGG

ONE LUCKY DOGG UPDATE: The Godfather of gangsta soul, Nate Dogg (aka Nathaniel Hale) got off kinda easy after pleading guilty to a charge of gun possession by a felon. The charge stems from June 2000 when Hale allegedly held his girlfriend against her will, assaulted her and set her mother's car on fire. The court originally charged him with kidnapping, terrorist threats, arson, and battery, but charges were dropped in March 2001 because his girlfriend failed to cooperate with the law. She didn't want to see her baby daddy locked behind bars. He was hit with three years probation and fined \$1000. "I'm just happy I don't have to go to court anymore," says Nate Dogg according to Allhiphop.com. "Now, I can focus on my music." The king of hooks is getting ready to drop his own CD *Music and Me* on November 6. Look for his homies Dr. Dre, Xzibit, Snoop, Eminem, Jermaine Dupree, and Ludacris to touch down on that joint.

DJ QUIK AND HI C IS GETTIN' TO THE SOURCE

Rappers DJ Quik and Hi C didn't appreciate the bad wrap they got during the Source Awards last year. So much so, they've decided to file a lawsuit against *Source* magazine and the Pasadena Police Department. The situation took place last year when Quik was approaching the red carpet and some dude came out of nowhere tryin' to start some mess. Hi C attempted to calm the guy down and was attacked. Quik, trying to resolve the situation in a peaceful manner, was tackled and roughed up by police. All this was caught on film and shown around the world, shining an unfavorable light on Quik and Hi C. Looking as though they started drama at the hip-hop awards ceremony. They're suing for medical expenses, loss of hearing, and pain and suffering.

THE ARTIST FORMERLY KNOWN AS Q-TIP

Q-Tip...Oops, I mean Kamaal, the former frontman of A Tribe Called Quest has made a couple of transitions in his personal life as well as his professional career. Kamaal, who used to call himself Q-tip, has legally changed his name, started a band, and is putting the finishing touches on his second solo album *Kamaal The Abstract*, which is scheduled to hit record stores

October 23. Kamaal says the new CD is "ultimately about new beginnings and taking back real music." The forthcoming album comes complete with a funky mixture of hip-hop, rock, jazz, and funk. No word on who will make guest appearances. A short film called *The Abstract Experience* will also accompany the project.

NO LAUGHING MATTER

Kamaal (aka Q-Tip) and Jay-Z are just a few of the artists who have expressed their anger over the insensitivity of New York's Hot 97 morning show idiot, Star from the *Star and Bucwild Morning Show*. On Monday, August 27, just two days after the tragic plane crash that claimed the life of R&B star Aaliyah and eight others, Star took calls of condolences from listeners all over the city. Then a few times during his show, he ran plane crash sound effects and people screaming in the background. His co-host, Ms. Jones was so upset behind the tasteless attempt at humor that she cursed on air and left the studio. Later that afternoon, Kamaal called Hot 97's Angie Martinez and read a letter addressed to the station stating he will no longer support the morning show. Jay-Z also called in to express his discontent. The news of this unspeakable act spread like wild fire all over the country and the heat was on. Star ended up apologizing several times to the family and the many fans of Aaliyah, but I'm not sure that's gonna cut it. There has been a petition circulating the Internet to have Star removed from the airwaves. I happened to check the PetitionOnline.com website, and there were more than 30,000 signatures collected at press time.

AN ANGEL SILENCED

I had just returned from grabbing me a bite to eat at a nearby El Pollo Loco. As I stepped out of my car, heading to my apartment to get my grub on, I stopped as my 2-way pager buzzed my hip. I was hoping it was a page from a guy I'm diggin' right now but it turned out to be a message that completely caught me off guard. It was terrible news that had been forwarded by several folks informing me that Aaliyah had just been killed in a plane crash an hour ago. I had an awful feeling this was no rumor. A cold chill ran through me and I immediately lost my appetite. I ran upstairs to my spot to scan the news and there it was on CNN: "R&B SINGER AND ACTRESS AALIYAH KILLED IN PLANE CRASH." Tears began to fall from my eyes as I prayed for her and the other passengers who



THE POETESS
poetess92@aol.com

were on board. I didn't know Aaliyah personally but I had met her a couple of times at a few industry events over the years. I was very impressed with her beauty and warm personality. That impression still lives with me today. My favorite Aaliyah song is her remake of the Isley Brothers classic "At Your Best." Her vocal performance on that cut reminded me of angels singing. "She was a special fan of the Isley's Brothers," says Ron



The Poetess and Aaliyah

Isley. "She recorded our music. She loved our songs. We loved her."

Her new album, self-titled *Aaliyah*, which she described as "all her" is currently in stores now. Our prayers and condolences go out to the family and friends of Aaliyah, Gina Smith, Douglas Kratz, Eric Foreman, Anthony Dodd, Keith Wallace, Scott Gallin, Christopher Maldonado, and Luis Antonio Morales Blanes. May you all rest in peace. ■



TRIPLE A
EDITOR
DAVE EINSTEIN
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Summit Re-Cap:

“Radio Promotion for Dummies”

KFOG's Jude Heller and Dave Benson Illuminate the Importance of the Station Promotion Person

By Dave Einstein

All of the sessions at the 2001 GAVIN Summit in Boulder were, as they say over on our Urban pages, off the hook. And none were moreso than the much-talked-about “Radio Promotion for Dummies: What PDs and Labels Need to Know,” presented by KFOG Head Marketeer Jude Heller and KFOG PD Dave Benson.

Heller and Benson offered an inside look into the marketing department of one of the biggest money-makers in the country. In its last book KFOG was #1 in the “golden demo” of persons 25-54. Nice. With that kind of penetration in that desirable of a demo (can you say, “disposable income?”) it's obvious why a label would want to have its projects exposed there.

Among many events, KFOG's Promotion/Marketing Department puts on the high-profile



KFOG promotion machine Jude Heller

KABOOM, an orchestrated fireworks display that draws 350,000 listeners to the San Francisco piers every May. But the department places equal importance on many other smaller events that allow all levels of tie-in opportunities for savvy clients. Heller says that whether it's a major event like KABOOM or a private concert given away through a charity auction, the station strives to make each something special, and to use the event or promotion as an opportunity to add lis-

teners to its electronic database.

At the Millennium Hotel Heller offered creative ways to expand the presence of an artist beyond simple airplay by working with radio station Promotion/Marketing Departments. It might be better encapsulated as, “What To Do After You Get the Add.”

How many label reps, by talking strictly to the music director or program director, don't even know who the promotion/marketing person is at the stations they call? Point taken.

Thinking smart about your projects

One of the early tips she disclosed was to secure

many of the promotional people—both local and national—will visit with her after they're finished with Haley or myself. The more she knows about what's going on with releases and artists visiting the market, the more useful KFOG can be to you and your projects.”

Planning is the key

“Third party promotional events require plenty of advanced notice,” Heller said. “With that notice we can dream the big dream and then roll in a third party to help fund it. Another way to reduce costs is to think nationally. When putting your artist on the road for a promotional sweep, think about 10-

On mass email strategy, Heller said that one of the ways to coax the reader into opening station emails is to create contests with each one, so that the would-be reader feels that they have a chance to win something if they open it. “It's like the prize in the Crackerjack box,” she quipped.

a copy of the stations' promotional calendar of events to check for opportunities available for an artist, or sponsor. The same holds true for her. She suggested that it would be a great idea to get a tentative list of artists and their releases out to radio on an annual basis to let them know what might be coming out so, as Heller puts it, “We would be thinking of you and your artists.”

She illustrated: “I may have received information on the fall release of a box set on an artist that would work perfectly with an event that KFOG has planned. I will call you up and create a plan that works for your artist as well as KFOG, but it starts with the distribution of information that gets us thinking smart about what we both do.”

Dave Benson picked up the discussion from the floor and directed his comments to the label community: “Jude's office is right next to mine and

15 stations around the country that will be talking about your project for 5-6 week intervals, and it can be done for expenses-only with the proper amount of planning.”

On the radio side as well, Heller encourages com-



KFOG PD Dave Benson

*Lost Highway Records,
its Artists and Staff,
extend our most sincere condolences
to the families and friends
of the innocent victims
of recent events.*

LOST HIGHWAY



Lost Highway's Chris Stacey asks a question at what he described later as "one of the best panels I've been to in years."

munication between stations so that a "one-off show" that may not have been possible as a stand-alone might be possible with a multi-station sweep. Benson added, "There are plenty of third party promotion budgets available from sponsors who want radio exposure, and with today's soft economy it can be the difference in whether an event can happen." Heller then pointed out: "On a national scale, the possibilities are greater to wrap a national client, like Visa or Chevy, into a 10-15 city tour that's already tied into radio—but it *does* require planning."

Accessing a radio station's listener database

Radio stations use permission marketing with their dedicated listeners who allow direct mail, email, or telephone calls to come into their home. Many stations maintain an ever-growing list of listeners that they can use to market for a client. Heller pointed out that KFOG's snail mail database is about four times larger than their

email database and that conversion to email is a priority for both Benson and herself because the cost of email is much more cost-effective than regular mail. Direct access to loyal listeners who consistently interact with a station can also give any advertising campaign that is on the station added punch. It's also a revenue stream for the station without adding on-air clutter. The listeners' information can be gathered at station promotional events and entered into the station's listener club, in KFOG's case they are "Registered Fogheads."

When Heller asked if anyone in the audience had done anything innovative with a station's database, KMTT-Seattle GM/PD Chris Mays told of a concert tie-in that KMTT did with Lost Highway and Lucinda Williams. KMTT had an on-air feature called "Mountain Fresh Music Focus" that was sponsored by a local beer. The feature was a mixture of history and music on Lucinda Williams that allowed ticket giveaways for the upcoming show.

Mays explained that an email with a song clip was also sent to KMTT's audience (on the release date of Williams' album) for a discount on the purchase price for a limited time at a particular store that is one of KMTT's preferred clients.

On mass email strategy, Heller said that one of the ways to coax the

reader to open station emails is to create contests with each one, so that the would-be reader feels that they have a chance to win something if they open it. "It's like the prize in the Crackerjack box," she quipped. Benson added. "With all of our station-generated emails we are trying to get listeners to use our radio station and to use it more often." One of the downsides to email marketing is the proliferation of viruses and worms that can attack databases. Benson noted, "Our IT department must be very vigilant and aware of the viruses and what to do about them. Heaven forbid that we would sent out something that would cause problems with our listeners' computers."



The new Triple A man at DreamWorks Marc Ratner raised his hand and some interesting points.

Conclusion

There were many other areas of radio promotion that were addressed in that meeting, but this is a synopsis of the high points. I think I speak for everyone in the room that day when I thank both Jude Heller and Dave Benson for the stimulating discussion. The promo-

tion/marketing people in radio have never been as sophisticated than they are right now. Radio promotions can be much more than the traditional ticket giveaways and DJ appearances. The use of the Internet, email, and listener databases are and will continue to be an integral part of every station's marketing strategy, as well as a non-traditional revenue stream.

One of the very simple things I learned from the Summit's "Radio Promotion for Dummies" was the importance of getting to know the promotion/marketing people at successful radio stations. If you're in the record business it can help you get a larger profile for your artists, and if you're in the radio business, you can pick up many creative, integrated ways to help your station advance. ■

"Third party promotional events require plenty of advanced notice. With that notice we can dream the big dream and then roll in a third party to help fund it."

—Jude Heller

Low life
the first single from
ROLAND ORZABAL
One of the architects of **Tears For Fears**
already on...
KINK WKOC WRNX WRLT KBAC

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Reviews

Eagle-Eye Cherry

"Feels So Right" (MCA)

Eagle-Eye, son of the legendary jazz trumpeter Don Cherry and brother of Neneh, burst on to the scene in 1998 with the multi-format smash hit "Save Tonight." He's back with another track. "Feels So Right," that has the same potential. The lead single from the upcoming MCA album *Present Future* has enough rootsy acoustic and electric guitar (the intro sounds a lot like John Mellencamp's "Small Town") to work at commercial Triple A, and it has plenty of pop appeal to cross over to Hot A/C and Top 40. Tightly mixed by Chris Lord-Alge, "Feels So Right" will sound so right on the air. Contact Dara Kravitz, (212) 841-8042.



—Jimmy Leslie

Lenny Kravitz

"Dig In" (VIRGIN)

And just like that, Kravitz is back with another sure-fire good-time hit. Believe it or not, it's been three years since *5*, it just doesn't seem like it since "Fly Away" lasted so long and last year's *Greatest Hits* album featured the irresistible new track "Again." The lead single from the forthcoming album (simply titled *Lenny*) is "Dig In." The song is rock & roll, pure and simple...and classic with a booming lo-fi drum beat, fuzzy guitars, and bass—and even an old-fashioned break down to just the beat and vocals before the big chorus outro. Yeah, it's nothing really groundbreaking, but nobody does current classic rock better than Lenny, and nobody looks better doing it either. The guy is a star. Contact Ray Gmeiner, (310) 288 2730.



—Jimmy Leslie

North Mississippi Allstars

51 Phantom (TONE-COOL)

Last year the North Mississippi Allstars turned a whole new generation on to the classic hill country blues of Fred McDowell, R.L. Burnside, and Junior Kimbrough, but Luther Dickinson told GAVIN that the next record would consist of all

original, future hills classics. With *51 Phantom*, the South's newest guitar hero keeps his promise. The first single, "Snakes In My Bushes," shares a lyrical likeness and vibe with the material on *Shake Hands with Shorty*, but it rocks a bit harder and has some production elements from Luther's legendary father, Jim Dickinson, that take classic blues stomp into the 21st century. The band was highly touted at the Summit Griddle where Norm Winer called the Allstars, "A miraculous band, the way they've attracted an audience and grown—musically and otherwise—in the last few months and the last year since they were here [at the Summit] make them really a band to be involved with and band to watch." Contact Greg Reisch, (781) 263-9224.



—Jimmy Leslie

Roland Orzabal

"Low Life" (GOLD CIRCLE)

Few artists can update their own sound, especially when they created one of the seminal sounds of a decade, but '80s icon Tears For Fears co-founder Roland Orzabal has done just that on "Low Life," from his latest album, *Tomcats Screaming Outside*. Although Orzabal worked mostly solo on the last two Tears For Fears albums (*Elemental*, *Raoul And The Kings of Spain*), *Tomcats...* is his first official solo effort. The mastermind writer behind such hits as "Shout," "Seeds of Love," and "Woman In Chains" does not disappoint with "Low Life." The production is clean and slightly dark, exploiting the art of repetition with several layers of trance-infused electronica entering and exiting at natural breaks. But more important to radio, the single has an unforced, palatable quality on the first listen. Orzabal's Gahan-like distant vocals and tether to the "old" instruments (like, ahem! electric guitars) keep "Low Life" from being subsumed in the world of dancehall electronica. "Low Life" should jive well with fans of the new Depeche Mode album. Contact: Mike Klein, (310) 319-3620.



—Delphine Hwang

EMAIL COMMENTS TO EINSTEIN@GAVIN.COM
OR CALL (914) 478-1645



THESE TWO ARE TOTAL STRANGERS.
Leona Naess (MCA artist) and Norm Winer (WXRT).



WRLT'S REVEREND KEITH AND TRACEY COES HANGING WITH CONTEST WINNERS BACKSTAGE AT A WIDESPREAD PANIC GIG IN BIRMINGHAM.

L-r: WRLT contest winner, Michael Houser (Widespread Panic), Tracey Coes (WRLT), Keith Coes (WRLT), John Bell (Widespread Panic), contest winner, and Jorcan Zucker (Sanctuary Records).



READY FOR SOME FOOTBALL.

L-r: Maxx Feulkner (format luminary), Alli Groman (Elektra), Sam Scholl (KFMU/ KSPN), Tiffany Suiters (Songlines), Brandon Spence (KSPN), and Glenn Noblitt (Lost Highway).

NO PLACE LIKE HOME

The GAVIN Seminar

returns to San Francisco
February 20-24, 2002



Cousteau

“Last Good Day Of The Year”



The Story Keeps Growing...

KCRW/Los Angeles	Top 5 Phones	1487 copies sold
WFUV/New York City	Top 5 Phones	1425 copies sold
WXPN/Philadelphia	Top 5 Phones	1185 copies sold
KINK/Portland	Top 5 Phones	818 copies sold

Instant Phones!!!

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“This is the kind of song that sets Triple A apart from all of the other formats. Dennis and I felt ‘Last Good Day Of The Year’ was a good spice record until the phones exploded – then we knew we had a hit on our hands! Album sales have been big in Portland and audience reaction has been continuous.

Do not over-think this record – you're going to be surprised!” Kevin Welch/MD, KINK

“Cousteau is what happens when David Bowie has a drink with Bryan Ferry in the year 2525 – your listeners will want to join them. #1 Phones!!!” Ira Gordon/PD, KBAC

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PALM



"I don't know how they do it. If I were in their shoes, I would pretend to drink; take two sips from 12 beers and dump the rest in the bathroom just so I could function the next day."

Promotions Director Annie Sandor. Damon played them some new stuff, worked them on "Shiver" then we went out to lunch, and afterwards Damon was back on the phone making calls. In the midst of all this, while Damon was at the airport or in the rental car he was constantly making calls. That cell phone is the most important tool he has.

We then checked into the Hartford Hilton for CRS-Northeast. It was the typical seminar...working the room, talking to people, spreading the gospel about Jamie O'Neal and the current Mercury projects.

In Conclusion

The job of a record guy is at a faster pace and higher pressure than being a PD in radio. We don't have someone constantly hammering us down saying, "We need two more adds," or "Why are they playing that/not playing that?" We have pressure four times a year when the books come out. If there's a celebrity in town and the morning show across town gets them before my morning show does—yeah, we're gonna be pissed off, but it's not nearly as constant as the record people have it. I would also imagine that, as a record guy, you're only as good as your last performance...and if you've closed out your region on Jamie O'Neal, your work's not done. You've got Mark Wills or Steve Azar to worry about. It's never like you can just kick your feet up and say "My work is done." There's always something. Even if a station is on all of your records, then there are conversions.

As for the "road trips," some PDs or MDs that the record guys visit on promo trips are the real party types who want to go hard. Then the next night, there's another guy that wants to go hard. Then the following night, again. Keep in mind that the rep has to get up early for a breakfast the next morning, or maybe has an artist to get on the air. I don't know how they do it. If I were in their shoes, I would pretend to drink; take two sips from 12 beers and dump the rest in the bathroom just so I could function the next day.

I'm one of those radio guys who likes to roll big when the record guys come to town...so when they're gonna see me they all know to clear their schedule for the next morning! I can also tell you that something good usually comes from the visit.

Relationships are the key to success in this business. If I need something, I know who I can call to get it. In the 11th hour, say the day of an out-of-town concert, I totally forgot I need two tickets and backstage passes...I know it can be done. And there are also guys who can call me when they *really* need that add or conversion. It's a two-way street...some radio guys think, "I'm not in business to sell records." Well, we are in business to sell records. If we didn't have those records on the air, then we wouldn't have a whole lot of entertaining stuff in between the commercials.

After the week with Damon, I open my door to any regional who'd like to come spend a few days with me. Seeing the view from the other side can only help us work better together. When you get here, I'll say, "Welcome to my

ARTIST PROFILE

Jameson Clark

Single: "Don't Play Any Love Songs"

Album: *Workin' On A Groove*

Label: Capitol



Status: Wife, Amanda; two dogs, two cats.

Hometown: Starr, S.C.

What would you say is the biggest lesson you learned at the Citadel? Adapt and overcome—when life knocks you down or deals you a setback, you can either give up or you figure out a way to make things work.

The road to Nashville: Moved to Nashville a week and a half after I graduated from the Citadel.

How'd you get your record deal? Struggle, struggle, and more struggle—eight years of struggling. Finally, played for the right person, Mike Dungan, president of Capitol. Approximately 90 minutes after I met him, I had a record deal.

Describe your feelings about the release of your first single: I feel a sense of accomplishment; I'm excited, I'm nervous—all of those things. It's a very fun time. Kinda like a roller-coaster ride.

Where does your inspiration for songwriting come from? From Jack Daniels or while I'm mowing grass.

Do you prefer to write alone or in a co-writing situation? I do both, but co-writing is better because it gives a different perspective to some of the ideas I may have.

One song you wish you'd written: "Women I've Never Had"—Hank, Jr.

If you had to describe your music in 1-2 lines? It's about women and whiskey and the pursuit thereof.

Albums you are currently listening to: *When Somebody Loves You*—Alan Jackson; *John Anderson's Greatest Hits*; *Devil Without a Cause*—Kid Rock; *Set This Circus Down*—Tim McGraw; *Habits Old & New*—Hank, Jr.; *Just Lookin' for a Hit*—Dwight Yoakam; *Everybody's Got Their Something*—Nikka Costa.

Who would be your ultimate duet partner? Alan Jackson—cause he's the table-thumping smash.

Previous jobs: At night I was a short-order cook and bartender at Douglas Corner Café. In the day, I worked as a shipper/receiver at Rock City Machine Company (in Nashville). Moved up to inside sales. Sold everything from chainsaws to sewer pumps. The day I got my songwriting deal, I was waist-deep in a sewage basin installing a chlorinator at the Milan, Tenn. sewage plant (I was wearing leaky waders). That phone call moved me literally from the shit-house to the penthouse.

First paying gig: First real gig with a band was in '94 at Douglas Corner.

If you didn't have a career in country music, what career might you have chosen? Police officer—I may have even tried to get into the FBI.

Hobbies: Playing golf, looking at women.

Favorite recent movie: *Pollack*

Favorite movie ever: *Cool Hand Luke*

If you could ask one famous person one question? Cameron Diaz: "Do you prefer panties, or a thong?"



*NO PLACE
LIKE HOME*

The GAVIN Seminar

*returns to San Francisco
February 20-24, 2002*

In the wake of the tragic events in New York, Washington D.C., and Pennsylvania GAVIN joins everyone in the nation in taking a moment of reflection.

"I saw it from my car when the second plane hit the World Trade Center...I saw a plane flying low and it flew right into the building!...People can say what they want about New Yorkers—we are pulling together and doing all we can. The love is strong here. Everybody is doing all they can." —*WRKS-New York PD Toya Beasley*

"I witnessed everything from my terrace. I heard the explosions, saw the planes, and watched the buildings crumble...Right now, fighter pilots are flying over repeatedly, headed north. I'm just worried about friends and family that I haven't heard from...there's probably thousands dead...without a doubt, this is the worst thing that I've ever witnessed—ever."
—*Geronimo, WKTU*

"*Scott & Todd* put hundreds of callers on the air to talk about the tragedy. Each call offered a different perspective, whether it was vital information, an experience that someone went through, or the emotions that people were feeling. *PLJ* presented the facts and painted a picture of a city and a nation that was devastated, but united in showing its resilience! In times like these, normal programming seems so unimportant. It's not about playing the biggest hits...it's about the spirit and will of the American people as well as people around the world who are proponents of peace and freedom."

—*WPLJ-New York City MD Tony Mascaro*

"Total chaos and shock in DC as a hijacked plane crashes into the Pentagon. From our studios in Arlington, Virginia we could see the smoke filling the sky...We went with wall-to-wall coverage (dropped commercials, music, everything for the news) through 4 p.m. At that point, Sean Sellers returned on-air to field phone calls. We had news updates from *WTOP*, and increased traffic reports every 10 minutes to help the hundreds of thousands of people caught up in the gridlock."
—*Mike Edwards, WWZZ-Washington*

"We were talking about the tragedy and then we literally had a bomb scare. There was a suspicious package in the building and we were evacuated. I was in the studio, on line with our news anchor, when the police showed up. We switched to satellite programming and left the building for at least an hour-and-a-half...Today all Radio One stations are playing Jeff Major's 'Psalm 23' at the top of the hour, which ironically was the scripture quoted by the president in his message to the nation."
—*Monica Starr, Radio One-Detroit*

"This tragedy has touched everyone. We wanted to do something immediately to help these innocent victims. I thought if each of our 1.6 million listeners donated just one dollar each, we'd raise over one million dollars—that's the power of a dollar."
—*Big Boy, KPWR-Los Angeles*

"We have to give our listeners a place to go and let them know that we care about what's going on...give them a sense of patriotism and confidence. We just had Jerry Brown, the Mayor of Oakland on—he reminded us that terrorism is all about disrupting lives and shaking confidence. The best way to combat that is to get back to normalcy as quickly as possible."
—*KZQZ-San Francisco PD Casey Keating*



World Trade Center, December 2000
photo by Kevin Lane, Mercury Nashville

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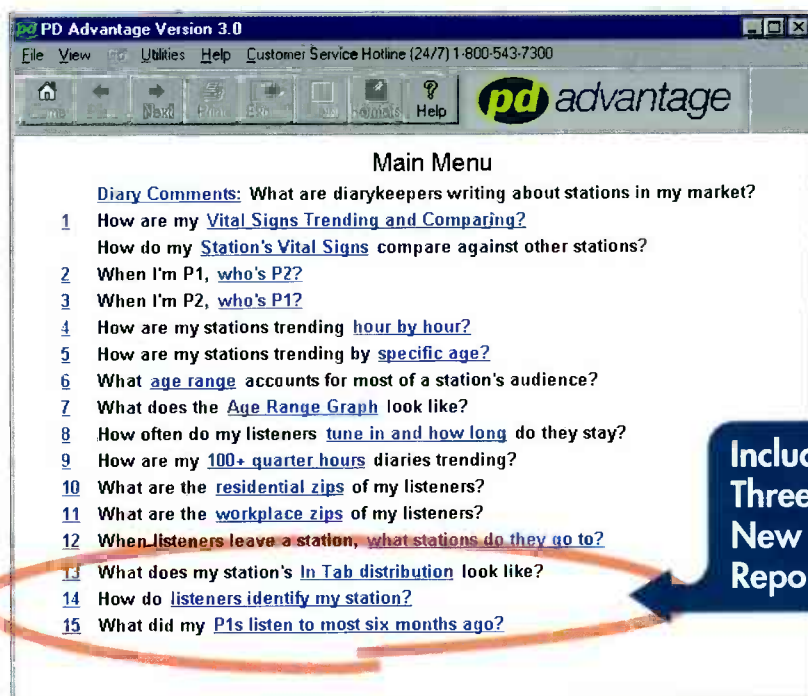
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There's a wall
in your heart
Let me in on
9/17

Impacting
Hot, Modern &
Mainstream A/C
This Week!

Wall In Your Heart

The first single from

Love 'n' Syber
Shelby

The new album from
Grammy Award winner Shelby Lynne
in Stores November 13th.

Produced by Glen Ballard for Aerowave, Inc
Mixed by Bob Clearmountain

Management: Elizabeth Jordan for She Knows Management

www.shelbylynn.com