

gamm

NOVEMBER 16, 2001 • ISSUE 2355

FEATURING **A/C & Hot A/C: The Year In Review**



IN THIS ISSUE:

The Usual Good Stuff From Annette M. Lai, Richard Sands, Kevin Carter, Dave Einstein, Jamie Matteson, Kevin Fleming, And Doug Wyllie

Home of the **#1** Seminar in Radio
music week
From the Publishers of Music Week, MBI, and fono
A United Business Media Publication

ALSO INSIDE:
Paige Nienaber, The Poetess, Mike Paterson, Tony Fields, Nicole Sandler, and John Parikh

The gavin Holiday Sampler

1. Aimee Mann
"The Christmas Song" (*SuperEgo*)
2. B.B. King
"Please Come Home For Christmas" (*MCA Records*)
3. Willie Nelson
"Pretty Paper" (*Island/IDJMG*)
4. Nancy Wilson
"Sweet Little Jesus Boy" (*Telarc*)
5. Dave Koz
"Beneath The Moonlit Sky" (*Capitol Records*)
6. Anne Cochran
"Do You Hear What I Hear?" (*A&E Records*)
7. Jane Olivor
"Little Drummer Boy" (*Varese Sarabande*)
8. Jane Olivor
"Chanukah Song (We Are Lights)" (*Varese Sarabande*)
9. Kaci
"Intervention Divine" (*Curb Records*)
10. Sarah Brightman
"Ave Maria" (*Angel Records*)
11. 3 O'Hearts
"The Christmas Shoes" (*BNA Records*)
12. David Gough
"I Wish It Was Christmas" (*Dorahn Records*)
13. Cracker
"Merry Christmas Emily" (*Back Porch*)
14. Tony Bennett/Vanessa Williams
"White Christmas" (*Sony Classical*)
15. Jim Brickman
"Simple Things" (*Windham Hill*)

INSIDE THIS
ISSUE!

Welcome to GAVIN's Annual Holiday Music Compilation. Please explore these 15 tracks for something perfect for your holiday programming. Offerings range from original holiday-themed tunes to new interpretations of seasonal standards; from artists you know, to those you may not. We hope that this disc makes your job as a holiday programmer a little easier and that it helps your listeners get the most out of this magical season.

Enjoy,
Rick Galliani
GAVIN

gavin

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Hard to believe, but as you read this, there are fewer than 45 days left to 2001! So with that in mind, GAVIN A/C and Hot A/C Editor Annette M. Lai took a (very unscientific) straw poll of radio and music friends to find out what they liked most (and least) about the year that almost was (or soon will be). Some of the answers will make you laugh, and some might make you angry, but hopefully also make you think.

21 MARKETING DIRECTORS AT A CROSSROAD.

A few weeks ago, GAVIN launched our new promotions and marketing-targeted fax, called *Promorama*. The first two issues contained some valuable real-world insight from KRBE-Houston Marketing Director Mike Paterson. The initial response to *Promorama* was so positive that Gavin Top 40 and Rhythm Crossover Editor Kevin Carter was prompted to publish his complete piece for your perusal.



Mike Paterson

23 ON BEING THANKFUL.

Whose idea was it to make Thanksgiving Day so early this year? It certainly wasn't GAVIN Alternative Editor Richard Sands'. But to try to get in the spirit of the season, he asked some of his industry friends for a list of the songs they're thankful to have around.

26 TONY FIELDS ADJUSTS TO THE NEW BIG PICTURE.

Tony Fields' grand tour has taken him coast to coast and given him a



Tony Fields

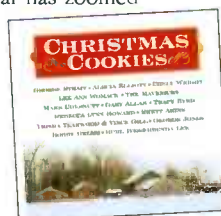
wealth of experience. He's been a newsman, night jock, morning driver, and programmer, and currently, he's Regional VP of Programming for Radio One, overseeing programming for company-owned stations in Indianapolis, Minneapolis, Raleigh, Columbus, Cincinnati, Dayton, Louisville, and now Dallas. GAVIN Urban and Urban A/C Editor Kevin Fleming talks to Tony about the big picture.

29 LA RADIO VET NICOLE SANDLER EXITS THE FAST LANE AT TAOS.

Nicole Sandler left Los Angeles a month ago to pursue a dream of a simpler life for herself and her recently adopted daughter. That dream is being realized now in Taos, New Mexico at KTAO. GAVIN Triple A Editor Dave Einstein checks in.

31 HO, HO, HO—IT'S ALMOST THAT HOLIDAY TIME OF YEAR!

It's hard to believe that another year has zoomed by and radio programmers are once again gearing up to schedule holiday music. As you dust off some of your holiday favorites from years past, GAVIN Country Editor Jamie Matteson takes a peek at this year's new releases.



34 INTERNET LOCAL 101.

No, it's not a union, it's a primer for terrestrial radio stations on the web. Local Internet Media Ventures (LMiV) President and Chief Executive Jack Swarbrick tells GAVIN Business and Media Editor Doug Wylie about several strategies to keep in mind when taking on-air online.

1st PERSON

BY HUGO COLE

GENERAL MANAGER,
GRACENOTE DATA SERVICES.



WHEN I STARTED IN THIS BUSINESS...

When I started in this business (working at Tower Records) like many, one reason I did so was to have my finger on the pulse of music. I was a musicaholic (still am), keeping my eye on the charts in consumer books such as Rolling Stone, Casey Kasem's Top 40, trades like GAVIN and Billboard, and of course my own store's reports. All these charts helped drive my interest in music, just as they've done for so many people over the years.

As the store's singles buyer, I reported weekly sales to several trades and radio stations, who in turn used the information to help compile their research and charts. In those days they just took my word for it. Eventually, something new called Soundscan moved into the retail stores and began to electronically compile those reports, creating a new way to measure (and influence) music. Particularly while I worked in distribution, Soundscan reports increasingly drove our efforts as they became the new standard.

Then came gigs in radio promotion at labels, which meant somewhat less reliance on Soundscan data, but more on another new way to measure (and influence) music, BDS. Now radio stations' signals could be electronically monitored 24 hours a day. I didn't have to just take the station's word that they were actually playing my records in decent rotation, I could tell exactly when they were burying them overnight! This new standard for information quickly began to drive the labels' promotion efforts, and it (now along with Mediabase) changed how we worked radio forever.

Now, with advances in technology, another new way to measure music has emerged, not tracking sales or airplay, but what people are actually listening to. These digital charts and reports are based on consumers' aggregate listening habits by geography. They're becoming the new standard, as the music industry is now able to see for the first time exactly what millions of fans are listening to daily! I believe these "People Charts" will become an important driver as consumers influence music via their listening behavior, and we learn more from audience activity, besides just data about what is programmed or purchased. These new information tools are available now from Gracenote Data Services, and are more important than ever to our industry as consumers continue to acquire and listen to more of their music via new digital sources instead of traditional methods. ■

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Clear Channel Posts 39¢ Per Share Q3 Loss

Clear Channel last week announced that its losses widened to 39¢ per share, four cents per share higher than had been projected by the Wall Street forecasting firm of Thomson Financial /First Call. Analysts polled by the firm had expected on average the company to report a loss of 35¢ a share, with forecasts ranging from a loss of 32¢ to 37¢.

The company also reported third quarter cash flow of 71¢ a share, versus a Wall Street consensus of 68¢ a share and a range of 59¢ to 74¢, figures that were compiled by the Wall

Street analyst firm of Thomson Financial /First Call. A year ago, the company reported third quarter cash flow of 72¢ a share. Earnings before interest, taxes, depreciation and amortization (EBITDA) rose 17 percent to \$556 million in the quarter.

Commenting on the quarter, Lowry Mays, chairman and chief executive officer said, "The tragic events of September 11th quickly revealed the strong character of our nation. We're honored to have had the opportunity to serve the public interest with all-news radio and television programming

in the ensuing days. Despite the challenges presented by the uncertain national and global economies, we're committed to serving our constituencies. These financial results reaffirm the strength of our operating platform, the dedication of our employees and the caliber and stability of our customers."

Mark Mays, president and chief operating officer of Clear Channel said, "Historically, during periods of slowing economic conditions like these, Clear Channel outperforms the industry and gains market share through sound strategies and pru-

dent financial management. And we're doing it again. Clear Channel's unique collection of local media outlets with national coverage allows us to better serve our advertising clients. We will continue to focus significant resources on our sales initiatives. We've taken appropriate measures to fine tune operating expenses. We will continue to deploy capital prudently, preserving our strong financial position. Now we're organized for success and have the very best management team to take advantage of the recovery."

Radio Revenues Slump

As the American economy continues to slide, radio saw a combined drop in national and local ad sales of 14 percent. Local advertising figures were off 12 percent for September, while national revenues fell 23 percent when compared to the same month a year ago.

"While the radio industry suffered in September from a very unclear total advertising environment, it should be noted with pride that during this period it stood tall in adding to the information needs of the entire nation and served its communi-

ties and listeners well," RAB President and Chief Executive Officer, Gary Fries remarked. "As we meet with the advertising community, which is slowly returning to normal, we have heard nothing but praise for our medium and a renewed awareness of its value in reaching the American consumer. This bodes well for radio's position in the advertising mix going into the future."

Third quarter results yielded a 4 percent drop in local figures, while national numbers were off 17 percent. The combined total

for the 3rd quarter fell 8 percent from 3rd quarter, 2000.

For the first nine months of 2001, local dollars trailed the previous year by 4 percent, and national ad dollars were 19 percent behind 2000, resulting in an 8 percent year-to-date drop.

The RAB sales index for September, which equates base year 1998 to 100, is 113.8 for local, 101.3 for national and the combined total is 111.2. When looked at from a year-to-date perspective, the sales index is 128.0 for local, 114.9 for national and 126.0 on a combined basis.

Jive Names Alan Siegel Director of Marketing

Jive Records Senior Vice President of Marketing Randy Miller has appointed of Alan Siegel to the post of Director of Marketing. Siegel, based in Jive's New York City office and reporting to Miller, will be responsible for marketing campaigns for existing and upcoming Jive artists and all upcoming releases under the Jive/ Nick Records joint venture with Nickelodeon.

Prior to joining Jive, Siegel was the Executive Vice President at TransContinental in Orlando, Florida. While at TransContinental, Siegel oversaw the marketing and artist development campaigns for such artists as Backstreet Boys, 'NSYNC, LFO, O-Town, Lil' J, C Note, Lugo, and Innosense, among others.



Siegel said, "The opportunity to work at Jive Records, the most innovative and successful record label with a focus on pop artists, was a natural progression for me. Having been involved in some of the greatest pop groups of our time, it is a great fit and I look forward to continued success going forward".

Miller added, "Alan's past experience is a perfect match for the Jive roster of artists. He will be a great compliment to our marketing team as the company continues to grow in every genre of music."

BMG Promotes Larry Karpen to Marketing Director

BMG SVP of Sales and Marketing Mike Mjehovich today announced the appointment of Larry Karpen to the post of director of marketing for BMG Special Products. The appointment is effective immediately.

In his new role, Karpen will be responsible for all marketing activities for the company's Premium and Incentive business, including print and online advertising, direct communication campaigns, sales collateral creation, website management, public relations, market research, and end-user customer service. In addition, he will continue to spearhead marketing efforts for the company's audio and DVD catalog business. Karpen will be based in New York and report directly to Mjehovich.

"Larry has played a key role in BMG Special Products' success," said Mjehovich. "I'm confident he will continue to be a tremendous asset in his new role."

ABC Radio and Radio One Form Urban Network

ABC Radio Networks and Radio One have partnered to form a history-making platform that creates the largest radio network reaching the African-American marketplace. ABC Radio Networks' 163 urban affiliates and the vast majority of Radio One's 65 owned and/or operated radio stations will be united under the banner of the Urban Advantage Network (UAN).

The two companies have established an expanded network to create the most wide-reaching radio infrastructure to access the African-American market. Radio One will allocate a portion of its commercial time to ABC Radio Networks' existing Urban Advantage Network. The alliance bolsters the reach of UAN and provides Radio One with a vehicle to reach African-American consumers on a national level, in addition to its established local market efforts.

This partnership will catapult the ranking of the Urban Advantage Network from

25th to sixth among adults 18-49 and will increase its average audience by almost 250 percent, based on an analysis by the ABC Radio Networks Research Department. "This agreement with ABC represents the most cost efficient and rational way to leverage our extensive radio station platform and should optimize shareholder value creation vis-à-vis various options for our network radio strategy," said Alfred Liggins, III, chief executive and president of Radio One. "We look forward to executing against this very exciting, history-making partnership with ABC Radio Networks."

"ABC Radio Networks has consistently led the radio industry in programming that uniquely connects with African-American consumers," said Traug Keller, president of ABC Radio Networks. "Our partnership with Radio One continues our industry leadership, innovation, and delivery of the best content to our listeners and audience to our advertisers."

Island Def Jam Names New Executives

Island Def Jam/Def Soul yesterday has added four new executives. Carol Corless has been named Senior Director of Production; Chonita L. Floyd named Senior Director of International Marketing; Karen Wiessen has been named Senior Director of Media & Artist Relations; and Daniel Kruchkow has been named Manager, Online Grassroots Marketing for Def Jam/Def Soul Records. All four new executives will be based in New York.

Corless' main focus will be to oversee the scheduling and production of commercial and promotional releases for Island Def Jam, and will involve interaction with the creative, distribution, promotion, sales, and A&R departments. Previously, Corless held the position of director of production at Island Def Jam for the last four years. Corless began at Polygram ten years ago as production coordinator.

Floyd's main focus will be to develop marketing strategies for all Def Jam/Def Soul artists as well as create awareness and increase sales in the international market. Floyd has been at Def Jam for eight years, most recently holding

the position of senior director of marketing for the past two years at Def Jam/Def Soul.

In her role as Senior Director of Media & Artist Relations Karen Wiessen will act as senior director of media & artist relations and her main focus will be to continue to maximize press exposure for Island Def Jam artists via print and television outlets. She will also work closely with IDJ's New Media department to publicize their cutting-edge initiatives. Wiessen has been with the company for three years, as part of Island Records and The Island Def Jam Music Group.

Kruchkow's main focus will be to identify opportunities that will enhance the promotion and marketing of Island Def Jam's artists by working with label staff to build, operate, and manage all IDJ online street teams and execute grassroots marketing campaigns. This includes seeding Internet communities with artist information and promotions, and creating loyalty between the fans and Island Def Jam's artists. Kruchkow's last position was as an executive assistant to Island Def Jam Music SVP of A&R, Jeff Fenster.

FRIENDS OF RADIO

BY ANNETTE M. LAI



Owen Sloane

ENTERTAINMENT ATTORNEY

Mr. Sloane specializes in Music/Entertainment/Internet law and is a partner with the firm Berger Kahn in Los Angeles. Some of his recent clients include matchbox twenty, Suzanne Vega, the Frank Zappa Estate, and Virgin Entertainment.

Hometown: Los Angeles

What radio stations did you grow up listening to? KFWB and KHJ-Los Angeles.

What stations do you listen to now? KROQ, KLAC, KNX, KFWB, KIIS, and KRTH, all in Los Angeles.

What's the last CD you went out of your way to listen to? Lauryn Hill's album. I heard her single on the radio and loved it, so I bought the CD.

Why did you choose to become an entertainment attorney? It happened by accident.

What's the biggest challenge an entertainment attorney faces in this day and age? To maintain professional ethics in an age where the law has become a business like every other business.

What's the biggest misconception people have about lawyers? That lawyers are unethical and sleazy. This arises from failure to educate the public as to the role of lawyers, bad press, portrayal of lawyers in TV and movies, and generalization based on a few examples of unethical lawyers.

Who is someone you'd still like to work with/for in the future? Eddie Vedder because his music is innovative and timeless. He's also a strong advocate of artist and human rights and conservation, and he's not afraid to stand up for what he believes in. He reminds me of one of my favorite clients, Frank Zappa.

The story of your life is being made into a movie.

What's the title and who would star as you? *What a Long Strange Trip It's Been*, because it describes my 30+ years in the music business. Tom Hanks would star as me, because if I have a choice, I would pick the best actor who wins all the Oscars.

#357

Kid'smas

By Paige Nienaber

While you read this, my wife and I will be frantically tossing clothes into suitcases and preparing to embark for a trip to China, returning in early December with an adopted daughter named Sophia (the middle name is presently up for product-placement sponsorship. Hint, hint. Sophia Mya Nienaber? Sophia Ja Rule Nienaber?).

So a year can make a big difference. Doubt me? When you're finished reading this "Radio@Large" go back to my Christmas column from 2000 and read about Sex Toy Drives, X-Rated Christmas Wishes, and a radio stunt in Baltimore that had a morning guy kidnapping Santa and holding him hostage. This is the new Paige. The kinder, gentler, family values Paige.

And what could possibly be more "family" than the holidays. Sometimes in our quest to be edgy and topical, we lose sight of the true meaning of the holidays; reuniting with family and especially the kids, to whom it brings so much joy.

Food drives and toy drives are a staple of the season, but KMXZ-Tucson found a holiday drive with a hook: diapers. "Everyone's collecting canned food, but one of the greatest needs is diapers," says PD Bobby Rich. "For low-income families and single mothers, these are big ticket items, and you can't use food stamps to purchase them. So consequently, you'll have families who use the same diaper for a day or two." The KMXZ Diaper Drive has collected over a million diapers in the years they've done the campaign. "One of the fundraisers we do for the Diaper Drive is our Holiday Cabaret, which is a live radio theater production that we do from a

2500-seat theater using local celebrities as the voices." Last year the station did *A Christmas Carole* and this year will be *It's A Wonderful Life*, with one of the voices supplied by a Tucson TV meteorologist named...Jimmy Stewart. (For more info, go to www.diaperbank.org.)

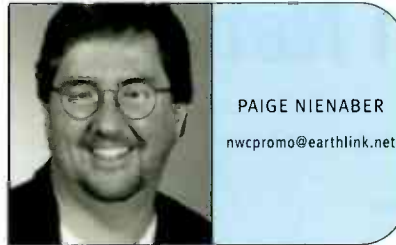
With the tragic events of September 11, this holiday season, more than ever, the burden is upon us to provide fun family activities. V-103-Atlanta traditionally does a massive Jingle Jam; a party for thousands of

local children with music, games, food, contests, and entertainment.

Another great untapped venue for families is skating. Several years ago Wild 94.9-San Francisco opened up the ice rink at Justin Herman Plaza for a free family skate on New Year's Day. In Kansas City, Star 102 does much the same with the annual grand opening of the Crowne Center Ice Terrace. "It's a great event and we're honored to be a part of it," says Operations Manager Jon Zellner.

"During the season we really heavy up on musical events that cater to all tastes. This year we're involved with the ballet, the symphony, a "Charlie Brown Christmas," and the Trans Siberian Orchestra." Even Star's charitable campaign is geared towards families, working with listeners to "adopt" local families who are having a difficult time, to see to their financial, emotional, and material needs.

The focus of most children's holidays is, of course, gifts (except my daughter. She's getting a piece of unfinished wood and she's going to like it, damnit.) And the person who they all love, of course, is the deliverer of said gifts: UPS. Or Santa, in the case of my parents who had me buying the whole Santa spiel right up through my freshman year in college—a bastard roommate revealed



PAIGE NIENABER
nwcpro@aearthlink.net

the deception and I was crushed. So no holiday promotion should be without the old fat guy. But if your GM is unavailable, Santa will have to do.

Perhaps the greatest Santa-related promotion of all time was Power 96-Miami's "Flight To The North Pole" where parents called in and said why their children were deserving of a meet and greet with Santa. These lucky kids, along with some children from Make A Wish all met at the Ft. Lauderdale airport where they boarded a jet with papered-over windows. They then taxied around the runways revving the engines while the pilot described their flight northward. Finally they rolled into a hanger, the doors were shut, and the kids deplaned at Santa's workshop. A Hollywood set designer had created a winter wonderland in the hanger, and the kids got presents and some one-on-one time with the Big Guy himself.

What else can you do with Santa? Kids can send him "C-Mail" and request presents. You can dress a jock up and send him/her to do parties at community centers. How about getting a focus group of tykes, sending them out with a DJ to all the local malls to rate the Santas using criteria like "Beard Softness," "Lap Comfort," "Elf Friendliness," and "Fear Factor."

While it's fun to dress up strippers as elves (Wild 98.7-Tampa), sometimes these promotions can cloud our vision of what this season is really all about. And that's why we have the kids: to ground us and remind us of why we're here and doing what we do.

PAIGE NIENABER, WHO ONCE HAD A GM TELL HIM, "YOU'RE TOO STUPID TO BE ALLOWED TO BREED," HAS FOUND A LOOP-HOLE IN THAT STATEMENT AND IS, INSTEAD, ADOPTING. WHEN HE'S NOT FILLING OUT INS PAPERWORK, HE'S VP/FUN 'N GAMES FOR CLIFTON RADIO AND CPR. YOU CAN REACH HIM AT (651) 433-4554.



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Founded by Bill Gavin in 1958



United Business Media

140 Second Street
San Francisco, CA 94105
Phone: (415) 495-1990
Fax: (415) 495-2580
<http://www.gavin.com>
email: editorial@gavin.com

Chief Executive Officer PAUL GALLO
Executive Director SANDY SKEIE
Executive Director, Sales & Mktg. VANESSA THOMAS

EDITORIAL/ART

Managing Editor TODD SPENCER
Business and Media Editor DOUG WYLLIE
Art Director GABRIELLA NEAL
Graphic Designer BEN LEON
Top 40, Rhythm Crossover
KEVIN CARTER (Editor)
A/C, Hot A/C
ANNETTE M. LAI (Editor)
Urban
KEVIN FLEMING (Editor)
Country
JAMIE MATTESON (Editor/Nashville Bureau Chief)

Triple A

DAVE EINSTEIN (Editor)

Alternative

RICHARD SANDS (Editor)

Senior Music Research Editors

JIMMY LESLIE

MARCUS ROWE

Music Research Editors

DELPHINE HWANG

KATHLEEN RICHARDS

SALES & MARKETING

A3, A/C, Alternative Marketing - RICK GALLIANI
(415) 495-1990 ext. 637, Fax: (415) 485-1799
Top 40/Rhythm Crossover Marketing - STEVE RESNIK
(818) 951-6700, Fax: (818) 951-6800
Urban Marketing - KEVIN FLEMING
(323) 258-9377, Fax: (323) 258-9758
Country Marketing - PAULA ERICKSON
(615) 255-5010, Fax: (615) 255-5020
Director, Gavin Radio Services LOU GALLIANI
(805) 542-9999 Fax: (805) 542-9997

FINANCE & ADMINISTRATION

Business Manager

JENNIFER HILL

Office Manager

ANNIE MELTZER

Circulation/Information Services Manager

ANNALISA WILLIAMS

Office Ass./Mailing Services

ALISON DAHOIT

INFORMATION TECHNOLOGY/ONLINE SERVICES

Manager, Information Technology AARON CARLSON

Web Manager, gavin.com KEVIN KLEIN

CONVENTION SERVICES

Executive Director NATALIE DUITSMAN
Gavin Seminar Special Counsel RON ALEXENBURG

NASHVILLE OFFICE

209 10th Avenue South, Suite 516, Nashville, TN 37203
(615) 255-5010, Fax: (615) 255-5020

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The A/C & Hot A/C Year in Review

Looking At the Good and Bad of 2001

Compiled by Annette M. Lai

Hard to believe, but as you read this, there are fewer than 45 days left in 2001! So with that in mind, for this last A/C & Hot A/C special of the year, I took a (very unscientific) straw poll of some of our radio and music friends to find out what they liked most (and least) about the year that was (or soon will be). The Top Five vote getters in each category are listed below. Some of the answers were of course predictable, but I think you'll find a few surprises. I also asked some more thought-provoking questions of those I surveyed. I promise you some of the answers will make you laugh, and some might make you angry, but hopefully also make you think. Thanks to all of you who took the time to participate.



Mainstream A/C

FAVORITE SONG OF THE YEAR



- matchbox twenty – “If You’re Gone” (Lava/Atlantic)
- Dido – “Thank You” (Arista)
- Five For Fighting – “Superman (It’s Not Easy)” (Columbia/CRG)
- Lee Ann Womack – “I Hope You Dance” (MCA Nashville/Universal)
- Enya – “Only Time” (Reprise)

FAVORITE ALBUM OF THE YEAR



- Eric Clapton – *Reptile* (Reprise)
- Train – *Drops of Jupiter* (Columbia/CRG)
- Elton John – *Songs From the West Coast* (Rocket/Universal)
- Stevie Nicks – *Trouble In Shangri-La* (Reprise)
- “Who has time to listen to albums anymore?”



FAVORITE NEW ARTIST OF 2001

- Alicia Keys (J Records)
- Dido (Arista)
- Five For Fighting (Columbia/CRG)
- Uncle Kracker (Lava/Atlantic)
- Nelly Furtado (DreamWorks)

BEST SONG FROM A MOVIE



- “There You’ll Be” by Faith Hill, from *Pearl Harbor*
- “Only Time” by Enya, from *Sweet November*
- “Can’t Fight the Moonlight” by LeAnn Rimes, from *Coyote Ugly*
- “Cruisin’” by Huey Lewis & Gwyneth Paltrow, from *Diets*
- “I’m a Believer” by Smash mouth, from *Shrek*

BEST CONCERT



- U2
- Elton John & Billy Joel
- Stevie Nicks
- Janet
- Eric Clapton

THE SONG YOU WISHED YOU'D JUMPED ON EARLIER THIS YEAR BECAUSE IT WAS A HIT (RADIO ONLY)...

- Uncle Kracker – “Follow Me” (Lava/Atlantic)
- Lee Ann Womack – “I Hope You Dance” (MCA Nashville/Universal)
- Enya – “Only Time” (Reprise)
- Dido – “Thank You” (Arista)
- O-Town – “All or Nothing” (J Records)

THE HIT FROM 2001 RADIO WILL STILL BE PLAYING 10 YEARS FROM NOW (RADIO ONLY)...



- Lee Ann Womack – “I Hope You Dance” (MCA Nashville/Universal)
- matchbox twenty – “If You’re Gone” (Lava/Atlantic)
- Dido – “Thank You” (Arista)
- Enya – “Only Time” (Reprise)
- Faith Hill – “There You’ll Be” (Warner Bros./Hollywood)

SONG THAT SHOULD HAVE BEEN A BIGGER HIT...

- Stevie Nicks – “Every Day” (Reprise)
- Sophie B. Hawkins – “Walking In My Blue Jeans” (Trumpet Swan/Rykodisc)
- Eric Clapton – “Believe In Life” (Reprise)
- BB Mak – “Ghost Of You and Me” (Hollywood)
- Eva Cassidy – “Over the Rainbow” (Blix Street)



ALBUM CUTS THAT SHOULD HAVE BEEN SINGLES

(Ed. note: Not many people answered this question, so all the answers are listed, alphabetical by artist):

- Bee Gees – “Déjà vu” or “Man In the Middle” (Universal)
- Craig David – “Walking Away” (Wildstar/Atlantic)
- Elton John – “Original Sin” (Universal)
- Keb 'Mo – “America the Beautiful” (Okeh/Epic)
- Huey Lewis & the News – “We’re Not Here For a Long Time (We’re Here For a Good Time)” (Silvertone)
- Lionel Richie – “Cinderella” (Island/IDJMG)
- Sade – “Somebody Already Broke My Heart” (Epic)



WHO YOU WOULD LIKE TO SEE MAKE A COMEBACK IN 2002

- Bonnie Raitt
- Elvis
- Michael Bolton
- Barry Manilow
- Gloria Estefan



"I'm still partial to artists like Neil Diamond and Barry Manilow. Artists that can sell out Madison Square Garden, yet no one wants

to play them. It would be great to see radio have to play them if they had a huge hit."



—Mark Rizzo, Capitol Records

Hot/Modern A/C



FAVORITE SONG OF THE YEAR

- Lifeshouse – "Hanging By a Moment" (DreamWorks)
- Train – "Drops of Jupiter" (Columbia/CRG)
- The Calling – "Wherever You Will Go" (RCA)
- Five For Fighting – "Superman (It's Not Easy)" (Columbia/CRG)

- Incubus – "Drive" (Epic)

FAVORITE ALBUM OF THE YEAR



- U2 – *All That You Can't Leave Behind* (Interscope)
- Alicia Keys – *Alicia Keys* (J Records)
- Janet – *All For You* (Virgin)

- Train – *Drops of Jupiter* (Columbia/CRG)
- Dave Matthews Band – *Everyday* (RCA) – tie
- Ryan Adams – *Gold* (Lost Highway/IDJMG) – tie



FAVORITE NEW ARTIST OF 2001

- Nelly Furtado (DreamWorks)
- Michelle Branch (Maverick)
- Alicia Keys (J Records)
- Five For Fighting (Columbia/CRG)
- Lifeshouse (DreamWorks)

BEST SONG FROM A MOVIE



- "I'm a Believer" by Smash mouth, from *Shrek*
- "There You'll Be" by Faith Hill, from *Pearl Harbor*
- "Only Time" by Enya, from *Sweet November*

- "Be Like That" by 3 Doors Down, from *American Pie 2*
- "Killin' Kind" by Shelby Lynne, from *Bridget Jones's Diary*



Carole King

LOVE MAKES THE WORLD

WLTW, NEW YORK 11X – WMGN, MADISON 18X
 KRWM, SEATTLE 13X – WDEF, CHATTANOOGA 13X
 WFMK, LANSING 12X

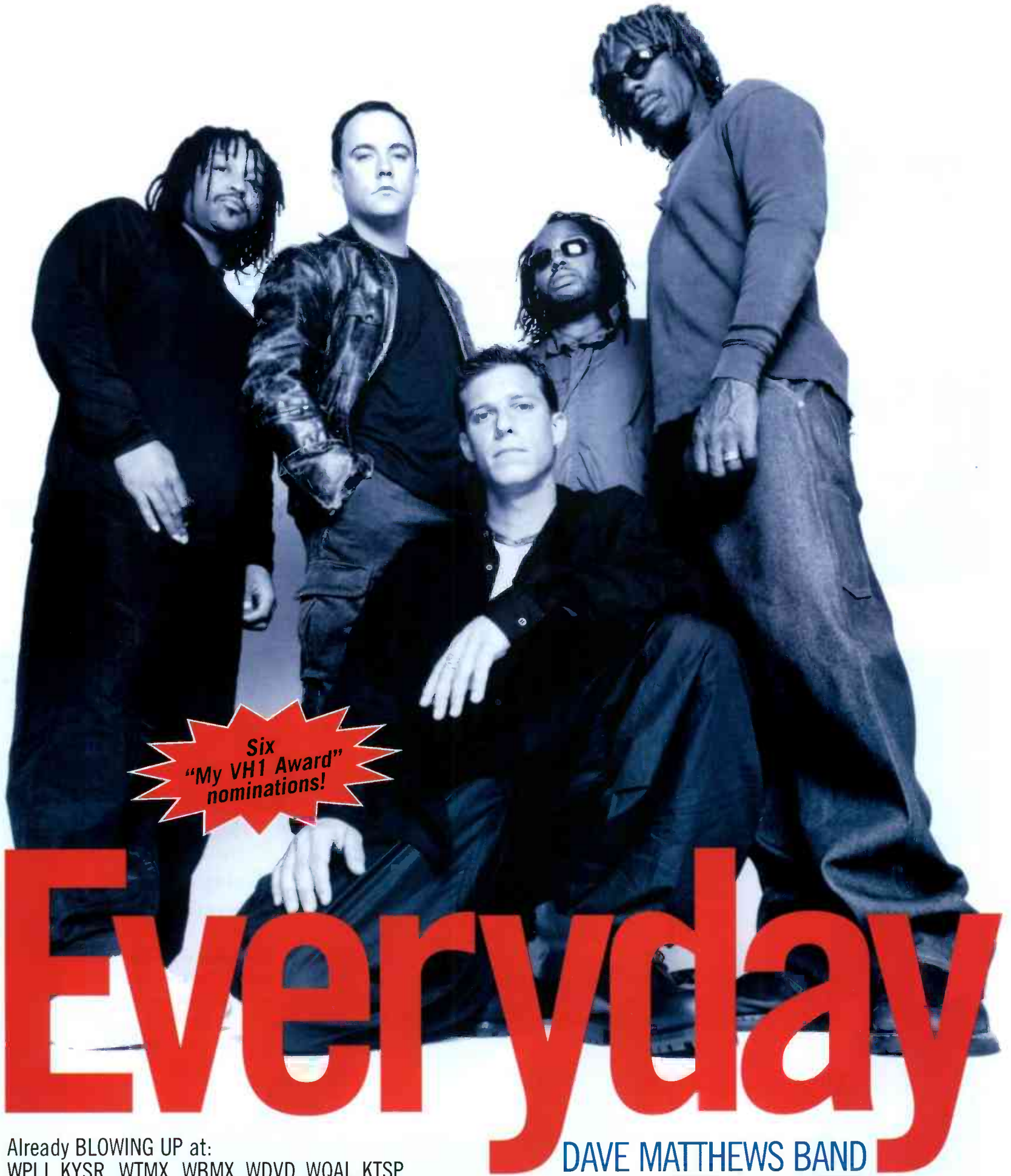
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Engineered by Karl Derfler
Mixed by Chris Lord-Alge
Live versions mixed by John Alagia and Jeff
Juliano courtesy of the MJJ Radio Network
A&R: Bruce Flohr
Management by Coran Capshaw
for Red Light Management



www.davemattthewsband.com

BEST CONCERT



- U2 (by a wide margin)
- Elton John & Billy Joel
- Madonna
- Eric Clapton
- Janet

THE SONG YOU WISHED YOU'D JUMPED ON EARLIER THIS YEAR BECAUSE IT WAS A HIT (RADIO ONLY)...

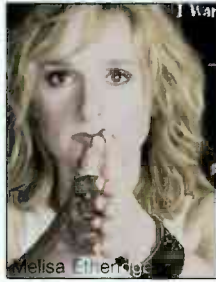


- Enya – “Only Time” (Reprise)
- Uncle Kracker – “Follow Me” (Lava/Atlantic)
- Alicia Keys – “Fallin’” (J Records)
- Five For Fighting – “Superman (It’s Not Easy)” (Columbia/CRG)

THE HIT FROM 2001 THAT RADIO WILL STILL BE PLAYING 10 YEARS FROM NOW...(RADIO ONLY)

- Lifehouse – “Hanging By a Moment” (DreamWorks)
- matchbox twenty – “If You’re Gone” (Lava/Atlantic)
- Dido – “Thank You” (Arista)
- Train – “Drops of Jupiter” (Columbia/CRG)
- Enya – “Only Time” (Reprise)

SONG THAT SHOULD HAVE BEEN A BIGGER HIT...



- Melissa Etheridge – “I Want To Be In Love” (Island/IDJMG)
- Sugarbomb – “Hello” (RCA)
- Barenaked Ladies – “Falling For the First Time” (Reprise)
- Fuel – “Bad Day” (Epic)
- Dexter Freebish – “Leaving Town” (Capitol)



ALBUM CUTS THAT SHOULD HAVE BEEN A SINGLE

- Bob Dylan – “Mississippi” (Columbia/CRG)
- Andreas Johnson – “The Games We Play” (Reprise)

- Lenny Kravitz – “Live” (Virgin)
- Lifehouse – “Sick Cycle Carousel” (DreamWorks)
- matchbox twenty – “Bed of Lies” (Lava/Atlantic)
- matchbox twenty – “Black and White People” (Lava/Atlantic)
- Dave Matthews Band – “Angel” (RCA)



- Dave Matthews Band – “Sleep To Dream Her” (RCA)
- Sarah McLachlan – “Possession (Rabbit In the Moon Mix)” (Arista)
- LeAnn Rimes – “But I Do Love You” (from *Coyote Ugly*) (Curb)
- Train – “She’s On Fire” (Columbia/CRG)



WHO WOULD YOU LIKE TO SEE MAKE A COMEBACK IN 2002?

- Elvis
- Melissa Etheridge
- Sheryl Crow
- Natalie Imbruglia
- Cher ■

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"Another big hit from one of A/C's best and brightest stars!"

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"SIMPLE THINGS"

"Our audience loved it the moment we put it on the air... It's the most requested song on KOSI Afterdark! Jim delivers once again!"

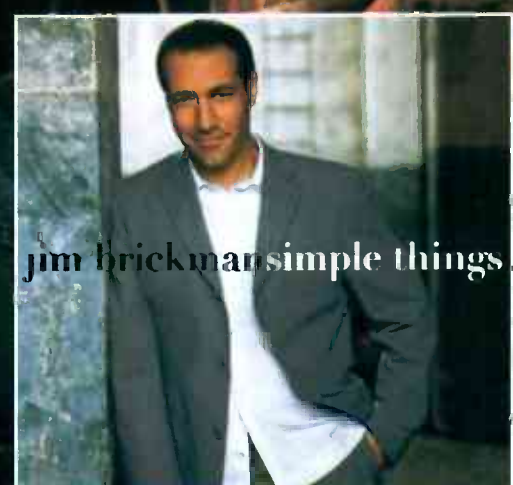
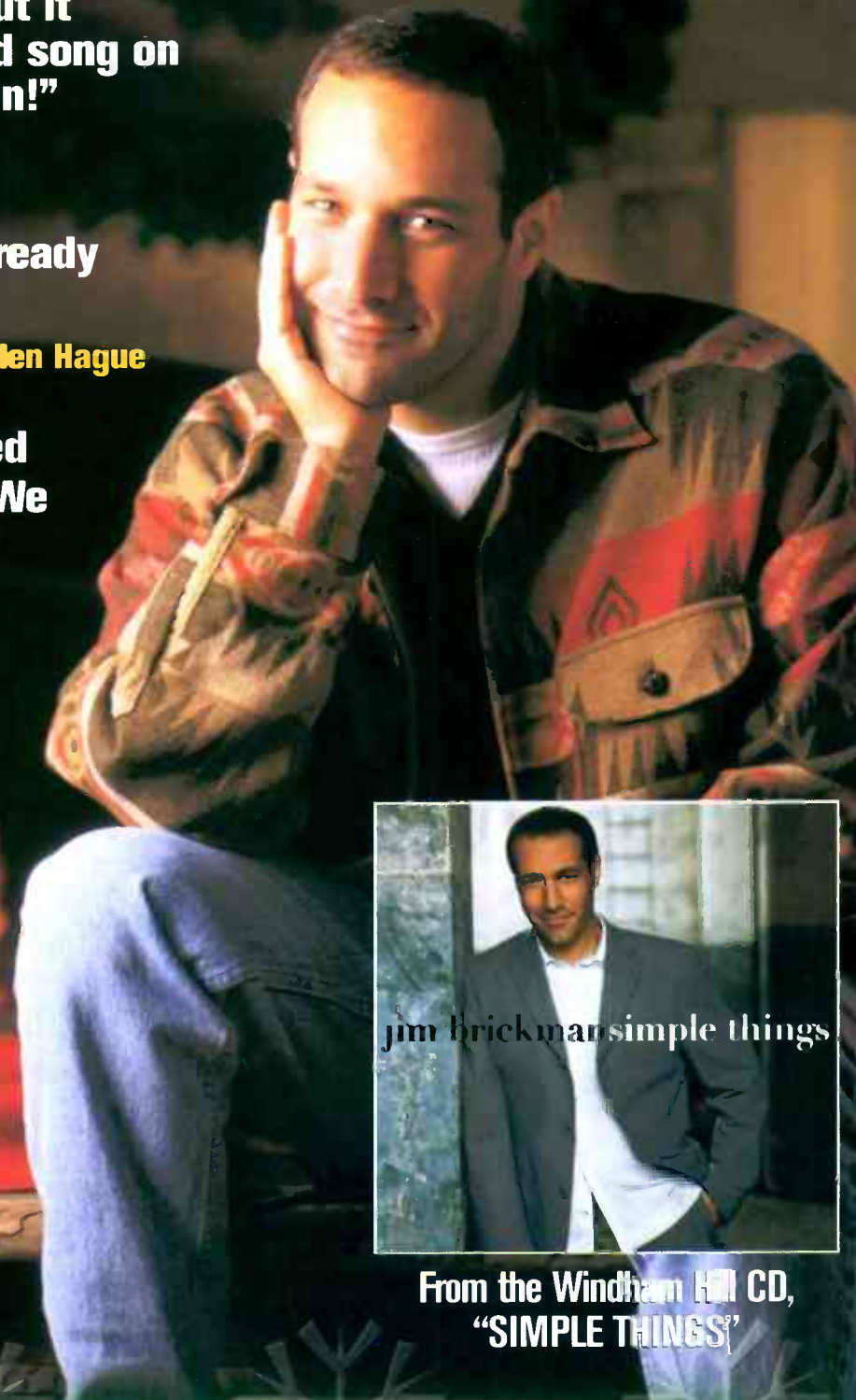
-KOSI, Rick Martini & Steve Hamilton

"Simple Things is already #3 in callout!"

- KSFI, Allen Hague

"Simple Things is the #1 most requested song on the station! Women love it! We got calls the first time we played it!"

- KRWM, Tony Coles



From the Windham Hill CD, "SIMPLE THINGS"

RATE THE MUSIC.COM #6 4 WEEKS IN A ROW

- #1 CELINE DION
- #2 LONESTAR
- #3 FAITH HILL
- #4 MATCHBOX 20
- #5 DIAMOND RIO

#6 JIM BRICKMAN

- #7 ENYA
- #8 LEE ANN WOMACK
- #9 BACKSTREET BOYS
- #10 ENRIQUE IGLESIAS

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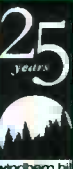
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kerry@jimbrickman.com

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Josie Di Chiara / RCA Victor Group 212-930-4636
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GAVIN A/C HOT A/C YEAR-END POLL

Format insiders tackle the tough questions...

Compiled by Annette M. Lai

What was the biggest lesson you and/or your station learned from the events of September 11th?

"As an industry, radio continues to underplay events that are of great importance to our listeners. We're A/C radio stations. We appeal to adults. What adult didn't want to be kept up-to-date on the subsequent events



to September 11th? How many of us returned our stations to normal programming by late

Wednesday morning the 12th? How many of us didn't carry news updates every hour for the next 30 days? How many of us didn't carry the many news conferences live? The national prayer service? The September 21st concert? As music stations, we dropped the story too quickly and therefore were out-of-step with our listeners."

—Chuck Knight, PD, WSNY-Columbus

"I learned that there are no biggest lessons. That there is value in even the smallest things, the things that we sometimes take for granted. What happened on September 11th was a defining moment in history. Our subsequent actions and reactions will continue to define us as a culture."



—Tom Cunningham, Jive Records

"Personally, it taught me how fragile life is. Professionally, on the air, it demonstrated how much listeners use radio to feel connected and what a huge responsibility that is. Radio has a tremendous ability to bring people together for good and that is very powerful."



—Angela Perelli, VP, Operations, KYSR-Los Angeles

"That we're all in this together—all of us—our co-workers, our listeners, the competition, the sales department, the people in the car next to us, our families, the neighbors we don't know, the Rush Limbaugh fans, everybody."

—Mark Laurence, MD, WMJX-Boston

"That my kids are the only important thing."

—Tony Florentino, OM, WMTX-Tampa

"One of the lessons I learned was more of a reminder. We work in a pretty powerful medium...providing immediate information and having the ability to respond on a dime. It reinforced the importance of hard work, teamwork, compassion, ethics, and family. It also reminded me that radio is about serving the public interest, connecting with our communities' hearts and emotions, as well as getting ratings and generating revenue. But the biggest lesson I learned is that there is still good in this world. Watching our two radio stations in Allentown raise over \$185,000 cash in 40 hours of broadcasting blew me away."

—Vern Anderson, PD, WLEV-Allentown, Pa.

"You must have a strong team that can think on their feet. With everyone going ten different directions, it was critically important to have experienced people who knew what you wanted before you told them."

—Sandy Collins, PD, WLQT-Dayton, Ohio

"We are truly broadcasters, not just spin jockeys. We have a responsibility to our listeners, our communities, and our nation."

—Mel McKay, APD/MD, KMZQ-Las Vegas

"That no matter how important we think our gigs are, we are not the glue of society."

—Mike Mullaney, APD/MD, WBMX-Boston

"In a second, life can change. America will stand together forever. We also need to remember to tell our loved ones that we love them and take time out of our hectic day for family and friends."

—Elaine Locatelli, Columbia Records



"Aside from keeping our listeners informed, it was our responsibility to just be there for them. It was a time of really honing in on their vibe and not the vibe of research or consultants."

—Jeanne Ashley, MD, KSRC-Kansas City

"Radio's job is to serve its public; whether it be through playing the music they love, providing the information they need, serving as an outlet for grief, or guiding them through the process of turning anger into action. It's a programmer's job to always be on top of serving the needs of his or her public."

—Jeannine Jersey, APD, WTIC/FM-Hartford

"Anything can happen at any time, anywhere...so don't be automated."

—Maverick, APD/MD, KCDU-Monterey/Salinas, Calif.

For 2001, how would you sum up the music/radio industries?

"Music and radio—together—are very vital even in the most strenuous of times. The immediacy of radio is key, but add in great meaningful music that strikes a nerve with listeners and it magnifies everything. Songs from U2, Five for Fighting, and Enya forever will have another significance because of what we've all experienced these past few months. It's important for us not to get too caught up in the day-to-day b.s. and remember that what we do best is touch people and their lives. Let's work together and do good business!"



—Chris Patyk, APD/MD, KYSR-Los Angeles

"To answer, I'll have to check with our corporate folks and do a little networking to see what everyone else thinks first (heh, heh)."

—Leighton Peck, OM/MD, KSTP/FM-Minneapolis

"Both industries are in serious flux, and the decisions made over the last few years will impact us for years to come, hopefully in a positive way, but I'm not so sure. The consolidations, mergers, and closings on both sides of the fence are creat-

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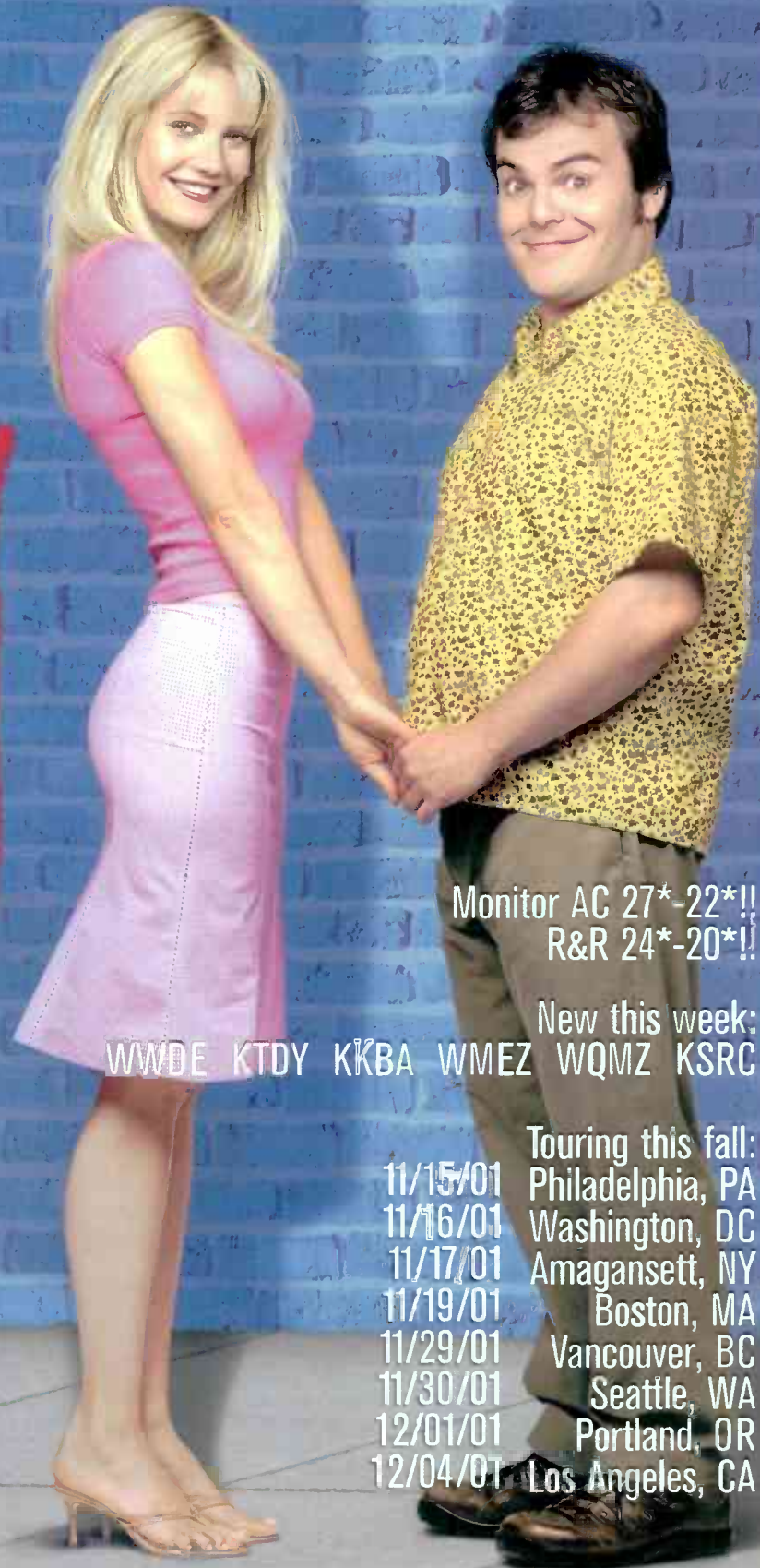
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Touring this fall:
11/15/01 Philadelphia, PA
11/16/01 Washington, DC
11/17/01 Amagansett, NY
11/19/01 Boston, MA
11/29/01 Vancouver, BC
11/30/01 Seattle, WA
12/01/01 Portland, OR
12/04/01 Los Angeles, CA

ing a dangerously small and insular community that I hope will still be as impactful and relevant to pop culture as it has been in the past. We need to keep in mind that music is an art, and can't be perceived purely as a commercial product. That balance of art and commerce is a fine line to walk, but without it, our business cannot survive."
—Adrian Moreira, RCA Records

"In both industries, now more than ever, it's survival of the fittest. The brightest programmers and best talent are getting incredible opportunities. It's important that you excel at many different aspects of your job; it makes you more valuable. Change is inevitable and how you deal with it will determine your future!"
—Rob Miller, PD, WALK-Long Island



"Consolidation is killing our business. The excitement teenagers once had with radio has changed from a burning desire to indifference. We need to inject fun and 'entertainment' back into radio and make it compelling rather than ruled by Wall Street, where the almighty buck is the final word!"
—Anonymous

"Multi-polities and deregulation will be the death of our industry through downsizing and the acceptance of mediocre creativity."
—Steve Hamilton, APD/MD, KOSI-Denver

"There's nothing like local radio. We prove it over and over again. When people need us, we are there."
—Barb Richards, PD, WAJI-Ft. Wayne, Ind.

"Die satellite radio...die!"
—Carlos Campos, PD, KNEV-Reno

"Consolidation, recession, war, fear...not one of the best years for any of us, but one that changed us all for the better. I firmly believe that."
—Angela Perelli, VP, Operations, KYSR-Los Angeles

The worst line you heard from a record rep this year...(radio only)

"A/C really isn't a priority format for this song right now." (Who the hell would turn down an add!?)
—Mary Turner, MD, WLHT-Grand Rapids, Mich.

"If you add it before it charts, your ratings will go up."
—Vern Anderson, PD, WLEV-Allentown

(After not adding a record:)
"Is there a problem with our relationship?"
—Tony Mascaro, MD, WPLJ-New York



"You're so cute. You sound like you're 10."
—Anonymous

"I know it's not a hit, can't you just spin it at night?"
—Duncan Payton, OM/PD, KMXB/KMZQ-Las Vegas



"Are you really too stupid to hear this?"
—Anonymous

"Because this song has the word 'Love' in its title, it should be played in your Love Songs Show." (Lots of songs have "love" in their title; but on a "Love Songs" shows you don't just play songs with love in the title!)
—Shelly Knight, MD, KKMJ-Austin

"Hey, I know I haven't talked to you in three years, but I haven't had any records for you...and now I do. So how's your 'new' job?" (I've been here for nearly three years.)
—Jeanne Ashley, MD, KSRC-Kansas City



"Four-hundred spins isn't enough to test my record...you've gotta give it more!"
—Lisa Adams, APD/MD, KRSK-Portland

"Can you spin my song one more time a day...in morning drive between 7 and 8, so I can increase my total audience impressions and jump over 'Cruisin'?"
—Rob Miller, PD, WALK-Long Island

"Sure, some say it's a stiff...but we prefer the term 'callout challenged.'"
—Daniel Anstandig, McVay Media

"Don't pay attention to the research. The people that participate don't really know music. I'm telling you this is going to be a hit."
—Scott Miller, PD, WDOK-Cleveland



Heartwarming Music

Eva Cassidy

"Fields of Gold"

from the Gold CD *Songbird*

as seen on 

ON YOUR DESK NOW

a peer pressure promotion: ROGER LIFESET • (818)991-7668 • pppromo@webtv.net



A promotional photograph of the Backstreet Boys. The five members are standing in a dark, industrial-style setting with graffiti on the walls. They are dressed in dark, edgy clothing. The text is overlaid on the lower half of the image.

BACKSTREET BOYS

drowning

The Hits - Chapter One
in stores NOW!

Airplay Monitor Mainstream AC 21-15* Allpower!

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RateTheMusic.com AC Callout #8!

WLTW	New York	23 spins
KOST	Los Angeles	23 spins
WNND	Chicago	23 spins
WALK	Long Island	22 spins
WASH	Washington D.C.	16 spins
WAHR	Huntsville	33 spins
KRBB	Wichita	23 spins

SoundScan: Over 330,000 sold in 2 weeks!

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JIVE

"I don't have another copy of the single to play for you, but perhaps you can get it from your sister station."

—Charese Frugé, MD, KMXB-Las Vegas

"Yes, I know the song is a stiff, but we're just trying to get it to number #20 on the charts!"

—Doug Erickson, PD, KATW-Lewiston, Idaho



"It's a chick record. Guys don't get it."

—Michael Gifford, APD/MD, KIMN-Denver

"If you don't play artist 'A' now...I'll make sure you don't get artist 'B's' release at the end of the year." (This actually happened!)

—Anonymous

"She's got talent, she's incredibly good-looking, she writes her own music...she plays guitar...have I mentioned that she's incredibly good-looking?" (My response? "Uh, the song's not a hit...")

—Chris Patyk, APD/MD, KYSR-Los Angeles

The worst line you heard from a programmer this year...(records only)

"My GM's wife's sister's kids need to meet Justin."

—Tom Cunningham, Jive Records

"It's not about the music anymore."

—Anonymous

"We're not adding anything this week...we're going all-Christmas in 11 months."

—Anonymous

"You had a great week, you don't need me."

—Mark Rizzo, Capitol Records



"I put your record into research after 20 spins in the overnights."

—Anonymous

"I can't talk to you anymore; I've been claimed!"

—Jerry Lembo, Jerry Lembo Entertainment



"My station is going all-Christmas music the day after Thanksgiving!"

—Elaine Locatelli, Columbia Records

The one thing you most need in 2002 to do your job better...

[Most of the respondents replied with "more hours in a day," "bigger budgets," or "Hits!" but here are some of the more interesting replies:]

"Happy programmers with the power to do what they think is best for their station."

—Katie Seidel, Reprise Records



"An extra seven hours each day, more marketing dollars, and a personal masseuse (OK, so I need three things)."

—Rob Miller, PD, WALK-Long Island

"More paid 'off-site meeting' time in Tahiti, an unlimited expense account and...just kidding, more creativity and learning to make do with fewer resources."

—Mike Mullaney, APD/MD,



WBMX-Boston

"Less hype, more facts, and true passion on a record."

—Tony Mascaro, WPLJ-New York

"Caller ID on my office phone."

—Mark Edwards, PD, WVRV-St. Louis



"A clone!"

—Stan Atkinson, PD/Brand Manager, WLTQ-Milwaukee and Michelle Matthews, MD, KALC-Denver

"A universal definition of recurrent."

—Anonymous

"A stronger sense of humor."

—Jon Konjayan, JK Promotion



"World peace!"

—John Foster, PD, KXXO-Olympia, Wash.

"It's the fundamental thing we need in all of our personal and professional lives...continuing honesty."

—Chuck Knight, PD, WSNY-Columbus ■

Barry Manilow



HERE AT THE MAYFLOWER

Barry Manilow is back with the first recording to feature all original Manilow songs in over 15 years! For his debut release on Concord Records, *Here At The Mayflower*, Barry has reunited with the songwriting greats with whom he co-wrote such hits as "Could It Be Magic," "Even Now," "It's A Miracle," "This One's For You," and "Copacabana." With these brand new collaborations Barry Manilow has created one of the most exciting projects of his career!

First single

"Turn The Radio Up"

Promotion: Ashton Consulting 805/564-8335. ashtonconsult@aol.com
Concord Records: Rebecca Risman 310/453-7776. rebeccar@concordrecords.com



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ADULT MAINSTREAM MONITOR DEBUT 23* - GREATEST GAINER
3RD MOST ADDED 2ND WEEK IN A ROW @ ADULT TOP 40/MODERN A/C**



Paul McCartney Freedom

“This is a song for everyone who values our right to be free.”

the studio enhanced version available on the album DRIVING RAIN

Produced by David Kahne Executive Producer: Paul McCartney



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Report: What Women Want (And Don't) From A/C

Findings point to imaging, spotloads, and a vulnerability for A/C in at-work listening

By **Annette M. Lai**

For almost a quarter century John Parikh and his company, Joint Communications, have helped programmers make their stations better via research, formatting, marketing, promotion, and other important strategies. He's also worked with MTV, VH1, and *Rolling Stone* as well as major television networks and major record labels.

Joint Communications' latest venture is a study they did in conjunction with Arbitron called "What Women Want" where 1,060 female Arbitron diarykeepers aged 18-54 were interviewed.

I spoke with Parikh about the survey's offshoot report, "What Women Want: Five Secrets To Better Ratings," and what lessons for A/C & Hot A/C radio are found inside.

ANNETTE M. LAI: Talk about this survey and where its impetus came from.

JOHN PARIKH: The impetus originally started with Steve Goldstein at Saga Communications, who was on the steering committee at the NAB. He had been scratching his head around one of the central issues, which was, since most radio stations that target women are programmed by men, do we really know what women want? So we met with the Arbitron. We said, "You provide us the names and phone numbers of all the diarykeepers, and we'll phone them, and we'll design a questionnaire."

Joint Communications hasn't done a survey like this before?

Oh, we've done lots of nationwide studies for clients but never where we actually got to talk to real diarykeepers from Arbitron.

So when we're talking A/C, we're talking specifically Soft A/C?

There's three versions of A/C: Modern, Hot, and Mainstream A/C in the way that Arbitron defines it.

I heard that this survey summary that I have on my desk is just the beginning of a series that you're going to break down by format.

Right. The next one coming is what women want from Country radio. And that will be coming out

think in a couple of weeks. And then we'll be doing all the formats as Arbitron identifies them. Plus a big factoring study.

What kind of questions did you ask?

The simplest questions in the world, including things like, do you want lots of your favorite music? Do you want programming you can listen to with your kids? Do you want these songs identified more or less often? Do you like long sweeps of uninterrupted music? How important is news? What are your favorite TV shows? Those kind of questions. And we already knew what stations they listened to. We also asked them about their income, education, how many kids, etc. We asked what gets them to tune in, and what makes them tune out or turn it off. We asked what they love and what they hate about radio.



Were there any regional differences in how people responded?

Surprisingly, there were hardly any. The differences really broke out by format and by age. There were also some breakouts by education, like the more educated you are, the more likely you are to use the Internet—things like that. But really, the big differences were determined by age. But when you look at the broad metrics, there weren't dif-

"If there's anything that women don't like, it's being talked at, and yet more radio stations that are targeted at women talk at them; telling them how great the radio station they're listening to really is. Women are so sick and tired of hearing that."

ferences around the really important questions, you know, like commercials. People didn't like them anywhere.

Commercial load is a big thing, I think it's always been a demon of radio, even though that's how radio makes its money.

Yes, it's how it makes its money, but how much money does it make? What I say may be quite

unpopular: Radio stations have come to the expectation in the last few years that they should make 50- or even 60 percent margins. There has never been a successful business in the history of America that has made that kind of margin over time that was not an unregulated monopoly. And to a certain extent, that's what radio is.

So, if you look at making a really good profit on a business, prior to consolidation, radio stations made a lot of money. I mean, there was a lot of hoey out there about all those stations losing money, but I didn't notice many people selling them. In other words, even though they were all crying the blues about how much money they were losing, they hung onto them because they really weren't, they were just—in smaller markets—paying for their car and their rent and everything using them.

So, how should radio stations make money? I think they have to create customer value so that people love them so much that you can run the right number of commercials and get a premium price for them. What we've actually seen of consolidation is the exact opposite—no interest whatsoever in doing anything for the listener. So I'm not surprised that complaints of the commercials are higher than I've ever seen them before. People are feeling abused.

Spotload shouldn't be the reason for turning off a radio station. It should be a lot of other things like, "I didn't have time to listen" or "I felt like listening to something else." We've done a tremendous amount of work from television, radio, newspapers, and we've worked for large corporate clients in fields outside of radio and I can tell you that whenever you see numbers like the ones we got, it's a sign that something's out of balance. And the flip side of it is, you don't see a lot of love for radio you only see the love for the music. We didn't get people saying, "I love my radio station." They'd say, "I love the music they play."

Are there any points of interest in particular to A/C?

If there was anything significant for A/C that jumped right out and bit you in the throat, it's that among women who listen to A/C, a significant portion don't listen to the radio at work. Here's a format that has done a great job of taking at-work TSL and making it its entire focus. So our finding was that there's an opening for competing formats for at-work listeners. Any format that decides to aggressively go after at-work listeners will get

results from Arbitron. So if you're an A/C station and that's where you've been making your living, look out. A/Cs really better get back to driving cume. This constant focus on TSL at the office is eventually going to start to be neutralized by other formats doing the same thing, and as they do it, you're going to see your shares start to wobble like crazy; going up and down and up and down and up and down. If you've been letting your cume slip while you've been focusing on TSL, you're letting other people get an advantage over you. So that's another big A/C thing—if all your focus is on at-work, you need to start looking to build the pie too.

Another big finding is that women tend to respond well to direct mail that asks them to listen to win something; about one in five do respond to that.

What kind of reaction have you received so far from this study?

It's been very, very positive. The only complaint I've got is people saying, "Hey when is 'What Do Men Want?' coming out?"

I think the key thing really is most radio is pro-

grammed by men for women in the consolidated world, and programmers are getting less time to understand women, to really dig into their audiences. It's becoming more formulaic, more cookie-cutter. If there's anything that women don't like, it's being talked at, and yet more radio stations that are targeted at women talk at them, telling them how great the radio station they're listening to really is. Women are so sick and tired of hearing that. But since guys program, they love to hear their own voices, and so they love to tell people how great they are and expect them to listen to it.

I was on a call the other day with men and women program directors and this one woman said, "You know, one thing that drives me crazy is guys believe that all women wanna hear information in short little bursts." She said women are relational in the way they work. They want the details, they want the context, they want the nuance. "When will guys ever get that?" And I said, "Wow, that's interesting because one of the biggest things we saw in this study was how women want you to identify every song and artist. And yet guys will

say that that information *slows down* the station. Well, women aren't listening to a station on whether it's slow or fast. They're listening to it for a full range of information, and the names of artists and songs are important to them. It's part of their relationship they have with the radio station, with the music. Men don't have those relationships.

What's that classic line? About how the only thing that a man wants to know when he wants to have sex is *where*, and the only thing that a woman wants to know is *why*. And I think that that really...

Kinda says it all.

It does, doesn't it? Radio stations are often programmed with way too much *where* and not enough *why*.

Are your survey results for sale?

No, it'll all be for free. Arbitron will be posting all of it on the website as we roll it out, one format at a time, so keep checking Arbitron.com. ■

EDITORIAL ASSISTANCE FROM TODD SPENCER AND KATHLEEN RICHARDS.

A/C & Hot A/C Foto Follies



For the eighth consecutive year 106.7 Lite-fm (WLTW)-New York partnered with the American Cancer Society for their "Making Strides Against Breast Cancer 2001" campaign. This year the Clear Channel A/C leader helped draw 70,000 walkers and raised more than \$6 million for the cause! Even Tina Wesson, the ultimate "Survivor" from the Australian Outback joined the team of Lite-fm walkers. Shown above are members of the WLTW staff, including OM/PD Jim Ryan (top row on right); plus special guest Wesson (bottom row, second from left) and Promotion Director Bridget Sullivan (bottom row, second from right).



Last month Q104 (WQAL)-Cleveland welcomed budding Maverick recording star Michelle Branch as part of their "Octoberfest" festivities. Happy revelers included (l-r): Universal-Boston rep Aaron Scott, KNDD (The End)-Seattle APD Seth Resler, Q104 Marketing Director Kristy Brown, the station's morning sidekick Glenn Anderson, Branch, station Promotion Director Brian Conroy, new Q101 (WKQX)-Chicago PD Tim Richards, and Q104 PD Allan Fee.



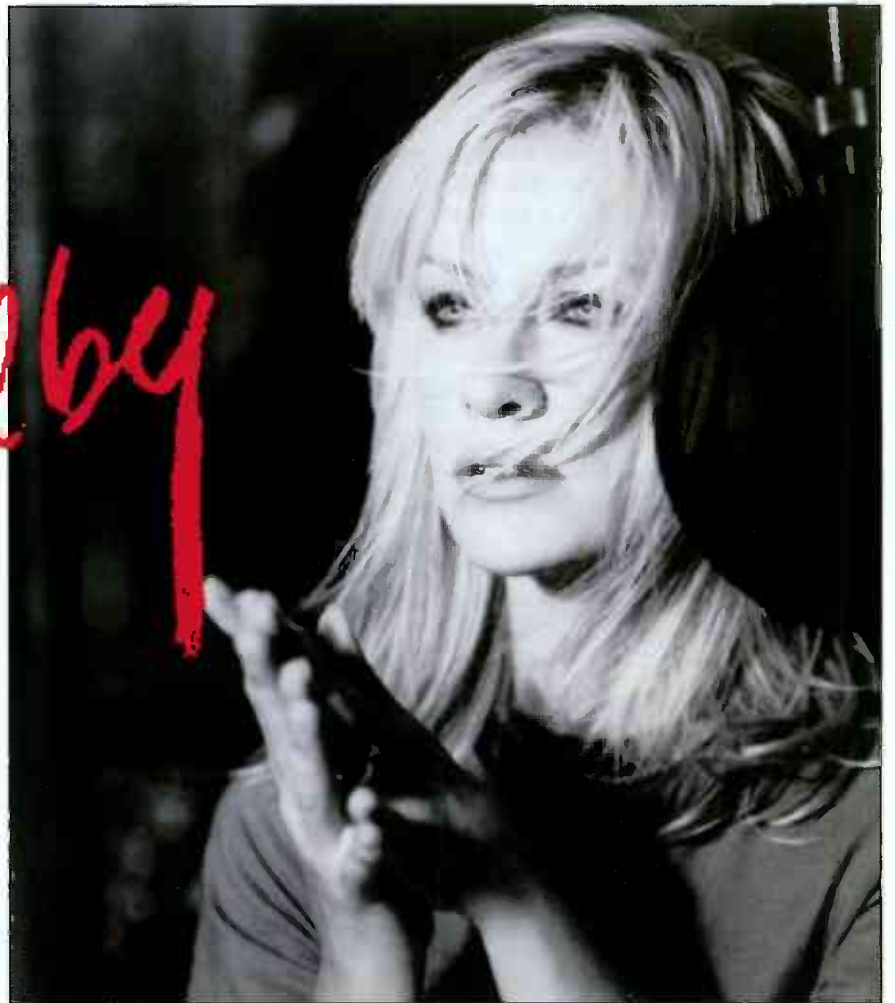
On my recent vacation in New York I went to a taping of the *Rosie O'Donnell Show* and got to meet Rockingale/Koch Progressive/KELA artist and legendary songwriter Carole King. King sang her latest hit, "Love Makes the World," on the show. Shown here (l-r): Koch VP, Promotion Chuck Oliner, WHUD-Newburgh APD/MD Tom Furci, GAVIN's Annette M. Lai, Carole King, Koch Manager Scott Kuchler, and label President Bob Frank.



Jones Radio Network's very own Dellah (left) and Windham Hill star Jlm Brickman (right) celebrated the release of Brickman's new CD and book, *Simple Things*, at an event hosted by Warm 106.9 (KRWM)-Seattle. A few hundred friends turned out to hear Brickman play a 30-minute set of music and read excerpts from his new book.

Why A/C & Hot A/C Should

Love, Shelby



By Todd Spencer

Shelby Lynne, the Grammy-winning critic's darling who seems to have all the right people in her corner—all the right folks who believe, who are fans, who find in her something refreshing—is back with a new disc that hit the shelves earlier this week.

Two years ago Island released her Bill Bottrell-produced rock-pop debut, and it was so tantalizingly unique, so aching with heartbreak, so tinged with soul and twang that it was as if the folks at the label were *daring* radio to play it.

After all, the sound from this tiny little-known Alabama blonde was not an automatic for mass appeal. But the songs—they were so...good.

The album graced end of the year top ten lists at major magazines and stirred powerful word of mouth among NPR listeners, hardened industry insiders, and even programmers who took the CD prize home as often as placing it in the on-air studio.

Not the cohesive artistic statement that the debut was, *Love, Shelby* is more of an eclectic collection of radio friendly songs, this time produced by the more mainstream-minded Glen Ballard, best known for his work with Alanis Morissette and The Corrs.



In Like Lynne. Shelby Lynne gets cozy on the Rock & Roll Bus at Alice-San Francisco's Now & Zen Fest, with GM/VP Steve DiNardo (left) and PD John Peake.

With a story established over the last two years via tours, TV talk shows, and movie soundtrack singles—"Killin' Kind" from *Bridget Jones's Diary* peaked at #30 this summer at Hot A/C and #33 at Mainstream—the new album's first single is "Wall in Your Heart."

The song is getting adds, including at A/C KVIL-Dallas where OM/PD Kurt Johnson says, "Shelby Lynne sings 'Wall in Your Heart' so well—that eternal story of unrequited love, and from a woman's point of view. The reason the song is taking off for us is because it's something women, and even men, can relate to. Great A/C songs come from great storytelling, and 'Wall in Your Heart' is one of those songs."

At WMGN-Madison, MD Kim Fischer echoes Johnson's success story. "We liked the song from the get-go, and our listeners are giving us positive feedback!" she exclaims.

Speaking about the single from a hotel room in LA between band rehearsals and radio visits, Lynne says, "Glen Ballard came to me with an acoustic guitar at midnight. He had a chorus and I thought it was beautiful and simple so I wrote another verse and bridge and we recorded it that night. I love its beauty and simplicity."

"The new album is obviously different because I wanted to do something different. I would never do the same thing twice," she says. Her press release quotes her on the difference between the albums: "Glen allowed me to show a side of me that I was afraid of showing: the happy side, the 'I know what love is' side."

The new project has several potential hit songs. Joining the beautiful-sad ballad "Wall In Your Heart" is the summery '70s pop instant classic "Bend," the shuffling rainy day love song "Close To You," the sophisticated mid-tempo "Break Me

Open," and the stirring remake of John Lennon's "Mother," which she's honed to perfection in her live shows. That song never fails to induce shivers (especially if you know the story about

"The new album is obviously different because I wanted to do something different. I would never do the same thing twice."

—Shelby Lynne

Lynne's parents).

Shelby Lynne might be a lot of things, including talented and hard to handle, and her fiery personality—her caustic and uncontrollable brand of joie de vivre—combined with her honesty as a songwriter and chops as a vocalist, makes for some rare, refreshing appeal.

Just in from two weeks in Europe, Lynne is firing up for a tour of the homeland. She plays tonight (Friday, Nov. 16) in Washington D.C., tomorrow on Long Island, and Monday night in Boston.

Contact Patty Morris, Director of Adult Formats, Island/IDJMG, (212) 333-8518. ■

TODD SPENCER IS THE MANAGING EDITOR OF GAVIN.



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

PROMORAMA

Marketing Directors At A Crossroad

A few weeks ago, we launched our new promotions and marketing-targeted fax called Promorama. The first two issues contained some valuable real-world insight from KRBE-Houston Marketing Director Mike Paterson. The initial response to Promorama was so positive that I am prompted to publish his complete piece for your perusal.

—Kevin Carter

By Mike Paterson



Today's marketing directors are at a crossroad...or maybe a "spaghetti bowl" interchange. Are we glorified banner-hangers who purchase billboards and television spots (if we work for the right company)? Are we strategic marketing executives whose opinions matter as much as a GSM or PD? Are we creative leaders helping to devise platforms and programs to snatch every piece of potential revenue passing through the station in the soft advertising economy? Are we engineers whose technological knowledge about Internet- and email marketing make us as valuable as the company's computer guy?

The answer is: probably all of the above. Our job is less defined today than it was just five years ago. Marketing directors in other industries do half of what we do. Yes, they work with an agency and do media buys on their own, they attend company-sponsored events, and maybe they even do a little managing of people, but they probably don't focus on solutions for clients as much as radio marketing directors do. This is the variable that makes our job fluid, and sometimes fun.

And lately it seems as though we're becoming a second advertising agency for each client. Their "agency of record" sends requests for proposals to stations, with a "best idea wins the business" threat. Talk about pressure—especially when you've got six hours to turn the proposal around and the sales manager is banking on "your brilliant idea" to bring home the buy. Oh—we forgot to mention that the brilliant idea must be accomplished with no hard costs for a promotion/event and include a 2:1 added-value ratio.

It's a bind we find ourselves in daily. Being cre-

ative for the station with minimal resources, then being creative for the client so the station doesn't miss the revenue, then doing it all without spending a dime. Seems we all missed that class in Marketing Director School about turning a paper clip into a multi-media campaign.

So without further rambling, here are a couple tips for staying successful as a marketing director in 2001 and beyond.

This is a non-scientific study—just some random thoughts gathered through experiences at five different stations with seven GMs, 13 program directors, and 14 sales managers. Don't worry, these numbers reflect cluster positions.

1) Find a general manager who truly believes in the marketing director position. If you're interviewing for a marketing director job and the person running the interview is the PD—miss the plane for the interview. If that person is the GSM—get sick and don't re-schedule. The marketing director needs to be able to champion the programming side of the fence when needed. The marketing director also needs to understand the needs of the client and stand up for sales when necessary. The only person in the building who can provide back-up in this situation is a GM. The GM needs to understand the value of a strong, hard-working, knowledgeable, and client-friendly marketing director.

2) Find a GSM whose mantra isn't "anything for the money." If that's the mantra, then some important things for the station will never happen and some damaging things will occur. The GSM needs to be good at sending wayward account execs to the marketing director before they present their masterful idea for stock market updates on a Top 40 station. There are plenty of ideas for financial planners that appeal to younger women that don't mention the Dow price at the close of business.

3) Find a PD who doesn't need to sign off on everything. A PD needs to be able to trust the marketing director to make decisions. Sometimes the best interest is getting that revenue through a silly promotion request. Make sure the PD understands that a listener isn't going to change the station because of a client mention. The listener

will change the station because of a 15-second sweeper with a client tag. The listener will change the station if the music isn't their style or

Seems we all missed that class in Marketing Director School about turning a paper clip into a multi-media campaign.

the jock is annoying. But the listener *won't* change the station because the concert ticket giveaway was brought to you by Chevrolet. Heck, we're bombarded by "this first down is sponsored by Budweiser" during football games. We've come to accept a little sponsorship in America. But also understand the direction the PD is taking the station and learn how to morph and coax sales requests into workable solutions for clients.

4) Have fun with this business. It's more of a *business* today than it was in 1993. It will continue to become more of a business as the days fall off your disposable promotional calendar. Understand the position of the station manager, which is to operate the station at the profit level expected by the parent company. Go on sales calls with your AEs. Get to know the clients. Help them understand the value and importance of radio in their marketing mix.

As for your own marketing mix, don't be afraid to experiment and understand tomorrow's technology. Also don't gravitate toward needless and expensive television campaigns when direct mail might work just as well. Remember, everyone in your market needs to be a fan of your radio station, but only one-tenth of one percent get Arbitron diaries per year.

Marketing directors are at a crossroad as we approach 2002. Yet it's not all bad. Only we can determine the future by making the marketing director position valuable to each station or cluster through knowledge, dedication, and hard work.

MIKE PATERSON IS THE MARKETING DIRECTOR OF SUSQUEHANNA'S KRBE-HOUSTON. REACH HIM AT MPATERSON@104KRBE.COM.

PD Profile

Brian Kelly

Program Manager
WXSS/WMYX-Milwaukee
Entercom

Hometown: Portage, Wisc.

Most recent ratings highlights: Posted the highest ratings in the history of WMYX. Building KISS-FM from the ground up, and making it the #1 music station in Milwaukee in one year.

Quick career recap: APD for WLS-Chicago, PD for Z-95-Chicago, mornings at WFYR-Chicago, mornings at the Blaze-Chicago, VP/Prog. for Major Networks-Chicago.

Whatever possessed you to get into this business?

The bug bit me in 5th grade listening to WLS and Super 'CFL. When I was in sixth grade on a field trip to Chicago, I watched Larry Lujack through the glass, doing his morning show. Watching people getting buzzed through those magical doors of WLS, I made up my mind that one day, I too would be buzzed through those doors as an employee of WLS. When it happened years later it truly was a lifelong dream come true. And Larry was still there...along with Steve and Garry, Fred Winston, and John Landecker. The magic just oozed through the place.

Early influences: Jonathan Little, who gave me a shot at Z-104 in Madison when I was just out of high school. Pat Martin, for opening the door on my first tour of duty in Milwaukee in the early '80s. John Gehron and Jan Jeffries for the privilege of working at WLS. Ric Lippincott for giving me the PD chair at Z-95 and for being a lifelong friend and confidant. Kurt Johnson, who gave me a shot at doing mornings in the third largest market in America, and has been another one of my best friends in the world.

Most influential radio station(s) growing up: WLS, Super 'CFL, and WOKY in Milwaukee were my pre-



sets.

Family: Extremely single, with three great kids who live with me.

Shitload of pre-sets on car radio: WMYX, WXSS, WKTI, WLTV, WKLH, WLZR, WMIL, WLUM, WRIT, WJMR, WISN, WTMJ, WEMP, WGN, WLS, WMAQ, WBBM.

CDs in the car player right now: Everclear, Elton John, 3 Doors Down, Robbie Williams, Barenaked Ladies, Sugar Ray, Sister Hazel, Matchbox Twenty, Alice Cooper, Lenny Kravitz, Dave Matthews Band, P.O.D.

Hobbies: Reading, playing the drums, movies (watching DVDs with the director's comments—it's like going to film school).

Secret passion: Stand-up comedy

The one gadget I can't live without: The Panasonic

Hard Disc Video Recorder. It's like TiVo, only better. **Wheels:** 2001 Chrysler Concorde

Favorite sports team: I only watch the Pack

Favorite food: I can never turn down a slice of pizza

Favorite local restaurant: Mo's

Favorite junk food: Chocolate chip cookies and milk

Favorite city: I get out to LA whenever I can

Favorite vacation destination: I love taking my kids to Universal Studios in Florida

Favorite TV show: *The West Wing*

Last movie you saw: *Don't Say a Word*

Last movie rented: *Doctor Doolittle II*—on an airplane...I was bored. Thumbs down. (When will I learn my lesson on sequels?)

Read any good books lately? It's an oldie but a goodie...but every once in a while I love pulling out and reading a chapter of *3 Blind Mice: How the Television Networks Lost Their Way*

Favorite non-trade mag: I read *Entertainment Weekly* from cover to cover every Saturday afternoon.

What current radio stations do you admire? I admire any station that takes a chance—whether it's music, personalities, or contesting. Anyone doing anything non-traditional gets my vote.

Name several non-industry people you admire: I would love to sit down and have conversations with Bob Newhart, David Letterman, Albert Brooks, Ken Levine, Aaron Sorkin, and David Kelly.

Where are we going to go to find that next generation of non-cyber-jocked air talent? I'm developing my farm club right here with live weekend shifts. Several people have moved from part-time to full-time positions.

Thoughts or predictions on the next musical wave? Looks like Rock is back in a big way, with Creed, Nickelback, P.O.D....and maybe even something accessible from the Butthole Surfers.

If I wasn't doing radio I'd be... Either in politics or writing for a sit-com.

The hopelessly photogenic Shakira cruised by the *JB & Sandy Morning Show* at KRBV-Dallas to drop off her new CD, *Laundry Service*. Pictured: Sandy Rivers, Shakira, JB Hager, and Co-Host Bess Hanley. Down in front: Executive Producer Tim Puttre.



WiLD 98.7-Tampa certainly lived up to the name during its recent Erotic Exotic Halloween Bash, which featured, among other treats, a Human Petting Zoo. Pictured lining up for some, er, fruit punch: morning co-host Corey, aka the Naughty Nurse; p.m. driver Alli, aka the Arresting Cop; MD Beata, aka The Sexy Cavegirl (nice bone!); and Research Diva Carrie as the Unusually Accommodating UPS Girl.





ALTERNATIVE
EDITOR
RICHARD SANDS
richard@gavin.com

ON BEING THANKFUL

radio and record pros list the music they love to love

By Richard Sands

Whose idea was it to make Thanksgiving Day so early this year? Certainly wasn't mine. But to try to get us in the spirit of the season, it's time to pay homage to the music, old or new, that we love and are grateful for. Or to quote Abba: "Thank you for the music." I asked some of my industry friends for a list of the songs they're thankful to have around. Here's what they had to say:

**Jayn,
KNRK-Portland**



I'm thankful for new music from the Cure! Everything U2 has ever done. "Blurry" from Puddle of Mudd and "Fade" from Staind. Everything my husband has ever done musically whether with The American Girls or solo. And finally I'm thankful for the "Star Spangled Banner." Talk about one song that has pulled the most people together in a time when we needed it most.

**Scott Jameson
WRZX-Indianapolis**



Music I'm Thankful for:
Elvis Costello—inspiring
Keith Jarrett—relaxing
Metallica—invigorating
Frank Sinatra—cocktailing
Pink Floyd—dreaming
Stereos MC's—grooving
'NSync—regurgitating

**Matt Smith
DreamWorks**



All my old school Chicago/DC hardcore. Not sure why; maybe so I feel closer to home. But in the last month I've listened to a ton of Life Sentence, Naked Raygun, Minor Threat, Scream, and bands like that.

**Kevin Mays
WFNX-Boston**



The Music That I'm More Thankful for Than Some Other Music That I'm Less Thankful For:
"F— Her Gently" Tenacious D (Long live the "D")
"Alive" P.O.D. (just a super chorus)
"Crawling In the Dark" Hoolbastank (sounds good on the radio)
"Mexico" Incubus (favorite song on the new CD)
"Ugly" Bubba Sparxxx (the fat hillbilly Eminem)

**Seth Resler
KNDD/FM-Seattle**



1) I'm thankful that there's another double-disc from 2Pac coming. He's my favorite recording artist of all time.
2) I'm thankful Joss Whedon had the balls to do a musical episode of *Buffy the Vampire Slayer*. Even though I haven't seen it yet (the movers hadn't delivered my TV), I'm glad somebody's breaking creative ground in television and using music to do it.
3) I'm thankful Arista has a solid Lennon record to work in the new year. I hope somebody can prove that females are still viable at this format.

**Kristen Honeycutt
WEND-Charlotte**



I am thankful for P.O.D. when I want to rock, Puddle of Mudd when I want to be naughty, and for Pete Dinklage when I want to...oh crap, the damn thing's out of batteries again!

**James D. VanOsdol
WZZN-Chicago**



Old: Pavement *Slanted & Enchanted*
David Bowie *Diamond Dogs*
Naked Raygun *Throb Throb*
New: The Faint "Danse Macabre"
Dashboard Confessional "The Places You Have Come To Fear"
Firewater "Psychopharmacology"

The Faint is sooo cool—like Cabaret Voltaire, Blur, and Depeche Mode all in one. Firewater is a band started a few years ago with Tod A (Cop Shoot Cop) doing vocals. Their last album, *The Ponzi Scheme*, was far better. Dashboard Confessional is really well-done emo stuff on Vagrant.

**Jeff Sodikoff
Arista Records**



U2
The Strokes
Remy Zero
Pete Dinklage
Beastie Boys
Adema
Guided by Voices
Nirvana
The Chemical Brothers
Erykah Badu
OutKast
Norman Cook
Moby
Roni Size

**Jack DeVoss,
CD-101-Columbus**

Here's the music that I'm thankful for, done entirely in the ancient Japanese form of poetry known as haiku:

Display your talents
the flute makes the music
Zamfir's da bomb

November 17th
I've got front row seats for
Neil Diamond

Apathy returns
I miss the Velvet Underground
God bless the Strokes

An opera works
shivering souls burn blankly
Tenacious D



ALTERNATIVE MUSIC CORNER

The Avalanches



First Person with Mike Martinovich, London-Sire

EARLY BELIEVERS

Even before The Avalanches were going to come to London/Sire

Records, Aaron Axelson had been spinning "Frontier Psychiatrist" and Jason Bentley was raising the flag for "Since I Left You," the title track from their debut album. I'd have to say that their passion and perspective helped shape our marketing strategy, and how we were going to address radio. Brian Beck of Astralwerks and I also did an edit of "Frontier Psychiatrist" that has been wonderfully received in the early going. As we don't have a 'formal' add date yet for the single, I'm excited to report that WZZN, WEQX, KFSD, and WOXY all added "Frontier Psychiatrist," further instilling our confidence in it being an Alternative radio hit. I can't thank James Van Osdol, Alexa Tobin, Matt Shiv, and Mike Halloran enough for their passion and support.

MARKETING THE BAND

So often, credible "niche" records live only in print, and on the street, but Aaron and Jason gave

us the confidence to make our initial marketing decisions through the airwaves. On LIVE 105 and WHFS we bought time on the station and took their sponsorships to the streets by distributing 10,000 flyers through local marketing firms...extending the brand *before* airplay. We didn't do time buys in an effort to coerce airplay, but rather to make their listeners aware of the artist,



and to sell the show. Cornerstone Marketing helped coordinate these efforts so that DC and San Francisco were blanketed, and that all the potential Avalanches demos were hit. Alison Pember, the marketing mind behind The Avalanches, has also brought a tremendous amount of creativity and perspective to the set-up and release of the album.

WHAT MAKES THE AVALANCHES SPECIAL

Strange as it sounds, and I do mean *strange*. The Avalanches are a band that is hip enough for the ultra-cool record buyer, and accessible enough for the cume. The Avalanches pick-and-choose their records and samples with such a wide array of tastes in mind that they will appeal to a *huge* audience—not unlike Moby or Fatboy Slim. The music is brilliantly nuanced for the "High Fidelity" listen-

er, and the "wow-tune" samples make them lovable for the more casual listener as well. Every song on the album is an amalgamation of house, dub, alternative, rock, and pop. It's this eclectic accessibility that makes its music fresh, with an infectious energy. Also, as a developing artist, its live show precedes the buzz

LABOR OF LOVE

As a relative newcomer to the national promotion world, but not so new to promotion, I've absolutely loved making my inaugural visits to radio on behalf of The Avalanches. When I was first starting at Epic Records in April of 1993, I wore my passion for Rage Against the Machine on my sleeve, and couldn't wait to get out of bed in the morning to preach their gospel. With The Avalanches, I see a tremendous opportunity to break "Frontier Psychiatrist," and I believe in the artist behind the hit. It's not just a reaction record, or an 'indie' thing, a club thing, or a live thing...it's *all of those things*. As difficult as it is to break through into the mainstream of Alternative radio right now, there is real value in sticking with an artist of The Avalanches ilk. And that value can be realized on the airwaves, at retail, and on the live touring circuit benefiting all who invests in them.

CONTACT MIKE (OR AT LEAST LISTEN TO HIS WACKY PHONE MESSAGE), AT (212) 253-3952.

ENTERING THE SPOTLIGHT Songs To Pick Up Before They Take Off

Adema

(2ND) SINGLE: "The Way You Like It"

LABEL: Arista

STATS: If you've been reading your GAVIN, then you already know that these five guys are from Bakersfield, Calif., that lead singer Marky Chavez has a famous half-brother, and that they were the focus of a major-label bidding frenzy for their debut album. If you happened to miss my insightful interview with them, then just know that they're way above the rest of the cookie-cutter "nūmetal" bands.



CLAIM TO FAME: Their first single "Giving In" is still going strong (#29 on the GAVIN chart last time I checked). They've toured with Staind, Linkin Park, and are currently playing with Disturbed.

EARLY BELIEVERS: KROQ, WXTM, WXRK, KCXX, WROX

CONTACT: Jeff Sodikoff, (212) 830-8416

Starsailor

SINGLE: "Good Souls"

LABEL: Capitol

STATS: Like Coldplay, Starsailor seemed to have literally crawled out from the foggy banks of England strapped with acoustic guitars and songwriting skills drenched with subtle melodies and emotional sensitivity.



CLAIM TO FAME: Let's just say these guys are "in-demand" in their native land and it's just a matter of time before they catch fire here. Their first single, "Fever," was released as a demo and broke the Top 20 of the UK singles chart. Their debut album *Love Is Here* was produced by Steve Osbourne (U2, Doves, New Order) and the single "Alcoholic" broke the UK Top Ten. Starsailor was recently the recipient of the prestigious Q Award for "Best New Band." Pick them up before your local top 40 station does.

EARLY BELIEVERS: WBTZ (C'mon peoples!)

CONTACT: Gary Spivack, (323) 871-5357

AFI (A Fire Inside)

SINGLE: "Days Of

The Phoenix"

LABEL: Nitro

STATS: East Bay Area natives who've been churning out a fiery brew of hard-core, punk, and goth since the early '90s. A few band rotations solidified AFI's



lineup for their fifth album, *The Art of Drowning*, and helped refine their fusion of melody and aggression.

CLAIM TO FAME: Extensive touring, including shows with The Offspring, Rancid, and Danzig, as well as playing the main stage of the Warped Tour this year helped spread the word.

EARLY BELIEVERS: KROQ, KITS, WROX, WBER

CONTACT: Sean Ziebarth, (714) 842-8897

TO GET YOUR SONG IN THE "SPOTLIGHT," SEND NEW RELEASES TO KATHLEEN RICHARDS, GAVIN, 140 SECOND STREET, 5TH FLOOR, SAN FRANCISCO, CA 94105.



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Lanetta Kimmons, Urban (323) 934-7278



URBAN/URBAN AC
EDITOR
KEVIN FLEMING
fleming@gavin.com

Tony Fields

ADJUSTS TO THE New Big Picture

By Kevin Fleming

“Keep the bags packed” had to be Tony Fields’ motto when he started his career in radio. His grand tour has taken him coast to coast and given him a wealth of experience. He’s been a newsmen, night jock, morning driver, and programmer. Currently, Fields is Regional VP of Programming for Radio One, overseeing programming for company-owned stations in Indianapolis, Minneapolis, Raleigh, Columbus, Cincinnati, Dayton, Louisville, and Dallas.

When reflecting on his career thus far, Tony doesn’t see a defining



Tony Fields

moment or single great achievement. “With each stop, I learned something different. I took something from each situation and now I have this knowledge base of things that have worked...and haven’t worked. Now I can play the game and be much more knowledgeable.”

Would he go back and change anything? “Absolutely not. I wouldn’t change one thing in my career. If

you don’t go through the trials and tribulations, then at some point you’re going to say, ‘I don’t know the answer.’ Most of the scenarios that come before us now—I’ve seen them and know what to do. There’s never been a time that I’ve said to myself, ‘I wish I didn’t do that or gone there.’”

If fate would have led Fields down another path, he says it would be

“There’s never been a time that I’ve said to myself, ‘I wish I didn’t do that or gone there.’”

education. “I would have definitely been a teacher I love teaching programmers and station personnel about the big picture. Because this company is so big, I don’t think many people in the company really get an idea of what the big picture is and why things are done the way they are.”

With 19 stations under Tony’s watchful eye, he believes that his biggest challenge is the changing industry landscape. “Consolidation and mergers happened so fast that some people couldn’t deal with it. Their mindset has to change. When we go into work tomorrow, what we thought about today may not work. So if it does change, the question is, ‘Can I adjust?’ The competitive environment forces us to evolve and move in a new direction at a moment’s notice. It’s like a game of chess: we’ve got all the pieces, but the guy sitting across from us has the

TONY FIELDS AT A GLANCE:

Fields began his career in Louisville while studying communications at the University of Louisville. He worked for a News/Talk AM station where he did the nightly news until he graduated. “It was then that I filled out an application to work at a radio station that my friends actually listened to,” he says. “But reflecting on it, news was a good foundation. Still, I wanted to work at the hip Urban station, which was WLOU-Louisville. John Johnson of Johnson Publishing and WJPC-Chicago owned the station. I was fresh out of college when I got to meet guys like Tom Joyner, B.B. d’Bananas and then JPC PD Jerry Boulding.” At LOU the young Fields started doing evenings and worked his way up to morning drive and eventually assistant PD.

After five years at WLOU, the now-experienced radio man moved on to Louisville Top 40 WBJX, doing evenings and morning drive there. After that came the first Urban FM in the market, WJYL, and Fields was its first PD. After a year he moved on to Cincinnati Top 40 WTLC. After a year there, it was off to KSOL-San Francisco where he did morning drive for two years.

Fields later joined Willis Broadcasting as their Director of Programming but was only there a short time. Regan Henry recruited Tony in 1993 to become VP of broadcast operations for UNC Media. From his base in Milwaukee, Tony started WKKV. “We took it from worst to first,” he laughs. Willie Davis came calling next, and Tony had his hands on KACE in Los Angeles. “It was a simulcast with two stations at the same frequency,” he recalls. “It sure

looked great on that napkin, we gave it a shot. After that, I went back to Milwaukee and WKKV as its VP of programming. Working with a number of Mr. Henry’s stations. From there I went to Cincinnati and hooked up with Ross Love when he was trying to buy WIZF out of bankruptcy. He asked me to help him build his Blue Chip radio empire. At the time they said it couldn’t be done, but I was sold on the challenge. We started with one station and ended up with 19.”

Hometown: Louisville

Age: Young enough to do this format

Astrological sign: Pisces

Marital status: Single

Children: One daughter, Amber, 11

Favorite hobby: Not enough time to have any

Secret passion: Girls, girls, girls.

The gadget I can’t do without: My 2way

The station I loved growing up: WTLC

I drive a: Volkswagen Jetta

Favorite city: San Francisco

Favorite vacation place: Florida

Favorite recording act of all-time:

Earth, Wind & Fire

Favorite current artist: Musiq Starchild and Jill Scott

In my car CD player: Musiq

Favorite CD of all-time: EWF’s *Greatest Hits*

Favorite non-industry magazine: *Black Enterprise*

Favorite book: *Jesus Christ CEO*

Favorite actor & actress: Denzel Washington, Halle Berry

Favorite movie of all-time: *Coming To America*

Stations I admire: My favorite brands are Radio One’s Urban brand, Infinity’s Rhythmic brand, and Cox’s Urban A/C brand.

same pieces too. We have to make decisions quickly to protect our ratings share or market positions. I would say that's the greatest challenge, the big picture, and understanding where the company is trying to go as a whole."

With group ownership came franchise programming and brand management. So where does Tony stand on this "one style fits all" programming that the winds of change have brought us? "We've started to develop brand managers with our regional VPs who know certain brands extremely well and who can pass information and knowledge to programmers who can execute the product in a way that the company wants," he says. It's a corporate strategy designed to minimize programming risks and ensure success.

"Today, if you do Urban and you feel you have the best Urban people on board to make decisions and

"We have to make decisions quick to protect our ratings share or market positions. I would say that's the greatest challenge, the big picture, and understanding where the company is trying to go as a whole."

build the brand, you're able to pass the knowledge from a programming and management standpoint. As the brand changes, it fragments, and that means bringing in different people to manage these brands," he says. So strong PDs are still needed.

With all that Tony has to think about and do on a daily basis, I wondered if he ever thought about what would make things perfect for him? "Things would be perfect if we knew what our listeners were doing 24/7 and 365. But we don't, so we keep doing what we do every day." ■

URBAN HOLIDAY REVIEWS

by Kevin Fleming

I like to listen to Christmas music during the holidays. Generally speaking, when it comes to holiday music in my house, I have my all-time favorites: Donny Hathaway, Nat King Cole, The Temptations, and Alexander O'Neal. In light of all we've been through in the past few months, I thought we could use a fresh look and some new holiday music entries. And I'm glad we did, because as it turns out, there's some good stuff out there.

Toni Braxton

Snowflakes (ARISTA)

Toni Braxton has lots to celebrate and be thankful for this Christmas: she recently got married to Mint Condition member Keri Lewi and is expecting their first child in December. Now she's stuffing our stocking with a collection of mostly original holiday songs in an offering called *Snowflakes*.



Complete with

Toni's signature breathy vocal style, *Snowflakes* has outstanding production quality and some very nice holiday songs. "Christmas In Jamaica" featuring Shaggy (the original version and remix version) is one of two promotional singles being circulated. The other is "Snowflakes of Love," a lush and lovely song co-written by Keri Lewis and Isaac Hayes. On what may be the CD's best song, Toni teams with writers David Foster and Babyface on "This Time Next Year," a light yet beautiful R&B number. This set also features Toni's 1993 rendition of the Mel Torme classic "The Christmas Song." Hardcore Toni Braxton fans won't be disappointed by this CD. In fact, I believe they'll long for more. And with a new baby coming soon, there's no telling how long it will be before we hear from Mrs. Braxton-Lewis again.

Destiny's Child

8 Days of Christmas (COLUMBIA)

DC fans have something to get excited about this holiday season.

With their busy schedule, when did they have time to record a holiday album?

Nevertheless, *8*

Days of Christmas

hits us with a contemporary take on original and traditional holiday numbers.

Beyoncé, Kelly & Michelle do what they do best,

delivering strong vocals and beautiful harmonies.

Highlights include

"Winter Paradise," "Silent Night," "Little Drummer Boy" featuring Solange, "Platinum Bells," and a very tasty rendition of "This Christmas."



Various Artists

Making Spirits Bright: A Smooth Jazz Christmas (GRP/VERVE)

If you're in the mood for a Smooth Jazz holiday, then this is the one. Lee Ritenour and Bud Harner have produced a collection of Christmas favorites from a Smooth Jazz point of view, featuring the likes of Will Downing, Gerald Albright, Al Jarreau, Richard Elliot, David Benoit, Joe Sample, Dave Grusin, and others. Will Downing delivers a tasty version of "I'll Be Home For Christmas," Gerald Albright, who can do no wrong, brings a nice and poppy rendition of Donny Hathaway's "This Christmas." I was very impressed by Al



Jarreau's traditional take on "Silent Night." This set is clean, smooth,

rich, and cool. It's one of those CDs you want to put on, on a quiet night and wrap presents to, or just enjoy while sitting by the fireplace with someone special. Urban A/Cs should spice their holiday music block programming with cuts from this disc. Your adult listeners will truly appreciate it. The highbrow wine and cheese set will be most impressed. This one's a holiday keeper.

B.B. King

A Christmas Celebration of Hope (MCA RECORDS)

As sure as Christmas is coming, Blues Boy King delivers with quality music every time. His new holiday set is called *A Christmas Celebration of Hope*.

Dedicated to The City of Hope and honoring their hard work to bring hope and healing to all people who suffer from life-threatening diseases, B.B. delivers like Santa Claus. At 76, he shows no sign of slowing down. The set jumps off with the classic "Please Come Home for Christmas," then slides into an up-tempo original called "Lonesome Christmas." "Back Door Santa" is fun song that will boost your Christmas cheer, and the instrumental "I'll Be Home for Christmas" and "Christmas Celebration" will have you old-school-ers up and doing the two-step! Have fun. Of course, this set wouldn't be complete without B.B.'s take on "Merry Christmas Baby," and believe me, he's feelin' mighty fine. For the most part, *A Christmas Celebration of Hope* is a toe-tapping ride through the holiday season with the King of the blues himself. You go B.B.!



EMAIL COMMENTS TO KEVIN@GAVIN.COM
OR CALL (323) 258-9377

urban/urban a/c

MicPatrol



THE POETESS
poetess92@aol.com

By The Poetess

WHAT'S UP D.O.C.?

WHAT'S UP D.O.C.? "It's the diggy diggy DOC y'all!" If you've been a hip-hop head since the late '80s, then you know about the D.O.C., the Texas-born rapper who made a name for himself after hooking up with Dr. Dre and Eazy E and dropping his debut classic "It's Funky Enough" in '89. That same year he was dealt a serious blow when he was critically injured in a car accident that crushed his larynx and changed his voice drastically. "It was the hardest thing I ever had to deal with in my life," said the D.O.C. in an interview with MTV News. His voice altered to a raspy whisper and with the end of his career looming, he became bitter and turned to drugs and alcohol. Although uncomfortable with his vocals, in 1996 he released his second album *Helter Skelter*. The effort didn't quite meet the expectations of fans or of the rapper himself.

Stepping away from the mic, he picked up the pen and became a ghostwriter for several artists including Dr. Dre. He's made brief appearances and written songs on most of Dre's projects and is getting ready to release his third solo album *Deuce*. Why *Deuce*? He feels the forthcoming CD is his *real* second album. MC Ren, Ice Cube, Xzibit, and Nate Dogg are just a few of the folks who have collaborated on the recording that D.O.C. plans to release on his label Phat Cat Entertainment sometime early 2002.

WHAT'S IN A NAME?

Well for Percy Miller—aka Master P—changing No Limit Records to The New No Limit Records means a new beginning. The rap entrepreneur has said goodbye to Priority and inked a deal with Universal. The New No Limit has recruited a new roster of talent including Weebie, Crazy, and R&B singer Sera-Lynn. The first project to drop from the rejuvenated indie is Master P's latest album *Game Face* due out December 18th. The CD features family members Silkk The Shocker, C-Murder, and his son Lil Romeo. The first single from *Game Face* is a cut called "Ooohhweee" which has been serviced to radio. Master P don't stop. In addition to running several companies including a clothing line and a communication business, he's found time to act in a couple of flicks. The rap mogul stars along-

side Kurt Russell and Kurupt in the film called *Plague Season* and appears in the movie *Undisputed* starring Wesley Snipes. Miller is one of the richest men in hip-hop and has made generous contributions to his community. He started the Master P Foundation that has helped to provide more than 7,000 jobs for inner city kids as a part of a "stop the violence" program.

GOOD KNIGHT

Speakin' of giving back to the kids...Suge Knight has resumed plans to build a mansion in an exclusive southern California neighborhood for



Master P

under-privileged youngsters. The home will come with a movie theatre, recording studio, swimming pool, and other fun things. Construction was placed on hold when Suge was sent to prison in 1996. Now his neighbors are planning to protest the project because they fear Knight will throw wild parties and attract riff raff near their homes.

RAS KASS A NO GOGH

The release of Ras Kass' third album *Van Gogh* has been pushed back from its November 6 release date to spring 2002. The anticipated CD has missed a few release dates, leaving Ras fans in limbo. Priority Records says the delay is due to online bootlegging. Ras is currently in the studio recording new songs for the project. He's also teamed up with fellow emcee's Saafir, and Xzibit on *The Golden State Project* that will be

released early 2002 on Xzibit's Open Bar Entertainment label.

GOT BEEF?

San Diego California rapper Jayo Felony has plans for a brighter future. This year was filled with lots of drama and big changes. One...he fell out with his homeboy Snoop Dogg after claiming Snoop hit the term "crip-hop" when he used it in a rhyme on the Eastsidaz *Duces 'N Trays: The Old Fashioned Way* CD. Jayo claims he coined the term. He's also pissed at Jay-Z because he feels he dissed the west coast on his cut "Change The Game." So Jayo retaliated lyrically on a song called "True'd Up" on the *Bulletproof Love Volume 1* compilation. I don't get it. That stuff seems pretty petty. I think Jayo is starting to think so too. He says he's vented on his latest CD *Crip Hop* which he put out in October on his Loco Records, but the next album which he plans to release sometime next year, is going to be a more positive Jayo. Def Jam Records released Jayo's first two albums, 1995's *Take A Ride* and 1998's *Whatcha Gonna Do?* The rapper became disenchanted with the label when they kept delaying the release of his third album, *Hotta Than Fish Grease*, which was supposed to drop in 2000. He left Def Jam and has plans to build his own company. The next artist expected to drop from Loco Records is a 7 year old named Nube. Jayo is also planning to start work on a documentary called *Crip Hop* which tells the history of the crip gangs. The film will be released straight to video and DVD.

THE TOP DOGG GETS A NEW HOME

Rapper/actor/businessman Big Snoop Dogg just sealed an artist deal with MCA Records. The package includes the marketing and distribution of Snoop's imprint Doggystyle Records and the production of movies from his Snoopadelic Films. He plans to release a series of straight-to-video flicks that feature the artist on his label. In other Snoop Dogg news...Ohio police officers pulled over one of the two buses on Snoop's "Puff Puff Give" tour and allegedly found 200 grams of weed. Snoop pled innocent to the drug charges claiming the bud wasn't on his bus. He's dug back in court in December.

THAT'S IT FOR THIS EPISODE OF THE MIC PATROL. CATCH YOU BACK HERE IN A MINUTE. I'M THE POETESS AND I'M UP OUT THIS PIECE!



Sandler Exits the Fast Lane

Becomes Program Director of KTAO-Taos, N.M.



Nicole & Alison party at the Taos Halloween bash.

By Dave Einstein

Nicole Sandler left Los Angeles a month ago to pursue a dream of a simpler life for herself and her recently adopted daughter Alison. The typical concerns of parenthood—schools, daycare, and healthcare—weighed heavily on her as she wrestled with her radio/Internet program director career options.

Sandler had been caught in a recent downsizing of WorldClassRock.com (WCR), an Internet-only Triple A music channel originally designed to be the website for Channel 103.1, Los Angeles' most recent commercial Triple A casualty.

Channel 103.1 was purchased and later spun off by Clear Channel when the merger with AMFM was completed in 2000. At that time, Nicole convinced Clear Channel to continue the station as an Internet-only website, but inevitable cutbacks came in the following year. Then Sandler's challenge became continuing her major market career path—or maybe it didn't.

Radio careers usually start at independently owned small market stations and then move to larger markets with corporate owners, but not so with Sandler's. She was in LA for 14 years with stints at KLSX, and KMX/FM except for eight months in San Diego at 91X, and before coming to the West Coast she was in New York for five years at WMCA and WPLJ.

DAVE EINSTEIN: What made you decide to leave the big city for Taos?

NICOLE SANDLER: I got tired of fighting to prove that Triple A is a viable format in LA, even though I believe that it can work there. Like any format, it needs to be done properly and with the right marketing tools, which hasn't happened yet with commercial radio. Secondly, I now have a daughter. Priorities change.

I also felt like I'd done the big city thing. I've lived and worked in New York and LA and I grew up and went to school in South Florida. I've never lived in a small town and I've been intrigued by Taos because of its strong arts community, visual beauty and spirituality.

"I've always had this fantasy about working at KTAO. It's always had the reputation of being a really cool station. I met Brad [Hockmeyer, owner of KTAO] at different conventions over the years. After I left WorldClassRock.com I was going through the employment listings online and in the trades and I noticed that Brad was looking for a morning show person/APD, and I thought this would be perfect. I called him and he was into the idea and said it was really interested, he'd turn the programming over to me. I flew out with my daughter for about five days and checked it out and thought "this could work." KTAO is truly is part of the local community fabric, it's what radio was originally designed to be. It's the community voice.

You've only been there a month—what are some of the differences you've seen in programming styles?

Well, KTAO has a show on daily from 10:10-10:30 a.m. called *Trash and Treasures*. It's extremely popular and was one of the first things I was drawn to when I came to visit. You couldn't get away with that in a large market, but here it works. Somebody will call in and say, "I've got a '67 Chevy Impala I'm selling in parts, I want \$500, here's my phone number." The next call will be someone who found a dog, and the phones don't stop ringing for the entire time that it's on. There's something very compelling about it. It seems to be as effective on the air as Ebay is on the net.

We also do a birthday club on Fridays where people send in messages to their friends and loved ones and register to win a cake at Baskin Robbins. For Halloween, parents were invited to bring their kids up here and we had a costume contest, took

pictures of all the kids, and gave out prizes.

In LA we didn't expect kids to be listening; we targeted adults. Kids listen to KTAO so we have to be sensitive to lyric content. At KSCA and Channel 103.1 in LA we made a point of *not* playing an edit of a song.

And news is an important component of KTAO—Taos has only a weekly newspaper, and no local TV. For many, we're the main source of daily information, so we cover everything from local happen-

"It could be the perfect thing for me, or it could be just a stop a long the way, but I had to find out."

ings to national and international news. The "Hometown News" segments on this station consist largely of community events that would be considered PSA material in a major market; probably not even considered news. Here, it's relevant to the audience. Our news and features create a much longer TSL than I even had at either LA stations.

The differences in advertising and live appearances must be totally different as well.

Advertisers will sometimes want to be the voice on their own spots. In a major market there's usually a production fee for that service, but here it's all part of the package. There really isn't enough revenue available in a market this size to hit them with a production fee, so that means more of a production load for the staff. Talent fees for appearances are nonexistent. That part is very different.

Will you miss the sophistication of LA?

Taos is a small town but it's not a "hick" town. A large part of the population has come here from LA, San Francisco, and Denver to escape the big city madness. Taos is sophisticated and has a healthy and thriving arts culture, and I'm very excited to be part of it.

In the final analysis, this will either be the best thing I've ever done or it will turn out that I'm a city girl and this will be a great learning experience. It could be the perfect thing for me, or it could be just a stop a long the way, but I had to find out. ■

VARIOUS ARTISTS

Good Rockin' Tonight: The Legacy of Sun Records (Sire/London)

Today's music ain't got the same soul...unless it's *Good Rockin' Tonight* (*The Legacy of Sun Records*). This brilliant new compilation features perhaps the most impressive list of Triple A artists ever assembled, including the royalty of Sirs Paul McCartney & Elton John, Jimmy Page & Robert Plant, Eric Clapton, and Bob Dylan as well as the next generation's chart-toppers: Sheryl Crow, matchbox twenty, Live, and Chris Isaak. They all come to the party with the exuberance of teenagers generated by their common gratitude for the power of the original Sun recordings that launched the careers of Elvis, Jerry Lee Lewis, Carl Perkins and Johnny Cash.

The focus track is the last recording session Mr. Blue Suede Shoes ever did, a feisty duet performance of "Sittin' On Top of the World" with the incomparable Van Morrison. Both commercial radio (WXRT, KGSR, WMPS) and non-commercial radio (WFUV, WFPK, WCBE) have been quick to respond. In addition to the focus track KOTR PD Rick Williams is spinning Jeff Beck and Chrissie

Hynde's sexy reworking of "Mystery Train" and Tom Petty's take on "The Blue Moon of Kentucky." Williams told GAVIN, "Tom's been doing that one in his live show for years. I saw him do it at Neil Young's Bridge School Benefit back in '86 and you could see the Sun Records influence on him even back then." WDET PD Martin Bandyke says, "We're playing several tunes off the disc, including 'Sittin' On Top Of The World.' Paul McCartney's take on 'That's All Right,' and Bryan Ferry's 'Don't Be Cruel.' Nice selection of artists and cover tunes, lovingly done. Listeners are digging it too!"

Good Rockin' Tonight is the brain-child of executive producer Phil Carson who, as head of Atlantic Records (outside of America) from 1968 to 1985, signed AC/DC and worked with Led Zeppelin, Yes, and a host of others. A musician himself, Carson was a member of The Springfields, which boasted Dusty Springfield on vocals. He moved on to the business side, but in the early days of Led Zeppelin Phil would join in on the encores, handling bass duties when John Paul Jones was working the keys! Carson radiates when he reflects on the Sun singles that inspired him to compile this tribute. "It's something I always wanted to do. The music of Sun was what

caused me and a lot of other young English kids in the '50s and '60s to pick up a guitar. The label is very dear to the heart of all of us, which is why I was able to get guys like Jimmy and Robert and Paul to do a track, you know, because they have a great love for that music."

Sun label head Sam Phillips, the man who sounded off the rock & roll revolution from a converted radiator shop in Memphis in the early 50s, still resides there and owns several radio stations. He spoke to GAVIN and called *Good Rockin' Tonight* "an outstanding play." Sam said he is "really, really flattered" by what, to our surprise, is the first real tribute album dedicated to the music of Sun Records. Phillips, who championed the overlooked music of poor whites and blacks in a very different time, also exuded a sense of validation. "It makes you know that you must have been right about what you felt initially, or this would not have happened 50 years later," he says. Blown away by the caliber of the guest list, Phillips also says that he feels "humbled and proud" to be recognized by such an array of talent, and observed insightfully, "from the Howling Diablos featuring Kid Rock to Paul McCartney, this

record has something for every format." A fitting comment from the only person inducted into the Rock & Roll, Blues, and Country Halls of Fame.

Good Rockin' Tonight is currently in stores, and a documentary film of the same title will air on PBS Wednesday, Nov 28. The CD and the film will be a national feature for PBS pledge month in December. Many stations, including WNCW and WFPK, are working in conjunction with PBS to promote the program and to bolster their own fund-raising efforts. If this film has anywhere near the impact of Ken Burns' *Jazz*, the revenue increase should be notable. To get involved, contact Rich



Sun Records founder Sam Phillips

Reviews

Starsailor

"Good Souls" (CAPITOL)

The new darling of the British press, Starsailor has been getting lots of comparisons to Coldplay and Jeff Buckley. Personally, I hear more of a U2 thing, but the point is these guys play a dramatic, passionate style of music. Lead singer James Walsh has that quivery tenor that connects on an emotional level. Important tasle-makers at the format are already giving Starsailor's "Good Souls" their blessing, including WFUV's Rita Houston and KCRW's Nic Harcourt. The official add date has been changed to Dec. 3 and 4, so there's plenty of time to give it a trial spin.



The full-length, *Love Is Here*, just released in the U.K., is still a few months off in the US. Contact Steve Nice, (323) 871 5174.

—Jimmy Leslie

Leonard Cohen

Ten New Songs (COLUMBIA)

Spending much of the last five years meditating, cooking, and cleaning at the retreat of his teacher Joshu Sasaki Roshi. Cohen, whose vocals have the whispering texture of Clint Eastwood, is recognized himself as a master... of songwriting. These ten new songs are the product of the writing collaboration between Cohen and



Sharon Robinson who has worked with Cohen for two decades and has an expanded role on this album, including an appearance on the cover art. Robinson and Leanne Ungar sing backing vocals in a "thorn between two roses" scenario that has long been a Cohen trademark. "In My Secret Life," "Alexandra Leaving," and "A Thousand Kisses Deep" catch the ear immediately, but as with any meditation, there are many levels to Cohen's *Ten New Songs* to discover. Contact Trina Tombrink, (212) 833-8505.

—Dave Einstein

Maura O'Connell

Walls and Windows (SUGAR HILL)

Irish-born Maura O'Connell uses her powerful voice to make her imprint on songs written by the best in the business. The opener, Kim Richey's "Every River" features Richey herself on the backing vocals along with the Nashville studio guitar wizard Kenny Vaughn (both appear throughout the album). Twang-trust's Ray Kennedy produced the album and provides O'Connell the perfect selection of musicians and material. A driving version of Ron Sexsmith's "Don't Ask Why" was the first single to go to radio. Eric Clapton's "I Get Lost" is delivered as a heart-felt lament, while her joyous version of fellow countryman Van Morrison's "Crazy Love" shows O'Connell's understanding of how to



milk emotion from great songs. The universal truth and humanity she displays in her rendition of Patty Griffin's "Poor Man's House" is just another example. O'Connell is truly a woman of voice and delivery, and the caliber of the songs on *Walls and Windows* gives her the perfect canvas. Contact Erica Hoffman, (919) 489-4349.

—Dave Einstein

Cracker

"Merry Christmas Emily" (BACK PORCH/VIRGIN)

The latest from Cracker is a Christmas song that will definitely get a lot of airplay in the next six weeks. It's a clever, irreverent, sing-songy ode to when hard-luck losers turn their thoughts to ex-girlfriends as they dive headfirst into holiday depression. Written by David Lowery and fellow guitarist Johnny Hickman, "Merry Christmas Emily" has a "clean version for most stations and one with the "F..." word left in for the more adventuresome out there.



Cracker has always been a straight-ahead rock band that doesn't take itself too seriously and isn't afraid of a well-placed guitar solo. The new album *Forever* will be the first studio album for them in over three years, so they've had enough time to work out the material. It will segue well with Chuck Berry's "Run, Run Rudolph." Contact Ray Gmeiner, (310) 228-2730.

—Dave Einstein



HO, HO, HO

It's Almost That Holiday Time of Year!

Compiled By Marcus Rowe

It's hard to believe that another year has zoomed by and radio programmers are gearing up to begin the annual task of scheduling holiday music. As you dust off your holiday favorites from years past, take a break to peek at this year's new releases just waiting to warm hearts, and get your listeners in the holiday mood!

MCA

Christmas Cookies—a compilation of songs from various artists including George Strait, Alecia Elliott, Chely Wright, Lee Ann Womack, Gary Allan, Rebecca Lynn Howard, Trisha Yearwood, and Vince Gill.
Single:

"Christmas Cookies" - George Strait



Michael McDonald—*In The Spirit*
Single: "On Christmas Morning"

Prancer Returns – The soundtrack from the original USA network movie
Single: "If You Believe" - Alecia Elliott

Lyric Street

Aaron Tippin—*A December To Remember*
Highlight tracks: "He Said His Name Was Jesus" and "Jingle Bell Rock."

No Wrapping Required: A Christmas Album—by various artists.

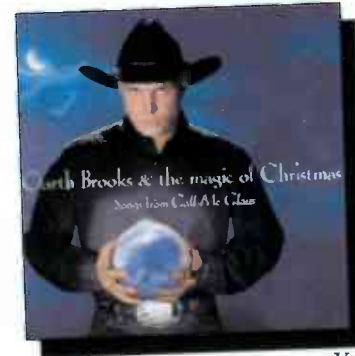
Highlight tracks: Rascal Flatts—"God Rest Ye Merry Gentlemen," Sonya Isaacs—"The Christmas Song."

SHedaisy—*Brand New Year* (originally released in 2000)

Highlight tracks: "That's What I Want For Christmas" and "What Child Is This."

Capitol

Garth Brooks—*The Magic of Christmas*
The album is being re-released with three new songs inspired by the TNT television movie *Call*



Me Claus. There will also be a commercial sampler of *Call Me Claus* that includes all three new songs.

Highlight tracks: "Zat You, Santa Claus?"

"Mary Had A Little Lamb," and "Call Me Claus."

Audium

Dale Watson—*Christmas Time In Texas*
Single: "Honky Tonk Christmas" (labelmate Danni Leigh makes a cameo appearance in the video).

RLG

3 Of Hearts—"The Christmas Shoes" (single)

Critter

Billy Hoffman—"The List" (single)

G2 Station Profile

WCTY-Norwich, Conn./ New London County

Owner: Hall Communications

Frequency: 97.7 FM

Slogan: "Today's Best Country"

GM: Jim Reed

PD/MD: Jimmy Lehn

APD: Dave Elder

On-Air Lineup:

Mornings: Jimmy Lehn and Karen Kowalski

Middays: Matt Matthews

Afternoons: Gina Jones

Nights: JJ

Current major on-air promotion: "\$500 Song of the Day." Direct mail piece sent to over 60,000 target households with info on the "Song of the Day"—artist, song title, and when it would air. The morning show also announced the time the song would play each day. We also did a bounce-back on the mailer, where we'll draw for \$1000. It allowed us to create an awesome database.



PD Jimmy Lehn speaks: "Norwich is famous for being the home of America's most notorious traitor, Benedict Arnold. New London County is home to the corporate headquarters of Pfizer Drugs and Electric Boat, makers of America's

submarines. There's a very large Navy Base in Groton and the Coast Guard Academy is in New London.

"In general, the community is very military oriented. Many families move here to live on the Sub Base and then stay to build submarines. Because of that, a majority of residents are transients. It's an expensive place to live, but salaries are higher than the national average. The unemployment rate is very low and employers have a difficult time finding skilled and unskilled labor.

"The University of Connecticut is located about 25 miles north of Norwich in Storrs, and most of our listeners are big U-Conn basketball

fans. We also have two of the largest casinos in the world in New London County (Mohegan Sun and Foxwoods), and these venues bring us country concerts almost every week. Mystic is another popular nearby tourist location in New London County with an aquarium, a replica of an old whaling town, and Mystic Pizza where the movie *Mystic Pizza* with Julia Roberts was filmed.

"Our listeners are very passionate about the music and the format. They're extremely generous when it comes to supporting station charity promotions and come in droves to our events. WCTY has been a dominant station in this market for years, and country music is very strong in this part of New England.

"As far as the future of the format, I hope it continues to thrive. I would like to see artists push the envelope a little more. As long as it stays fresh, and the lyrics continue to amuse, enlighten, or touch the hearts of listeners, country will be strong. I hope some of our superstar artists continue putting out great music."

—Jimmy Lehn, PD

“Riding With Private Malone” (David Ball)

By Thom Sheperd, **cowriter**

As a longtime fan of vintage cars, I’ve often thought about writing a song about one. I had heard the story many times—it’s almost an urban legend—of the guy who responds to a classified ad about an old car, only to find an undiscovered treasure at a bargain price. I had also read a story many years ago about a guy who thought his car was haunted because the seat would always be pushed way back and the radio would be tuned to a station he didn’t listen to every time he got in the car. Not quite Stephen King’s *Christine*, but maybe his inspiration.

One variant of the “car for sale” story is that of a mother selling her son’s car after he doesn’t come back from Vietnam. I thought that if he had left a note in the car, then his spirit would be watching over it. This is where the idea began.

I was introduced to co-writer Wood Newton during a Nashville Opry Stars event and we decided to write together. I tossed out a few ideas, and nothing stuck. I got panicky and I thought, “I’m

crashing and burning here with a veteran hit songwriter,” I flipped to the page in my notebook with the Malone idea. I said, “I have this idea, it’s a little unusual...”

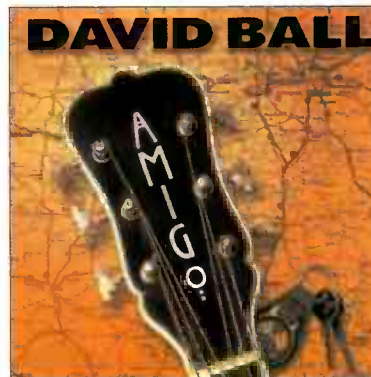
Wood’s response was, “Man, that is the song we need to write!” He told me about his cousin Jeff Newton who had died in his Corvette the same day he returned from Vietnam. Wood almost went with him in the car that fateful night. We went to the Nashville Public Library and checked out a

book on Corvettes and picked a 1966 silver-pearl Corvette convertible with a 427 engine and spinner hubcaps as Malone’s car. We figured he didn’t have a girl to come home to, just the car.

When we started writing we had no ending to the story. One day I came in and told Wood that I thought we’d have to wreck the car. He said “Oh no! Do we really have to wreck the car?” But the story was so interesting, I really felt it needed a big finish.

We had no idea the song would affect so many people so strongly, and in so many different ways. We’ve received a flood of emails from car buffs, and people who

believed they were saved in accidents by guardian angels, but the most touching ones have been from veterans and their families and friends. One man told me that our song has done more to help his healing process than anything else in the last 30 years. We’re even hearing from young men who are currently in the military, on alert to ship out overseas. “Private Malone” is my first charted single, and so far, it’s been one incredible ride!



ARTIST PROFILE

Pat Green

Single: “Carry On”

Album: *Three Days*, in stores now

Status: Married to Kori for the past year and a half. One Chihuahua named Moose.

Hometown: Born in San Antonio, Texas and raised in Bosqueville, Texas.

The Big Brood:

Seventh of eight children; five sisters—lots of estrogen, lots of love, lots of support.

Where does your most inspiration for songwriting come from? Do you prefer writing alone or with someone?

I love writing with Walt Wilkins. He makes writing simple—we’re so connected, but writing by myself is just fine too.

Who is your musical mentor and who gave you some good advice about the music business?

Willie Nelson is my musical mentor. Jerry Jeff Walker gave me great advice on how to handle the business side of the music business.

How has your deal with Republic/Universal changed what you do and/or how you do it?

It’s broadened our reach. They’re great people and have some great ideas. Everything has been positive since this move. Our goal is to take my music to a national level and they’re able to help

me do that.

Thoughts on *Three Days*:

This album is nothing if not a tribute to a way of life; one filled with love, happiness, and the road from here to Luckenbach—a little corner of heaven where people want to sit around and play guitar. It’s pretty much the story of my life.

One song you wish you’d written:

“Angel Flying Too Close To The Ground” (Willie Nelson)

Currently in the Walkman:

Alison Krauss, Nickel Creek, and Ryan Adams.

Ultimate duet partner?

Willie, because it just doesn’t get any better.

Previous jobs: Janitor at BMI in Waco, Texas, and I was damn good at it.

First paying gig:

Bash Rip Rocks in Lubbock, Texas, with



Cory Morrow.

If you didn’t have a career in music, what career might you have chosen?

Pimp...oops—preacher (seriously).

Do you have any pre-performance rituals?

A round of golf and a shower.

If you could ask one person a question who and what would it be?

I’d ask Jerry Clower over for a while, just to hear him talk off stage.

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BUSINESS & MEDIA
EDITOR
DOUG WYLLIE
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Sirius Class Action Suits

Sirius Satellite Radio is now the target of two new class action lawsuits on behalf of shareholders who allege that the company "and certain of its officers and directors violated federal securities laws by failing to disclose facts known to them, or recklessly disregarded by them, which demonstrated that the announced commercial launch dates for the Company's satellites required for the company's service, published throughout the Class Period, were impossibly ambitious."

The Law Firm of Cauley Geller Bowman & Coates, LLP filed one suit while the law firm of Schiffrin &

Barroway, LLP filed another lawsuit against the Satellite radio provider. Both actions were filed in the United States District Court for the District of Vermont in Burlington.

In a printed statement the plaintiffs allege that "Sirius knew, or recklessly disregarded, that it would be impossible for the company to offer its service commercially by the end of 2000, as initially disclosed, or early in 2001, as subsequently disclosed." The complaint alleges that Sirius issued materially false and misleading statements and press releases concerning when its service would be commercially

available, which caused the market price of Sirius common stock to be artificially inflated.

Sirius now faces a total of three such legal disputes. In early October the satellite radio broadcaster became the target of a class action suit filed by the law firm of Johnson & Perkinson. That suit was also filed in Burlington, Vt.

Patrick Donnelly, Sirius SVP and general counsel responded to the October filing by saying, "These claims are frivolous and without merit, although the complaint was an entertaining piece of fiction. We have fully complied with all SEC disclosure

requirements and will vigorously defend ourselves."

Shortly after that initial suit was filed, Sirius announced that the company's Chief Executive David Margolese would step down and the company would further delay the launch of its service previously planned for the end of this year.

Sirius's announcement of a launch delay confirmed analysts fears that Sirius would not be able to meet its target launch date because it has failed to complete a vital chipset for its receivers which were expected by late September to early October.

Liquid Audio Rebuffs Buyout Offer, Adds to Board

Liquid Audio recently said in a printed statement that its board reviewed offers from Steel Partners II and BCG Strategic Investors but "concluded that the company has no interest in pursuing either of these indications of interest at this time."

Liquid Audio also announced that Raymond A. Doig, president of EMV Partners Corporation, and Stephen V. Imbler, former president and chief operating officer of Hyperion Solutions Corporation, have been elected to the company's board of directors. These elections raise the number of directors to six.

Mere days after rejecting the overture by Steel Partners and BCG Strategic Investors to buy the company, Liquid Audio became the defendant in two class action lawsuits undertaken on behalf of shareholders. The suits, filed by Shawn Fleming

and Kathy Rooney, are class action lawsuits filed in New Castle County, Delaware. In court documents obtained by GAVIN, the plaintiffs allege that Liquid Audio shareholders "have been, and continue to be, deprived of the opportunity to realize fully the benefits of their investment in the company." The complaint says further that Liquid Audio, by their apparent refusal to consider the offers made by Steel Partners and BCG Strategic Investors to acquire the company have "breached their fiduciary duties."

The court papers suggest that Liquid remains a top acquisition target as the entertainment technology industry continues substantial consolidation, pointing out that the company's stock price well below its December 1999 IPO price of \$33.63 per share.

EVERSTREAM AND HIWIRE AVERT COURT BATTLE

Everstream and Hiwire, two leading streaming advertising companies engaged in a heated patent license dispute, have come to an undisclosed agreement. According to a printed statement, Everstream has secured a patent license agreement with Hiwire, ending a potentially costly patent litigation dispute with the streaming and advertising insertion company. Terms of the deal were not disclosed.

"This agreement is a victory for both companies," said Everstream CEO Stephen McHale. "It furthers the underlying goals of both companies with regard to targeted advertising and digital direct marketing technology. In addition, Everstream and Hiwire will continue to broaden the reach of streaming media."

Hiwire Chief Executive Officer Steven Goldberg said, "We believe our agreement with Everstream

complements the strides we have made toward building critical mass with our network of streaming media partners. This arrangement further solidifies Hiwire's position as the predominant player in the streaming media ad insertion market."

Everstream holds a series of U.S. patents for its technology and methods that deliver to advertisers the ability to target commercials to the known preferences of individual consumers or specific groups. Similarly, Hiwire inserts precisely targeted audio ads into live and on demand streams.

McHale added, "Our purpose is to proactively work with industry participants to further the development and commercialization of new advertising models and techniques. We are particularly pleased to have Hiwire as a partner."

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XACT Radio Network Taps David Kantor as Chairman

XACT Radio Network, a custom radio service for terrestrial radio stations, has appointed David Kantor as chairman of its board of directors. Kantor, former president of AMFM Radio Network and an investor in XACT Radio, brings significant radio industry experience and in building radio networks to the company. "David's expertise has been invaluable to us as we started this company, helping us to take an early leadership position in the online radio business. And we are thrilled to have him become

such an integral part of our team now, as we expand our network of affiliate radio stations," said David Juris, XACT Radio Network president and CEO. Prior to its merger with Clear Channel, Kantor was SVP at AMFM, with responsibility for all of AMFM's radio network operations, as well as president of AMFM Radio Network. Under his leadership, AMFM Radio Network grew from 250 station affiliates in 1998 to more than 1,000 three years later, and annual network revenue grew 20 percent in 1999.

In addition to his tenure at AMFM, Kantor served as president of ABC Radio Network, which increased its weekly audience reach to an all-time high and dominated much of network radio programming with ABC News Radio, ESPN Radio Network, and ABC 24-Hour Formats during his two years at the helm.

"XACT Radio gives me a new challenge—expanding reach for advertisers across a network by providing quality programming on the Web," said Kantor. "I am eager to become a

larger part of such a promising organization."

Juris is a 17 year veteran of radio, with more than of experience in management, sales, and marketing. In an exclusive interview, he told GAVIN of his commitment to serving terrestrial radio. "Our goal is to help traditional radio stations expand their opportunities on the web. We believe that our strategy is the right one—combining the best technology with the best branding mechanism available...local radio stations"

NAPSTER OR NOT, PIRATE DOWNLOADS STILL INCREASING

New research from Webnoize indicates that consumers transferred 1.81 billion digital media files using the Kazaa, MusicCity, and Grokster file-sharing applications during October, a rise of 20 percent from the 1.51 billion files downloaded during September.

All three applications use software licensed from FastTrack, an Amsterdam-based peer-to-peer technology company, and share the same network. During the month, 1.3 million users were typically logged on to the combined network at any one time, compared to 1 million simultaneous users in September.

"The growth of the FastTrack network continues to be astounding," said Webnoize Senior Analyst Matt Bailey, who led the study. "During the last

four months the number of users typically logged on has risen by 480 percent, and in November will likely surpass the 1.57 million simultaneous users Napster enjoyed at its peak."

On October 3, 28 music and movie companies sued MusicCity, Grokster, and FastTrack, which also maintains and develops the Kazaa application, accusing the defendants of "massive" copyright infringement.

Ironically, the legal action taken by content owners will further boost consumer awareness of the FastTrack system, said Bailey. "As higher awareness translates into higher usage, the FastTrack network may ultimately become many times larger than Napster ever was."

Gracenote to ID Songs Distributed in Peer-to-Peer Environs

Berkeley-based Gracenote has unveiled new digital music management solution for peer-to-peer networks that extends their work with Napster early this year. In a printed statement the company announced the availability of a version of its CDDB Music Recognition Service designed for peer-to-peer music distribution networks.

The system uses multiple layers of identification technology to maximize success rates and lookup speeds while minimizing the use of system resources. Once identified, the file is tagged with a Gracenote Track Unique Identifier (TUID), a component of the 13 million-song Gracenote CDDB database. The system uses this ID to facilitate rights

payment and delivery of related content such as album covers, biographies, music recommendations, or concert tickets.

"This is a natural extension of our database technology, and it paves the way for the next generation of legal peer-to-peer networks" said David Hyman, CEO of Gracenote.

"We are in a truly unique position to offer a comprehensive

solution."

"This solution combines Gracenote's extensive experience in identification technologies with our position as a core component in most encoders," added Ty Roberts, CTO of Gracenote. "It enables us to utilize our own IDs and metadata as a low-cost first step in recognition."



MeasureCast Listening Index Sees 7th Straight Increase

MeasureCast has reported that the MeasureCast Weekly Top 25 ranking of Internet radio stations has a new leader—WQXR-FM, the classical station of The New York Times. MeasureCast also reported that the its online listening index rose one percent to 329 during the week of October 29 to November 4, the seventh consecutive week of increases.

"Some terrestrial AM News/Talk stations streaming their programs

over the Internet streamed more hours Monday—the day American Airlines flight 587 crashed in New York—than they did the Friday before," MeasureCast CEO Ed Hardy told GAVIN. "But they didn't see the jump in audience size or the increase in total number of hours streamed that they did on Sept. 11th."

WQXR-FM became the number one Internet radio station for the week ending Nov. 4 by streaming

290,699 hours to 11,843 people. The number two station, and the previous week's chart topper—jazzfm.com—streamed 189,948 hours to 76,422 people. MEDIAmazing won third place with 153,293 hours streamed to 53,537 people.

Founded in 1936, WQXR-FM was the first commercial classical music radio station in the United States, and since 1944 it has been owned and operated by The New York

Times Company. WQXR features news highlights and reviews by New York Times correspondents.

"We've always been on the cutting edge of technological innovation," said Tom Bartunek, president and general manager, WQXR. "The first FM stereo tests were done with WQXR, and our AM outlet was the first AM stereo station in New York. Today we're on the cutting edge again by streaming our quality classical music to the world."

INTERNET LOCAL 101

BY DOUG WYLLIE

Since the explosion of the Internet, radio stations have emerged from their grounded sound booths and delved into the uncharted waters of station websites. Some explorations into creating websites have proven to strengthen the stations; others have proven to be about as exciting as watching paint dry. In September 2000 Local Media Internet Ventures (LMIv) a consortium of ownership groups—Bonneville, Corus, Emmis, Entercom, and Jefferson-Pilot—was created to help radio stations extend the nature and value of their existing relationships with their listeners and advertisers. Of the 190 or so stations that are represented by the five ownership groups, 13 LMIv station websites are live, and more sites are launching on a regular basis. GAVIN Business and Media Editor Doug Wyllie sat down with LMIv President & Chief Executive Officer Jack Swarbrick. Jack is a partner in the law firm of Baker & Daniels and served as the lead consultant throughout the development of LMIv.

why they listen to radio. What's the draw? Is it the personalities? The music? The news?"

Then we make sure that whatever the answers to those questions are, we super-serve online. We're not replicating the on-air; we're expanding it in some significant way. For example, if a listener's connection is through the music, then information about the music needs to be as good and as readily available on the station's site as it is on one of the national music sites. It has to compete with those national outlets. And the extent to which cultural elements attach to that music preference needs to be reflected on the site as well.

How do you determine what types of elements—Macromedia Flash for example—are integrated into a station site?

Our job is to enable, and if a station thinks that Flash or any other element fits their personality, then our responsibility is to make sure they can

use of that brand and the personality of that brand throughout the site. Yeah, it's graphics and it's colors, but it's also choice of content. "What are you featuring? Does it make sense to put this on your front page? Does that really extend the brand?"

Our focus is very content-oriented. Two things set us apart, independent of the way our business was created: One is the way we enable design—that is to say we create the platform and the tools, but our clients aren't picking from a limited number of predetermined looks. Secondly (and maybe most importantly) is that we aggregate a lot of content in ways that enable the station to present content as coming directly from them.

What are some of the things that LMIv likes to use to attract frequent site visitors?

I think polling and other features that invite listeners to contribute content are very valuable.

“LMIv allows our stations to extend our relationship with our listeners. We have broader and deeper content that would have been impossible to acquire on our own, making our sites stickier. We are also able to tap into national advertising dollars that would have been difficult to do on our own. There is truly ‘strength in numbers’ as an LMIv affiliate.”

—Tom Jackson, Manager of Internet Services for Jefferson Pilot Radio

DOUG WYLLIE: What are the keys to building a winning station site?

JACK SWARBRICK: It's important to make sure that you take what you do really well and do it better online. It's about expanding your relationship with existing listeners. We start all of our analysis and planning by asking and answering these questions:

“Why do people listen to this station—not

do it. I think Flash fits the personality of some stations more than others. The Power and Hot sites which are about to be released are really graphically strong and employ Flash in a very effective way.

How can a station best leverage its offline brand in the online world?

By making sure that you fully integrate the prom-

Q101 (WKQX-Chicago) does that pretty well (see www.q101.com). I'm a big fan of things that let you have an impact on the on-air programming whether that's a form of polling or something else. Another thing is providing a very consistent and regular opportunity for the listener to get additional value from the station—for that person to feel part of the club and to feel like an insider. Perhaps today you're getting your favorite

jock's view of something, maybe tomorrow you have an advertising value of concert ticket availability



focusing on deriving additional value out of an existing relationship as opposed to trying to create new relationships.

Beyond the minimum registration element, which keeps us straight on the issues of law regarding age, the information we gather will be because we've asked you if you'd like us to and you've agreed. We're very focused on keeping data collection a permission based system.

How can you quantify the monetary value of a great station site as opposed

or an advance spin of a new song before it's played on the radio. A regular diet of that unique value—which you're not going to get somewhere else—is what we want our affiliates focused on.

Sounds a lot like an affinity program...

We think that for these stations, the affinity program will be based online. It'll still be promoted on air and there will still be opportunities to sign up for it, but the principle mechanism for administering that affinity program will be online. It'll be the easiest way to sign up as well as the place where users get regular value. Furthermore the station site will have emails directed only to affinity club members that no one else is getting. Online is all about database management, and the affinity program is central to that.

That brings me to data. What type and how much data do you collect and how is that data utilized?

When a listener wants to join or register with us, the principal data we like to know is who he or she is. He's an enormous leap forward in many ways for broadcasters to gain the ability to know who's behind your cume—not merely that it's a male age 12-28 who lives in our city. With the Internet we can know that it's Joe Smith, who lives in this neighborhood, likes edgier alternative rock, and has asked us to send him information about ticket promotions, sporting events, and something else. That extends the relationship, and in any business, you're much better off

to one that's just a static page with huge shots of the airstaff?

I think it's enormous for the efficiencies I just cited. Any station's ability to move the ratings number is subject to a whole bunch of factors—some of which they have control over and some of which they don't. So any ability to take whatever the base cume is, whatever the affinity group is, and create additional value in that relationship is unlimited, and online has to be a central part of that. The Internet offers the ability to take a statistic that you monetize with an advertiser on a broadcast basis, and turn that data into an individual with whom you have a relationship that you can monetize with an advertiser on a direct marketing basis. That's a value proposition of enormous importance.

Secondly, I believe that there is tremendous significance in the latest product releases from AOL and MSN. Look at the statement AOL issued with the October release of AOL 7.0, which basically says, "AOL all about local content and music." They may as well have said, "AOL is all about taking market share away from radio." Because that's the game plan and they'll tell you that.

The first line of AOL's announcement says, "AOL 7.0, which integrates local programming into every part of the service, provides easy access to high-speed audio and video content and introduces breakthrough music and entertainment features to extend AOL's hallmark convenience and ease-of-use." That's an enormous competitive challenge to this industry.

While I don't think that we're in the business of competing against AOL as a portal, we are in the business of protecting our relationships against encroachment by them. I think that being prepared to deal with that online threat with a compelling and distinct online presence of your own is a necessity.

What about streaming? Should stations be streaming the on-air signal of side channels? Is streaming critical to online success?

Not in the near term but in the long term it is. I think that for the long term having an effective B-channel is an important way to extend a station's brand. I don't think that there's great additional value in streaming your terrestrial signal. Across the board, on the Internet, content which is readily available somewhere else usually doesn't present a compelling proposition to an online user.

Our vision of the B-channel online can be characterized like this: "OK, you listen to this particular station because you like alternative music. Well, within the genre maybe

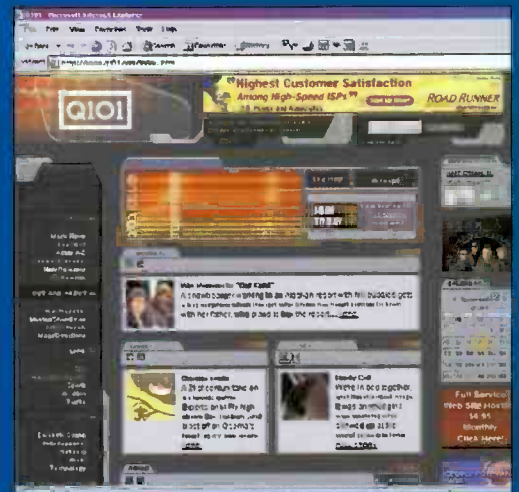
you like it edgy, maybe you like it more female oriented. We want to let you, within the universe of all alternative music, tailor a B-channel that fits your interest, but still has the input of the station. What the online music community typically undervalues is the critical importance of professional programming. The best programmers in the world are at radio stations, and these folks provide a value to the online listener just as they do on-air. We want to tap into that. We want professional programmers saying, 'OK, on your B-channel you selected this, this, and this. Well if you like those, here are six other choices I think you really ought to hear.'"

What stations are some of the ones out front, setting an example of a truly kick-ass sites?

I direct you to WIBC.com, which is a news site, but it does a great job

of taking the things that are unique to WIBC—such as their Saturday programming lineup which is a little like the one NPR does, that people just love. It's got a gardening show, a car show, a veterinarian show. That naturally created a focus on the site so the listener can get more information. The gardening guy posts the "Bug of the Week" for example.

Another one is Q101. In terms of unique personality, it's a site that's probably going to be unlike any other site our network produces, but you know, when Mancow is your morning guy your station is going to have a certain personality. Instead of shying away from that, they've really run with it. And to do that, they needed a lot of content and a lot of flexibility, and that's our job: to let that station bring its personality out online. If you have to provide artist information by sending your listener to a third party site, you've done nothing to extend your brand. But if your artist pages are populated by content we've secured from somebody else, and it has all the edge and all the irreverence of your station, then you've really done something to help extend your brand. ■



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PROMORAMA

BUILDING A BRIDGE TO STUPIDITY.

KXJM-Portland's *Morning Playhouse*, purveyors of all stunts big and dumb, is at it again: this one's called, "Let's Screw Up Traffic on a Major Bridge." Like any good morning show bit, this one has its genesis in real life. "There's a big issue here with 'bike people' demanding the same rights as car drivers," PD Mark Adams tells GAVIN. Playmate Scooter was dispatched to a local bridge—with a bicycle with a bent frame and two flat tires. "He walked his bike down the middle lane, backing up traffic," says Adams. Scooter also attracted the attention of the cops...and (the Holy Grail of radio shows) the local TV news. "Luckily, the Portland Police have a surprisingly good sense of humor—they haven't arrested Scooter in almost a year," he laughs. The next morning, Adams had a message from programmer Steve Wall, the man who discovered Mancow: "You keep doing crap like that, you're guaranteeing that you'll lose them to Chicago making \$5 million a year!"

STARS PREFER SOFTBALLS.

"Our Celebrity Softball Slam on November 15 has gotten so big, we had to move it to the Georgia Dome," says Susquehanna-Atlanta VP/Programming Leslie Fram. "It was organized by Barnes, my cohort on *The Morning X*—he and Jimmy Baron are the managers of the two teams, 'The Barnes Stormers,' and 'Jimmy's Hittin' Shack,'" she tells GAVIN. Celebrities include Atlanta Braves Tom Glavine, Javy Lopez, Andruw and Chipper Jones, as well as former NBA great Dominique Wilkins, and some Falcons players. "We'll have a few rock stars too, like Ed Roland from Collective Soul and Butch Walker. All proceeds benefit MDA," says Fram. "I'll be on the field doing live cut-ins, and our entire airstaff is involved—Axel's doing the TV commentary, and our jocks will be broadcasting live."

DENVER-NYC SHUTTLE TAKES FLIGHT.

"Both my GM Jane Bartsch and I are from New York," says KOSI-Denver PD Rick Martini. "So when Mayor Giuliani urged Americans to visit the Big Apple, we had an overwhelming interest in our *After Dark* host Rashke's offer to take a planeload of listeners on a field trip to NYC," he says. The station is also giving away trips to NY every weekday this month. "We were amazed at the willingness of airlines and hotels to support this idea," Martini tells GAVIN. "We hope that ultimately, our listeners are inspired to visit and lend support to New York's ailing tourism industry, whether or not they win a free trip from us."

DON'T MAKE ANY BIG PLANS.

"I'm spending the night up on the roof 'til the Carolina Panthers win a game," says a shivering Nate Quick, MD of WPEG-Charlotte. "I've been up there for two weeks now...and they lost again on Sunday, so I don't see any relief in sight. I only hope they win this week so I can get my life back to normal," Quick tells GAVIN. "We're also doing a promotion that gives away computers to kids with good grades. I'll also be doing a college tour with the kids. Every Friday, we do our show live from different area colleges and universities."

COMING NEXT ISSUE:

SPECIAL: TOP 40 & RHYTHM CROSSOVER

Tomorrow's Pop. Radio & promo guys look ahead to 2002, with predictions and new first quarter releases.

SPECIAL: ALTERNATIVE

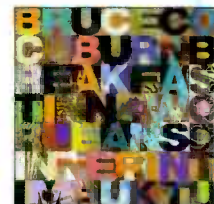
Alternative Editor Richard Sands taps into the leading Alternative promotion directors to get the 411 on everything you need to know about radio promotions for "The Alternative Promotion Guide, A to Z." Then it's shades of *Spinal Tap*, as record promotion managers dredge up memories of their biggest promotional nightmares. Plus, artist profiles, interviews, and more.

ALSO:

- **KOZ IT'S CHRISTMASTIME!** A/C & Hot A/C Editor Annette M. Lai catches up with Capitol recording star and KTWW (The Wave)-Los Angeles morning host Dave Koz about his latest CD, *A Smooth Jazz Christmas*.
- **I BELIEVE I CAN'T FLY.** With so much drama flying these days, Urbanites weigh in on to fly or not to fly? Plus meet WDZZ-Flint PD Chris Reynolds.
- **AS AMERICAN AS BASEBALL, APPLE PIE, AND LEE GREENWOOD.** Veteran country artist Lee Greenwood discusses the resurgence of his hit "God Bless The U.S.A." in the wake of the September 11 tragedies.
- **BRUCE COCKBURN'S ANYTHING, ANYTIME, ANYWHERE.** Triple A Editor Dave Einstein interviews Bruce Cockburn about his music, his politics, his new album, his new US label, and what it's like to take a year off.
- **REPORTING FROM THE FRONT LINE OF INFORMATION DELIVERY.** The underpinning of the success in the new economy is business intelligence. The way in which companies handle information is often the difference between getting ahead and falling behind. Warner Music Group has engaged an information delivery solution from Actuate Corporation to streamline information exchange across its enterprise. Find out how the adoption of this advanced, web-based, business reporting software has substantially increased Warner's efficiency.



Dave Koz



IMPACT DATES (SUBJECT TO CHANGE)

TOP 40, A/C & HOT A/C, RHYTHM CROSSOVER

NOVEMBER 19 & 20, 2001

Aerosmith "Just Push Play" (Columbia/CRG), Top 40
Nikka Costa "Push & Pull" (Virgin), Hot & Modern A/C
Jermaine Dupri feat. Ludacris "Welcome To Atlanta" (So So Def/Columbia/CRG), Crossover
Jeffrey Gaines "Hero In Me" (Artemis), Hot A/C
Montell Jordan "You Must Have Been" (Def Soul/IDJMG), Rhythm & Crossover
R. Kelly "The World's Greatest" (from the Will Smith movie, *Ali*) (Interscope), Top 40 & Mainstream A/C
Alicia Keys "A Woman's Worth" (J Records), Top 40
Master P "Ooohhhweee" (No Limit/Universal), Crossover
Brian McKnight "Still" (Motown/Universal), Top 40

Barbra Streisand Radio Sampler from *Christmas Memories* (Columbia/CRG), Mainstream A/C
James Taylor "Have Yourself a Merry Little Christmas" (Columbia/CRG), Mainstream A/C

NOVEMBER 26 & 27, 2001

Ryan Adams "New York, New York" (Lost Highway/IDJMG), Top 40 & Hot A/C
Destiny's Child "8 Days of Christmas" (Columbia/CRG), Rhythm
Louise Goffin "Sometimes a Circle" (DreamWorks), Hot & Modern A/C
Ja Rule "Always On Time" (Murder, Inc./Def Jam/IDJMG), Rhythm & Crossover
Michael Jackson "Butterflies" (Epic), Top 40
Lil Bow Wow "Thank You" (So So Def/Columbia/CRG), Crossover
Mobb Deep feat. 112 "Hey Love (Anything)" (LOUD/Columbia/CRG), Crossover

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ORLANDO: Tampa's "Wild" PD Unleashed! Run!

PAIGE NIENABER: Hot (Weather) Promotions

MICHELLE BRANCH: Maverick's Phenom

HOWARD HEWETT: Shalamar Star Returns To Urban

NICKEL CREEK: Rises With Country Radio

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THE NEW MATH OF MUSIC RESEARCH ON THE NET

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SHADOW MARKET WRNR-ANNAPOLIS BETS ON LOCALISM

COVER ARTIST: MICHELLE BRANCH

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

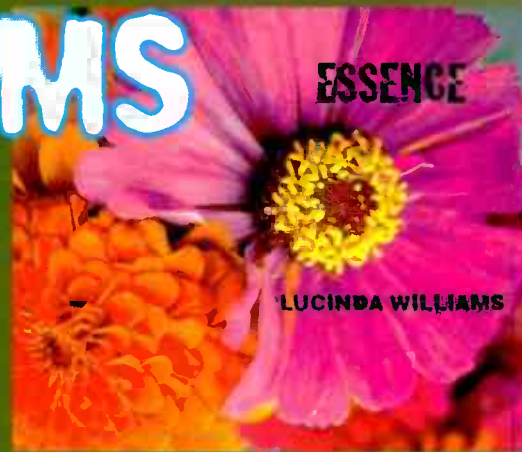
From the Publishers of Music Week, MBI and fono
A United Business Media Publication

SPECIAL INSIDE:
A/C: Sounds of Summer,
Michelle Branch,
KMXB's Mark & Mercedes
Jazz/Smooth: Jason
Olaire, Pat Martino,
Joe Henderson

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FEATURES

10 NEW MATH, NEW RESEARCH. Audience testing is how programmers and promoters help determine all kinds of important stuff; the next add, the next single, the timing of releases to crossover formats, and the like. With the dawn of new Internet technologies, we now have ways in which such research can be done more quickly and accurately, and most important, more inexpensively.

12 ORLANDO: THE INSIDE SCOOP. GAVIN Top 40 Editor Kevin Carter got way too close to Willd 98.7-Tampa PD/Morning Show Freak/gentlemen's club frequent flyer Orlando. The result of that close encounter is documented within.

14 THE MUSIC THAT REMINDS US OF SUMMER. Summertime is a fun time...so for this A/C & Hot A/C Special Issue, Gavin Editor Annette M. Lai polled some of our radio and label friends, and a few artists too, about the songs that most remind them of summer. You'll definitely see that the answers are as varied as the personalities.

26 THE POLITICAL SIDE OF MICHELLE ST. CLAIR. How many people in this industry have a deep interest in politics? Probably a few, like GAVIN Alternative Editor Richard Sands, but none are quite so serious about it as Michelle St. Clair. You probably know her from her successful run at MCA, but did you know she was involved in the John McCain bid for president? And what's Michelle up to these days? Just read on, baby.

28 SAY AMEN: HOWARD HEWETT'S JOURNEY CONTINUES! Howard Hewett

has had a wonderful career in the music business. From his days with the hot and sexy R&B group Shalamar in the '70s and '80s to a stellar solo career on the '80s and '90s. Still riding the soul train of success with brand new releases, Hewett, spoke with GAVIN Urban Editor Kevin Fleming.

31 SHADOW MARKET WRNR-ANNAPOLIS BETS ON "LOCALISM". While the WRNR-Annapolis signal reaches the larger Arbitron markets of Baltimore and D.C., the station is having success differentiating itself from the bigger boys by adjusting its image to be first and foremost, "local." The station is now billing itself as "Radio Annapolis."

34 JASON OLAINÉ THE "A&RGONAUT." To describe the swashbuckling and perpetually resourceful lead character in the mid-'60s sci-fi/fantasy classic *Jason & the Argonauts* would be pretty close to nailing the qualities of Mr. Jason Olaine, A&R specialist for the Verve Music Group. Anyone who's become familiar with Olaine over the last six months can plainly see that he, much like his silver screen namesake, is destined for an incredible journey as a true record man.

40 GET THE SANDBAGS! NICKEL CREEK'S ON THE RISE. With the platinum-plus success of the *O Brother, Where Art Thou?* soundtrack, some people have nodded towards a bluegrass-infused sound as country music's next big wave. To that end, Nickel Creek recently caught the attention of GAVIN Country Editor Jamie Matteson.

EDITOR'S NOTE

BUSINESS AS USUAL

What is the world coming to? Major labels are offering "retirement" packages to some of its best and most senior people. Radio groups continue to tighten their infrastructures, eliminating positions in search of further cost efficiencies.

If you haven't experienced it before, welcome to Business 101 in an economic downturn, in which nobody is brave (or foolish) enough to predict with certainty when we can expect the upswing. We understand the concept of Business 101 here at GAVIN—we're experiencing some of it ourselves.

In order to best meet the challenges of this new world order in radio and the music industry, GAVIN is refocusing on its core strengths and will be aligning its brand more closely within the parent company's music business media group spearheaded by sister publication *Music Week*. For those not familiar with the international scene, *Music Week* is the clear market leader in the key UK music market and, together with the likes of international publications *MBI* and *fono*, as well as GAVIN, the music group is the second largest provider of information to the music industry on a global basis.

GAVIN's core products and services continue to include market-leading daily gmail, plus the individual format faxes. The magazine remains bi-weekly and, guess what? Subscriptions are up! gavin.com is starting to be quoted by other news outlets on a regular basis. The big GAVIN Seminar is back in San Francisco in 2002. Meanwhile The GAVIN Summit in Boulder in August is taking shape nicely, with David Byrne, the Cranberries, Suzanne Vega, Lucinda Williams, plus a certain band called Thirty Odd Foot of Grunts featuring Russell Crowe, already confirmed.

It's always sad to lose good people in whatever circumstances. Some senior executives at GAVIN are taking the opportunity to step back and do something different. CFO Betty Hollars, Editor-in-Chief Reed Bunzel, and Art Director Peter Gram—all of whom have served GAVIN with tremendous distinction, in Betty's case for 30 years and Peter's 17 years—have kindly agreed to assist in a smooth transition. It's no reflection on them when I say that the frontline everyday contacts with radio and the record industry have been preserved in the changes.

GAVIN is stepping back from Jazz and Smooth Jazz, which are costly in terms of research, and in which the record industry has scaled back its own commitment in recent years. I am sad personally to let go of those formats and I hope there may be a more favorable climate in which they could return. We are committed to pushing forward aggressively in all the other formats, and all the full-time format editors and their sales counterparts remain in place.

Following another rule of Business 101 in these circumstances, it's business as usual.



David Dalton, CEO

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140 Second Street
San Francisco, CA 94105
Phone: (415) 495-1990
Fax: (415) 495-2580
http://www.gavin.com
email: editorial@gavin.com

Chief Executive Officer DAVID DALTON
Chief Financial Officer BETTY HOLLARS
Editor-in-Chief REED BUNZEL
Executive Director SANDY SKEIB
Executive Director, Sales & Mktg. VANESSA THOMAS

Art Director PETER GRAME
Managing Editor TODD SPENCER

TOP 40, RHYTHM CROSSOVER

KEVIN CARTER (Editor)

A/C, HOT A/C

ANNETTE M. LAI (Editor)

URBAN

KEVIN FLEMING (Editor)

COUNTRY

JAMIE MATTESON (Editor/Nashville Bureau Chief)

MARCUS ROWE (Chart Editor)

TRIPLE A

DAVE EINSTEIN (Editor)

ALTERNATIVE

RICHARD SANDS (Editor)

ACTIVE ROCK

JAZZ, SMOOTH JAZZ & VOCALS

STEVE WILLIAMS (Editor)

Business and Media Correspondent DOUG WYLLIE

Senior Designer GABRIELLA NEAL

Graphic Designer BEN LEON

Senior Music Research Editor JIMMY LESLIE

Music Research Editors

DELPHINE HWANG,

KATHLEEN RICHARDS

Office Ass./Mailing Services ALISON DAHOUT

A3, A/C, Alternative Marketing -

RICK GALLIANI (415) 495-1990 ext. 637,

Fax: (415) 485-1799

Top 40/Rhythm Crossover Marketing - STEVE RESNIK

(818) 951-6700, Fax: (818) 951-6800

Urban Marketing - LANETTA KIMMONS

(323) 934-7278

Country Marketing - PAULA ERICKSON

(615) 255-5010, Fax: (615) 255-5020

Jazz/Smooth Jazz Marketing - SHAWN EVANS

(415) 495-1990 ext. 607

Director, Gavin Radio Services LOU GALLIANI

(805) 542-9999 Fax: (805) 542-9907;

Office Manager/Assistant to CEO ANNIE MELTZER

Circulation/Information Services Manager

ANNALISA WILLIAMS

Accounts Receivable/Billing Manager

BERNIE WARD

INFORMATION TECHNOLOGY/ONLINE SERVICES

Manager, Information Technology AARON CARLSON

Web Manager, gavin.com KEVIN KLEIN

CONVENTION SERVICES

Executive Director NATALIE DUITSMAN

Gavin Seminar Special Counsel RON ALEXENBURG

NASHVILLE OFFICE

209 10th Avenue South, Suite 516, Nashville, TN 37203

(615) 255-5010, Fax: (615) 255-5020

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Judge Patel: 99.4 Percent Pure Still Not Pure Enough

Napster's legal woes are seemingly endless, despite the fact that the company has in the past six months enlisted the aid of several fingerprinting and

database companies to prevent the sharing of copyrighted materials. Last week, Napster took the bold (and dangerous) step of shutting down the serv-

ice altogether while it solidifies its copyright protection technologies. But for U.S. District Judge Marilyn Hall Patel, that simply hasn't been good enough.

As has been the pattern in the past, the court's decision set off a firestorm of public outcry from frustrated Napster users and a volley of competing printed statements from the principals in the ongoing battle. Napster said it will appeal the decision. Meanwhile, the RIAA responded with veiled glee.

RIAA chief Hillary Rosen said in a printed statement: "While we appreciate that Napster is attempting to migrate to a legitimate business model, its inability to prevent copyright infringement from occurring on its system has only hampered the development of the marketplace in which it now hopes to compete. It is difficult for the legitimate online marketplace to compete with free [products]...Today's ruling sends a clear signal to all infringers: any attempt to hide illegal activity behind the shield of technological innovation will not be tolerated."

Hank Barry, Interim CEO of Napster retorted, "While we are disappointed by this ruling, we will work with the technical expert to enable file transfers as soon as possible and we are continuing full-steam ahead toward the launch of our new service later this summer... Napster will obey this order, as we have every order that the court has issued... We will appeal to the 9th Circuit on an expedited basis... We continue to believe in the future of file sharing and we are hard at work on our new membership-based service, which will launch later this summer. We are encouraged by the response of the Napster community and we very much appreciate their support."

Analysts and others are increasingly beginning to believe that Napster, which has thus far survived a number of reports of its untimely demise, is all but dead, but the company remains optimistic that it will launch its subscription service later this year.

Twelve Stations Begin Using Music Buddha Research Product

Music Buddha has signed twelve new stations to contracts for its online audience research product, Song Sonar. The product is capable of enhancing a station's ability to test the compatibility of songs that they are considering adding to playlists and for substantially less cost (and labor) than callout and auditorium research.

Among the new stations to sign are WBNQ-Bloomington, KROG-Colton, WTCB-Cayce, KCDU-Monterey, KMBY-Monterey, KRZR-Anchorage, and WBYB-Traverse City.

Chris White, Operations Manager for NewWave Broadcasting, says, "There are so many things you can do with this. It's terrific because you can break out any tiny little demo you want to. You can test any song against your existing playlist to see if it fits. But the most valuable part for me is the feedback you can get directly from

the listeners. They can say 'I love this song—it reminds me of Blink182.' The response has been so great, that I fired my consultant."

Music Buddha is currently working with Infinity, Clear Channel, NewWave, and Northern Group stations to add Song Sonar to the battery of research programs that stations within those groups use.

Song Sonar is a suite of research and recommendation products that leverages the company's music analysis technology for radio and record industry professionals. Originally devised (under the name MuBu) as a consumer-facing recommendation product intended to enhance online retail sales of music, the company has built a database of thousands of songs that have been analyzed by musicologists for more than 700 DNA points.

Clear Channel Ordered Into Ohio Courtroom

Lucas County Common Pleas Judge William Skow has ordered Clear Channel Chairman and Chief Executive Officer Lowry Mays to submit to a deposition in a lawsuit filed by a newspaper reporter who alleges she was slandered on a radio show.

In a lawsuit filed in January 2000, Sandra Svoboda, a reporter for *The Blade*, accused WVKS/FM-Toledo host Denny Schaffer of making defamatory statements about her on the air to discredit her employer. The lawsuit alleged Schaffer said several times in October 1999 that Svoboda was dating the newspaper's co-publisher and editor-in-chief, John Robinson Block.

Svoboda maintains that the statements were false, and is seeking damages in excess of \$25,000.

In 1999, *The Blade* sued another Clear Channel station in Toledo, WSPD/AM, accusing it of using the newspaper's stories on the air without crediting the newspaper or obtaining permission. The radio station's morning host, Mark Standriff, had reportedly used the slogan, "I Read *The Blade* So You Don't Have To." That case was ultimately settled when Standriff and the station agreed to credit the newspaper when it used the newspaper's stories on the air.

The newspaper is not a plaintiff in Svoboda's lawsuit.

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“Hot Enough for Ya?”



PAIGE NIENABER
nwcprmo@earthlink.net

By Paige Nienaber

If it weren't for the weather, we Minnesotans would be an awfully silent bunch. It's a conversation starter. It gives us something to talk about. In fact, just yesterday my neighbor Kent and I were sitting on the porch, drinking Pabst, and throwing the empties at the trucks on the interstate. I said, "Dang Kent, it shore is a hot one." He took a pull on his beer, thought a moment, and said "Yup." (Same conversation, six months from now: us, huddled in an ice house on Forest Lake: "Dang Kent, it's so cold the friggin' auger done froze solid." "Yup.")

Besides giving Minnesotans something to talk about, weather is also a promotional opportunity. Regular readers of "Radio@Large" (who seriously need to develop other hobbies and interests) will recognize this recurring theme. Just about anything can be turned into a promotion. Some things are less obvious. But the weather? C'mon. It's a no-brainer.

The summer is more than half over but the scalding temps are still with us, so let's not tarry; let's have some fun with them

while we can.

In many markets, the warm weather heralds the advent of summer festivals and fairs. In places like Minnesota, every community has something going on. To be out there and part of that lifestyle is to embrace the most basic element of "Meat and Potatoes Marketing." In just about every market you'll see one station that has presence at every festival, no matter how large or how small the community.

Milwaukee has eerily similar weather to Minneapolis.

Light 97 will be on-site for Summer Fest, the mother of all festivals in that market. One million people in 11 days stream through the gates. So to miss it would be, well, stupid. Stan Atkinson found an "in" to Summer Fest this year: the 50th Anniversary of the *Lucy* show and a traveling exhibit of memorabilia. Voila! Now they have a built-in "draw" to their location at the festival. But summer in Milwaukee is more than just Summer Fest.

"We've really increased our presence at all the festivals in this market. Because it's warm, and that's where our listeners are going to be," says Atkinson.

Mix 94.1 in Las Vegas is a Modern A/C (which has nothing to do with malfunctioning air conditioning) station that braves the temps to deliver fun to their lis-

teners in the form of Summer Fun Packs: tickets for the family to Wet 'N' Wild; the ultimate beat-the-heat destination for locals. The Fun Packs also include free play at GameWorks, fitness club memberships, and Mix's double CD compilation *This Is Mix Variety, Volume I*. These are being given away eight times a day and 120 qualifiers will

Just about anything can be turned into a promotion. Some things are less obvious. But the weather? C'mon. It's a no-brainer.

be in the running for \$500,000, new Saturn cars, and big screen TVs

Sister station Lite 100.5 brought back an old Vegas tradition of fireworks at Sam Boyd Stadium on Independence Day, with "Lite Up The 4th of July Night," a giant free family event that featured food and entertainment geared towards families. Next on their list is "Sparks In The Park," a similar concept with food, local and national entertainment, games, and fireworks at dusk.

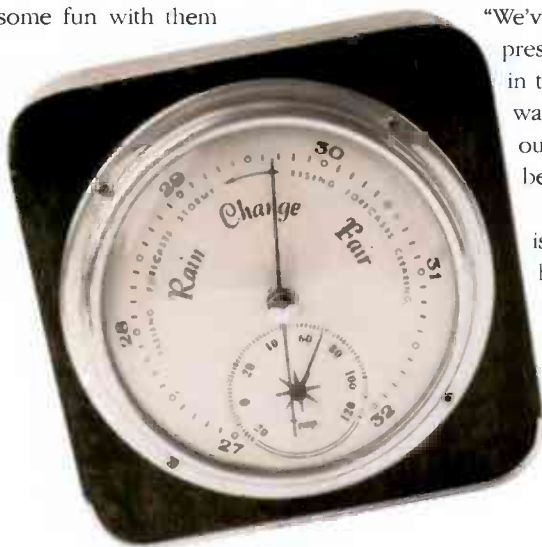
You work with what you have, and one thing Las Vegas has plenty of is heat. Thus (and keeping with this Vegas roll I'm on) KLUC has done "Ice Your Ass To Alaska" that had listeners trying to win a trip to the cool environs of our 49th State by melting down blocks of ice using only their body temperatures. The station has also done Blacktop Barbecue, which is a test to see how long it takes Las Vegas pavement to cook food. If Cat Thomas ever offers you a burger in July, take a polite pass, because he probably cooked it on asphalt in 12 minutes—the station record. One of

KLUC's perennial contests is "The KLUC Slide-A-Thon" at Wet 'n' Wild. For this one, 198 contestants invade the water-slide in an endurance competition to win cash, a car, or a boat. The longest slide is clocked in at 116 hours. But in the oppressive heat of a Vegas summer, is there a better place to be than a waterpark?

Or you can make it more small and intimate like "Super Snake" at Power 92 in Phoenix, where the afternoon driver hosted the "Freaky Deeky Super Pool Party." The station takes over a hotel pool, invites in a hundred or so listeners, and entertains them with free food, cold drinks, ice cream, bikini models, and live mixing from on-site.

The summer is what you make of it. Sure, you could lock yourself indoors, crank up the AC and settle back to wait for the new fall season on NBC. Or, you can go out, sweat up a storm, and have some fun with your listeners. ■

PAIGE NIENABER, WHO WILL NOT HEAR THE PHONE RING IF YOU CALL HIM BECAUSE OF THE 727-LIKE NOISE CREATED BY HIS WINDOW-MOUNTED AC, IS VP/FUN 'N GAMES FOR CLIFTON RADIO AND CPR. LEAVE A MESSAGE AT (651) 433-4554 OR EMAIL HIM AT NWCPRMO@EARTH-LINK.NET



Napster, Dr. Dre, Metallica Bury the Hatchet

Napster has reached accords with the two artists who most boisterously battled the online file-sharing service, ending all legal action between the parties.

Shawn Fanning, Founder of Napster, said, "It's time to end the court fight and shake hands. We look forward to gaining Metallica's support and respect as

we work to develop Napster into a tool that can be responsive both to artists' needs to communicate their art, and the desires of music lovers throughout the world. We're pleased that this chapter is behind us." As part of the settlement, Metallica has agreed to allow the sharing of certain songs when Napster launches a subscription service later this year.

Pursuant to the terms of the settlement, Napster agrees to identify and block access to files that artists do not want to allow users to share. Dr. Dre has agreed to make some of his material available from time to time once an acceptable model is in place that ensures payment to artists and publishers for the uses of their works.

"I work hard making music—that's how I earn a living," noted Dr. Dre. "Now

that Napster's agreed to respect that, I don't have any beef with them."

"We now understand how important it is to Dr. Dre to control how his music is distributed and to be paid for the effort and talent that go into crafting his records. We're pleased to report that our current system addresses his concerns and regret that we were not more sensitive to his concerns in the past," said Hank Barry, interim CEO of Napster. Of the settlement with Metallica Barry said, "Metallica has taken a courageous stand and a tough and principled approach to the protection of its name and creative output, and that of other artists. They brought to our attention essential artists' rights issues which we've addressed in our new technology. We respect what they've done and regret any harm which

this dispute may have caused them."

"I think we've resolved this in a way that works for fans, recording artists and songwriters alike," said Lars Ulrich, co-founder of Metallica. "Our beef hasn't been with the concept of sharing music; everyone knows that we've never objected to our fans trading tapes of our live concert performances. The problem we had with Napster was that they never asked us or other artists if we wanted to participate in their business. We believe that this settlement will create the kind of enhanced protection for artists that we've been seeking from Napster. We await Napster's implementation of a new model which will allow artists to choose how their creative efforts are distributed. It's good that they're going legit."

MeasureCast: Streaming Reaches All-Time High

According to a weekly report on online streamed radio listening, surfers requested more hours of streaming audio during the week of July 9 to 15 than they did during any other week this year, pushing the weekly MeasureCast Internet Radio Index to an all-time high of 198.

The index, a representation of the trend in Total Time Spent Listening (TTSL) across a spectrum of online radio stations measured by MeasureCast, hit its previous all-time high of 184 the week ending June 24.

"Our Internet radio listening index jumped 22 percent over the previous week for two reasons," explained MeasureCast CEO Ed Hardy. "Streaming radio fans went back online to listen after the Fourth of July holiday, and many more people are discovering the variety of terrestrial and Internet-only stations available through the web. This is extremely encouraging for advertisers who plan to devote a portion of their ad budgets to streaming media."

Once again, Internet-only webcasters dominated the Top 10, and like last week, 16 of the Top 25 stations were Internet-only broadcasters. MEDIAmazing.com continued to its streak by finishing the week as the number one online radio and Internet-only broadcaster. United Kingdom-based Virgin Radio was the leading terrestrial station broadcast-

XM ANNOUNCES Q2 LOSSES; ADDS ABC, ESPN, AND DISNEY PROGRAMMING

XM Satellite Radio Holdings recently reported financial and operating results for the second quarter ending June 30, 2001. During the quarter, XM Radio achieved several critical milestones including successfully launching its second satellite, "Roll"; signing programming deals with leading brand names including MTV, VH1, CNBC, and CNET; and launching a redesigned website in preparation for commercial launch planned for late this summer.

It's not surprising that with all that activity, and not a single paying subscriber, the company suffered losses in consolidated operating loss (EBIT), consolidated net losses, and consolidated net loss available to common shareholders. For the quarter, operating losses

reached \$42.1 million, while consolidated net losses grew to \$38.5 million, and consolidated net losses available to common shareholders reached \$44.3 million (or \$0.76 per share). While these numbers nearly mirror those for the first quarter of 2001, the comparison to the second quarter of last year is more dramatic. In Q2 2000, XM had a consolidated operating loss of \$13.9 million, a consolidated net loss of \$5.1 million, and a consolidated net loss available to common shareholders of \$7.3 million, (or \$0.15 per share).

In addition to reporting Q2 results, the company has announced the addition of programming from ABC Radio Networks' flagship brands, ESPN Radio, Radio Disney, and ABC

News and Talk. In printed statement, Traug Keller, president of ABC Radio Networks, said that those properties will be available to subscribers of XM Satellite Radio when the service is launched later this summer.

"We are very excited to bring ESPN Radio, Radio Disney, and ABC News and Talk to XM," said XM President and CEO Hugh Panero. "These great brands and compelling content will bolster our already stellar programming lineup."

ABC Radio Networks has more than 4600 affiliate radio stations reaching 123 million persons age 12-plus each week. XM plans to offer up to 100 channels of digital-quality sound and provide coast-to-coast coverage of music, news, sports, talk, comedy, and children's programming.

New Math, New Research

BY DOUG WYLLIE

Audience testing for new music has traditionally been a costly and labor intensive endeavor, often yielding questionable results. But research like callouts and auditorium tests are among the most important data points on which programmers and promoters determine really important stuff: the next add, the next single, the timing of releases to crossover formats, and the like. With the dawn of new Internet technologies, we now have ways in which such research can be done more quickly and accurately, and most important, more inexpensively.

The success of any station or label depends upon intelligence gathered about the ever-changing moods and desires of the music consumer. Labels and promoters are saddled with the oft-daunting task of selecting the first single off a record that offers more than three viable choices. The decision they make can determine the success or failure of a project into which the label (not to mention the artist) has poured thousands of hours (and hundreds of thousands of dollars) to produce. The notion of laying down \$30,000 or more to compensate a research company, its host venue, and the hundred or so participants in an auditorium test, becomes might unattractive, might quickly.

So in the emerging age of high-speed communication and data collection that the Internet offers, what's the best way to determine which single to promote on a record, or what song really fits with a station's evolving demographic? GAVIN looks at three (Music Buddha, MoodLogic, and Savage Beast) among the ten or so Internet companies that are beginning to supply research services to the radio and record industries. To what extent will such technologies enhance and/or supplant traditional research methods?

Getting in the Mood

Chris Pirkner, executive vice president of corporate development for Moodlogic, says, "What we've set out to do is capture metadata on a song level—to

go one step beyond artist and albums, down to each individual track. And the data we're trying to gather is more perceptual in nature, such as tempo, cadence, instrumentation, and mood—all these variables and attributes that make the song the song."

One technology that MoodLogic uses to identify the attributes of a song is to analyze its waveform using machines in a process called digital signal processing. But that technique has some limitations. By using it, one can obtain tempo and energy information, but getting mood data and instrumentation is virtually impossible.

Therefore, the need for some degree of human interaction with each individual song is needed to have such data captured. Moodlogic, like Music Buddha and Savage Beast, uses a panel of music experts to collect information that machine scanning cannot. Music Buddha has a team of about 15 musicologists, headed by former GAVIN editors Kent and Keith Zimmerman. Savage Beast uses about 35 such employees for this research.

But this process can be time consuming. Microsoft recently published a report on this type of song recognition analysis and discovered that gathering metadata on 100,000 songs using this expert model took them 20 man-years. Of course, Microsoft has been known on occasion to make bold statements that are intended to ignite rather than inform, so this figure may be somewhat suspect. While it's clear that the process is labor intensive, that's actually the beauty of it: Actual people are listening to and interacting with the music on behalf of the entire universe of music fans.

Music Buddha founder and CEO John Adams says, "The Zimmermen alone can do more than 100 songs a day. It would be really time consuming if I did

it, because I'd have to listen to a song two or three times, but our team of experts are...well, experts."

MoodLogic employs music experts in a different fashion. Pirkner points out, "We use in-house experts to help us build the so-called taxonomy [of the music]—the taxonomy is what attributes are actually important, and what questions can we ask a large group of users in a distributed fashion. These experts help us gauge the right genres, the right moods, how to ask about moods, how to ask about tempo. We then query a community of 40,000 music fans. We query these people by playing them songs, and then asking the users to answer a series of about 60 questions pertaining to mood."

The company initially got participants by emailing users of online music sites such as Launch, which attract among the most avid music fans. The company made the user interface for the surveys a game-like experience, which led users to tell their friends, building the

community in a viral way. The company estimates that it has perceptual information on more than 800 million individual consumer responses to about 600,000 songs.

MoodLogic's Music Research Services leans on that vast database of information to enable stations and labels to get feedback on what songs are being highly ranked and by whom. The service can be narrowed to just one zip code, or widened to include the entire nation, depending on what information is desired. A very clear picture of a song's potential begins to emerge when a community of 40,000 music fans is asked whether a song is "brooding."



Chris Pirkner, executive vice president of corporate development for Moodlogic

"aggressive," "sad," "upbeat," "romantic," or "sentimental," in addition to questions about overall likeability, and other intangibles.

Research is Buddha-ful

Music Buddha this week signed twelve new radio stations to contracts for its online auditorium testing product, Song Sonar. Created with the input of radio professionals, Song Sonar lets programmers test songs they're considering adding to their playlists for compatibility. When songs are initially input into Music Buddha's database, information such as artist, title, and song duration are automatically associated with the file. But that's where the machinery's interaction with the music stops. All of the analysis of the music is done entirely by ear, using more than 700 DNA points on which the musicologists rate (on a scale of 1-10) the relevancy for that song. Music Buddha requires that multiple editors to listen to each song. Considering that the company's library of music includes every song now being played on radio, in addition to new releases that haven't yet been added, the benefit to program directors and music directors becomes immediately apparent.

"Station programmers have been very receptive to Song Sonar," says Adams. "Although Song Sonar is new to the marketplace, it's been very well received by those who've tested and signed up for the service. It's a particularly cost-effective solution for small market stations that can't afford callout surveys and traditional auditorium tests."

Tony Travatto of WBNQ-Bloomington, Ill has jumped on-board with Song Sonar. "I simply have not had a budget for any form of research for the last five years. That is, until now. Song Sonar provides me with listener feedback at rates that are totally affordable," he says.

Music Buddha launched a suite of research and recommendation products earlier this year, for the purpose of leveraging the company's unique music analysis technology for radio and record industry professionals. The company combines traditional radio research with advanced technology, providing valuable cost saving data. Song Sonar is available to stations on a barter basis or for fees based on the station's market, AQH and other vectors. Also, Music Buddha says that it offers multi-tiered group discounts. Among the company's paying and barter customers are KZND, KRZR, WKPK, WKLT, WBYB, KBYB, KBTY, KNBY, KCDU, WTCB, KROG, and WBNQ.

The company is also developing a consumer-facing application of its song recommendation technology



John Adams, CEO, Music Buddha

by working with makers of kiosks to be installed in music retail stores. "We're working with companies that are driving the back-end technology that will power kiosks in stores like Best Buy, Wal-Mart, and others. There's just so much that this technology can do to enhance retail sales," says Adams.

Savage Song Recommendation

Along the same lines as the consumer offering that Music Buddha has created for bricks and mortar retail, Savage Beast has built a functionality that is primarily consumer e-commerce focused. The company employs about 35 music analysts to listen to the songs and study them across 400 musical characteristics, using consistent benchmarks and terminology, looking at all aspects of sound, form, melody, harmony, and lyrics. This information is then entered into the company's Music Genome Project database and the song becomes available for the company's music search and recommendation technology.

Without using computers to analyze music, Savage Beast has built a stable of approximately 150,000 songs. Because the company's technology is deployed on the premier retail music sites, Savage Beast has a "front row seat" to consumer behaviors when sampling, comparing, and ultimately buying music online. Such a position provides retailers (and subsequently record companies) unique access to rich data about consumers' musical tastes, listening patterns, shopping habits, and more. From this, the company is able to aggregate data and draw conclusions about emerging consumer trends.

Tim Westergren, chief music officer for Savage Beast, explains, "Record labels strongly support the Music Genome Project and supply us with their new releases and back catalog for analysis and enrollment into the Music Genome Project database. They recognize that our technology excites consumers about discovering new music and enables artists to find an audience—and therefore become commercially viable. More people will actively listen to and buy music they truly like. Savage Beast's technology is crucial to the future of the music industry, whether the industry focuses on subscription services, digital downloads, peer-to-peer file sharing, traditional retail or all of these. We can transform any and all music delivery channels into completely personalized music services that



Tim Westergren, chief music officer, Savage Beast

Remember, the Internet is still in the early stages of development. No longer in its infancy, the web (with the current economic downturn) can be said to be in its "terrible twos."

understand and serve their consumers effectively." It's important to note that online research like that offered by Savage Beast, MoodLogic, and Music Buddha is not intended (yet) to entirely supplant auditorium or callout research. However, in a very substantial way, such services can more than just supplement a station's research schedules, merely because they permit stations to do more research more frequently, with greater focus on the station's core listeners, and for less money. Stations will still want to bring people into an auditorium for the effect of physically touching the audience, but they're not necessarily going to want to do it four times a year anymore.

Music Buddha's Adams agrees: "One of the challenges we have is that people are trying to compare us to auditorium or callout, which is really not an accurate comparison. We can't replace either one and neither of those can get the kind of data that we can. A station that spends \$135,000 a year on auditorium testing could use our product for \$500 to \$800 a month—which is much less. But they sure as hell shouldn't throw out their auditorium testing, because that's a totally different tool that they're drawing from. You're going to get a certain kind of person who will show up for your auditorium test who won't take your online survey. But you'll have

people take your online survey that would never show up for an auditorium test because they're too busy, they've got a job, they don't care, they don't want to sit in an auditorium for forty bucks. This isn't getting the same information for less. There's now a way to efficiently get in touch with your PIs like you haven't been able to do before."

If only ten percent of listeners to a station whose website gets 35,000 unique visitors per week go to take the online test, there's simply no way that callout or auditorium testing can compete with those numbers.

Remember, the Internet is still in the early stages of development. No longer in its infancy, the web (with the current economic downturn) can be said to be in its "terrible twos." While emerging technologies are not likely to unseat traditional methods for things like research in the next five years, it may not be an out-of-bounds statement to say that in 20 years people may say, "What's an auditorium test?"

PD Profile



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

Orlando

Program Director/Co-Freak,
The Morning Freak Show
WLLD (WILD 98.7)-Tampa
Infinity Broadcasting

Hometown: Gary, Indiana (No, not the home of the entire Jackson family—only Tito and Rebbie. We don't claim all of the other weird ones.)

Most recent ratings highlights: #3 12-plus (6.8), #1 18-34 persons, #1 18-34 middays, afternoons, nights, #3 18-34 mornings.

Quick career recap: Tallahassee and Tampa—that's it! Started in 1992 at WFHT-Tallahassee as intern/pain in 'da ass. Moved up to weekends, swing, traffic director, and office manager. Station was sold, became WXSX, later flipped to Modern Rock and I became PD. Crossed the street to Rhythmic WWLD as MD/afternoons, later upped to PD. Crossed the hall to program sister Urban WHBX-FM. Left to join start-up WLLD-FM-Tampa as MD/afternoons. Upped to PD in December '99.

What ever possessed you to get into this business? I was trying to score a record deal for my college singing group. I then found out that women would sleep with you for CDs too, so that whole singing thing went right out the window.

Early influences: There are a lot of people responsible for me being here...too many to name, but Lee Reynolds, my first PD, was and will always be my first inspiration. He was HELL in an aircheck session, but he never made you feel like shit. Lee Clear, my first GM, was the guy who showed me that you could be smooth, cool, and the smartest in your field. He was also the first African American I knew who wasn't doing Urban. Currently, Tom Rivers, the GM who hired me as PD here, has taken me under his wing and made some lessons a bit easier. Without him telling me to 'shut your whining and take the PD job,' I'd still be wondering if I could accomplish any of this.

Most influential radio station(s) growing up: WBMX/FM-Chicago, WGCI/FM-Chicago, and WLUP/FM-Chicago.

First exciting industry gig: Fill-in overnights, when I could only talk once an hour. That was the best weather break ever! I was so excited that 20 seconds of weather was scoring me sex.



"Hey You! Quit holding up the dessert line!"

Family: Mom & Dad are still in Gary, along with a sister and brother raising their families, while another sister is in Indianapolis.

Current pre-sets on the car radio: WILD 98.7, Smooth Jazz 94.1, 97X, WQYK Country, Star 95.7, 98 Rock, 93.3 FLXerox (they copy us so much.)

CDs in the car player: My six-disc changer contains 112, Linkin Park, Musiq Soulchild, PYT, Jay-Z, and Rascal Flatts.

Hobbies: Music, Playstation 2, and nudie bars (the art is not forgotten).

Guilty pleasure music: 'NSync. That's something you just *can't* be bumpin' in the truck. *No way, no how!* However, as a musician, I have to give them props for their chords and vocal control...just don't tell anyone about them...or Andrea Bocelli (I dig him too!)

Secret passion: Poetry. No more, it's a secret!

The one gadget I can't live without: My TV remote. The batteries went dead once and I almost died!

Wheels: 2000 Cadillac Escalade.

Favorite sports team(s): Tampa Bay Buccaneers, FSU Seminoles, LA Lakers

Favorite food: Italian

Favorite local restaurant: Donatello's

Favorite city: Miami

Favorite vacation getaway: San Juan, Puerto Rico

Last movie you saw: "Baby Boy" with Tyrese and

Snoop Dogg, but the last *good* one was *Finding Forrester* with Sean Connery and Rob Brown.

Last movie you rented: "Save The Last Dance" (thumbs up).

Read any good books lately? Rich Dad, Poor Dad by Richard T. Kiyosaki

Favorite non-trade mag: Hustler, Juggs, Swank, Club International...all of the classics.

Optional wacky career anecdote: I learned that the ladies that have the sexiest voices, on the request lines, look...uh...different than they sound. My first fan told me that she wanted to do things to me that would've gotten her kicked out of heaven. She promised that she was *all* that I needed in a woman, and I was sold because of her silky voice. When I first saw her from across the street, I realized that all I needed was in this woman. She was huge! That was the first and last radio romance for me. Now it's done the old fashioned way...the strip club.

What current radio stations do you admire? KROQ-Los Angeles. because of their brand on the Alternative format. In LA, Alternative music is dubbed 'K-Rock music' because they've done an awesome job of staying hip and relatable to the audience.

Name several non-industry people you admire: My Mom & Dad for showing that a moonlit night and a bottle of Boone's Farm could go a long way. Ray Kroc for having the most kick-ass hamburger stand in the world. Denzel Washington for being able to take his characters far enough to pull me off of Arbitron Alley and into each film.

Where are we going to go to find that next generation of non-cyber-jocked air talent? Delivering pizzas, picking up trash, wherever. People are still hungry, and, by the looks of our staff, potential stars are everywhere!

Any predictions of the next musical wave? Hip Opera will be the next format to blow up—just wait and see. Sources have confirmed that Placido Domingo and Luciano Pavarotti were seen backstage at The Hard Knock Life Tour working some arrangements with Jay-Z. The evolution continues.

If I wasn't doing radio I'd be... Very skinny because of that whole starving artist thing. I'd still be trying to sing/produce, which means a lot of free promo shows, label woes, and no food for O. I can see it!

Craig David: Born To Blow Up in America

By Delphine Hwang

At age 18, Craig David was the youngest British solo artist to score a Number One hit ("Fill Me In") in the U.K. last year. In just the span of a few months, two more singles, "7 Days" and "Born To Do It," hit Number One. His debut #1 album *Born To Do It* has reached multi-platinum, platinum, and gold status in over twenty countries, including seven-times platinum in Ireland and England.

Naturally, kudos poured in, including six Brit Award (UK's equivalent of Grammys) nominations and three MOBO (Music Of Black Origin) Awards for Best Single ("Fill Me In"), Best Newcomer, and Best R&B Act. And, as if that weren't enough, Craig sold out his very first tour, a 32-date European arena tour. Not bad for a young man who was selling windows over the phone a few years ago.

Since conquering telemarketing and Europe, the Wildstar/Atlantic artist now has his sights set on the U.S. with a domestic release of his U.K. smash single "Fill Me In" to Rhythm Crossover and Top 40 radio.

While American labels and the rest of world have been enraptured for the past year with the 6'2" DJ/emcee/songwriter/producer/singer with an impeccably manicured beard and the cool hats, the American public is just now getting the word. "Fill Me In" impacted Rhythmic radio in May and didn't chart on Top 40 until about two weeks ago. *Born To Do It* became available in U.S. stores just this week.

But America's leisurely push didn't stop American superstars like Jennifer Lopez, Usher, and Sisqo from showering raves on David months ago. His soap-star looks and hip, laid-back presence have left even some of our own GAVIN staff speechless after his live performances.

What makes Craig even more appealing is his underground roots. He started his underground status early at 14, spinning his favorite R&B and hip-hop records from the States on one of Southampton's local pirate frequencies called People's Choice Radio Station. With the help of his father's friend, DJ Flash, he also began spinning at a local club on the South Coast.

Craig says he always made music because he loved it, not because of any ambition for fame or fortune. But, about a year after becoming a Friday



night regular as a club DJ, the road to fame and fortune began when Craig won a national songwriting competition for penning "I'm Ready" for the R&B group Damage. The success of the single, which hit #3 on the U.K. charts, brought the attention of two-step (aka U.K. garage) DJ Mark Hill, who spun in the same club as Craig. The two joined forces to form the production team Artful Dodger. Their collaboration, "Rewind," hit #2 on U.K.'s pop chart. Hill eventually went on to produce the entire Craig David debut album.

The journey from spinning in underground clubs to selling out arenas took about one "surreal" year, as Craig puts it. However, despite all his fame and fortune, Craig remains refreshingly down-to-earth and real. He has a level-

headed non-preachy sense of respect that's apparent in songs like "Fill Me In," where he actually addresses the suspicions of his girlfriend's parents. Similarly, in "Can't Be Messing 'Round," he tells a flirty girl politely but coolly thanks, but no thanks... "I've got a girl at home." His mature sense of how to treat a lady's world is perhaps one element that gives his songs that

smooth and sexy Vandross/Kravitz appeal. Another element may come from his fusion of R&B with the two-step sound, which flavors house music with a bit of soul and drum 'n' bass.

Despite all the production on *Born To Do It*, each track can fly acoustically. According to Craig, part of what makes them good is that they are organic songs at their roots, much like Craig's

influences; Michael Jackson, Stevie Wonder, and his mother's Terence Trent D'Arby records. Recently, however, Craig includes artists like Usher, R. Kelly, Faith Evans, Travis, and Coldplay in his list.

Currently, Craig calls New York home while promoting his new album domestically with spots on BET, MTV, late-night shows, and with

live showcases around the country. Will America indulge in this latest British invasion? For this American, artists who have solid roots, make good music, and love their mothers are always welcomed with open ears. It might be just a matter of time that Craig will prove to the rest of America that he was indeed "born to do it"—to be a star. ■

According to Craig, part of what makes them good songs is that they are organic songs at their roots, much like Craig's influences; Michael Jackson, Stevie Wonder, and his mother's Terence Trent D'Arby records.



AC/HOT AC
EDITOR
ANNETTE M. LAI
annette@gavin.com

THE MUSIC THAT REMINDS US OF SUMMER

Compiled by Annette M. Lai and Kathleen Richards

Summertime is a fun time...so for this A/C & Hot A/C Special Issue, we polled some of our radio and label friends (and a few artists, too) about the songs that most remind them of summer. The criteria? "Which five songs would you be most likely to blast from your car or bedroom window on that first hot summer day?" Naturally, it wasn't a cakewalk... many had trouble limiting their list to just five songs.

However, in making their selections, there were no formatic boundaries to adhere to because after all, music you listen to in your car or at home is mostly a personal choice. Some friends even went the extra mile and told us what memories/thoughts were connected to certain songs, which was intriguing. You'll definitely see that the answers are as varied as the personalities... and isn't variety what makes the world go 'round?

Jeanne Ashley
MD, KSRC (STAR 102)-
KANSAS CITY.

Peter Gabriel - "In Your Eyes" (I met

my husband that summer.)

Supertramp - "Take the Long Way Home"

Hootie & the Blowfish - Any song off their *Cracked Rear View* CD

Elton John - "Mona Lisas and Mad Hatters" (I know, not a real party tune...but great memories!)



Sting - "Desert Rose"

James Baker

APD/MD, KBIG-LOS ANGELES



This list is both eclectic and tripindicular! Chronologically:

Beach Boys - "Almost Summer": During the summer of '78 KFRC-San Francisco kept playing the custom version over and over again, naming a variety of cities that made you proud to live in Northern California and have it on the Big 610!
Y&T - "Summertime Girls": During the Summer of '85 it was in hot rotation on my cassette deck and on the radio.

Dino - "Summertime Girls": Annette, in 1988, you had this song spinning every two hours on 99.7 KYUU. Or don't you remember?! [Ed. note: I was Music

Director at KYUU-San Francisco from 1983-1988 and James was one of my callout researchers for part of that time.]

Randy Newman - "I Love L.A.": Enuuf said!

Janet Jackson - "Someone To Call My Lover": The summer song this year hands-down thanks to our KBIG Creative Director, David Jaye, who customized it with parts from America's "Ventura Highway." It localizes this song for SoCal in a unique way!

Nick Bedding

SENIOR NATIONAL DIRECTOR,
ADULT FORMATS,
HOLLYWOOD RECORDS



Leroy - "Goodtimes"
Nikka Costa - "Everybody Got Their Something"
Bill Withers - "Lovely Day"
Tricky - "Girls"
Redman - "Let's Get Dirty"

Mike Bettelli

CONSULTANT,
JONES RADIO NETWORK
Sly & the Family Stone - "Hot Fun In the Summertime"



Lovin' Spoonful - "Summer In the City"
War - "Summer"
Beach Boys - "I Get Around"
Diesel - "Sausalito Summernight"

Mike Betten

PD, KLMJ-HAMPTON, IOWA

When summer comes to mind, I especially think of the **Beach Boys** music, so they are at the top of the list:
Beach Boys - "California Girls," "Surfin' U.S.A.," and "Fun, Fun, Fun"
Seals & Crofts - "Summer Breeze"
Percy Faith - "Theme to 'A Summer Place'"

Allison Bostow

OM/PD, KIZZ-MINOT, N.D.
Bryan Adams - "Summer of '69": Bryan will be at the North Dakota State Fair in Minot on July 28th!
Tone-Loc - "Wild Thing"
Destiny's Child - "Bootylicious"
Don Henley - "Boys Of Summer"
Poison - "Talk Dirty to Me"

Donna Brake

DONNA BRAKE PROMOTION
David Bowie - "Fame"



Jann Arden

ZOE/ROUNDER RECORDING ARTIST

ABBA - "When I Kissed the Teacher"
Petula Clark - "Don't Sleep In the Subway"
Herb Alpert & the Tijuana Brass - "Lonely Bull"
Mike Oldfield w/ vocals by Maggie O'Reilly - "Mistake"
Pat Benatar - "Heartbreaker"

*"What a great message for the summertime.
This song is perfect for my show." —Delilah*

jim brickman simple things

THE SINGLE

Simple Things
JIM BRICKMAN with
REBECCA LYNN HOWARD

**Impact Date:
July 30th**



Simple Things CD in-stores on September 25th.

"The lyrics and music are right on target. Simple Things will be a huge AC hit."
—Mike Bettelli, Jones Radio Network



BMG

www.jimbrickman.com

Rebecca Lynn Howard appears courtesy of MCA Nashville

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www.americanradiohistory.com

Dakota Moon

ELEKTRA/EEG RECORDING GROUP

Ray Artis

These are my five summer blasts...with the windows and top down and my stereo kickin'!

- Santana w/Rob Thomas - "Smooth"
- Dave Matthews Band - "So Much To Say"
- Sublime - "What I Got"
- Coolio - "Fantastic Voyage" (yeah, even I like that song)
- Van Halen - "Beautiful Girls"

Joe Dean

- Kid Rock - "Bawitdabada"
- Journey - "Stoned In Love"
- Notorious B.I.G. - "Hypnotized"
- Stevie Wonder - "Boogie On Reggae Woman"
- 311 - "Down"
- Dr. Dre and Snoop Doggy Dogg - "Ain't Nothing But a G Thang"

Malloy

- DJ Jazzy Jeff & the Fresh Prince - "Summertime"
- Chic - "Good Times"
- Madonna - "Music"
- Prince - "DMSR"
- DMX - "Party Up"

Ty Taylor

- James Taylor - "Shower the People"
- Carole King - "I Feel the Earth Move"
- Bill Withers - "Use Me"
- Parliament Funkadelic - "Flashlight"
- Stevie Wonder - "Always"



Dakota Moon with Elektra's Sylvia Rhone and Greg Thompson

- Peter Gabriel - "Sledgehammer"
- Rolling Stones - "Start Me Up"
- Randy Newman - "I Love L.A."
- Tom Petty - "Running Down a Dream"
- Smash Mouth - "Walkin' On the Sun"



John Brake

DONNA BRAKE PROMOTION

These are the songs I'd love to blast:

- The Riveiras - "California Sun"
 - Alice Cooper - "School's Out"
 - Rolling Stones - "All Down the Line"
 - Guns 'N Roses - "Sweet Child O' Mine"
 - The Champs - "Tequila"
- Guess it's time now to break out my air guitar and do a little riffing!

Jeff Cochran

PD, WLIT-CHICAGO

- James Gang - "Walk Away" (It was my first 8-track tape after I got my driver's license)
- Katrina & the Waves - "Walking On Sunshine"
- Beach Boys - "Good Vibrations" (goes good with beer)
- Gary Glitter - "Rock and Roll, Part 2" (goes good with the 13th beer)
- Smash Mouth - "Walkin' On the Sun"

Mary Conroy

VP, NATIONAL A/C PROMOTION,

ATLANTIC RECORDS

Just about any song by the Beach Boys (duh!)

- The Drifters - "Up On the Roof"
- Van Morrison - "Moondance"
- Lovin' Spoonful - "Summer In the City"
- George McCrae - "Rock Your Baby" (This song would always come on the radio when my friends and I drove to Jones Beach every summer.)

Alex Coronfly

VP, ADULT FORMATS,

REPRISE RECORDS



- Chris Isaak - "Can't Do a Thing To Stop Me"
- Deanna Carter - "Strawberry Wine"
- Destiny's Child - "Independent Women" (the dance remix)
- Remy Zero - "Prophecy"
- Garbage - "Push It"

Tom Cook

MD, KRBB-WICHITA



- John Parr - "Man In Motion (St. Elmo's Fire)"
- Bob Seger - "Roll Me Away"
- Don Henley - "The Boys Of Summer"
- Stevie Ray Vaughan - "CrossFire"
- ZZ Top - "Legs" (The single version, not the crappy album cut!)

Honorable mention: Phil Collins - "Don't Care Anymore"

Tom Cunningham

DIRECTOR, ADULT FORMATS

PROMOTION, JIVE RECORDS



- Bruce Springsteen - "Backstreets," "Thunder Road," and "Racing In the Street"
- Beach Boys - "Don't Worry Baby"
- Marshall Crenshaw - "Starless Summer Sky"

Ray DiPietro

NATIONAL DIRECTOR, ADULT

FORMATS, ARTEMIS RECORDS



- Plimsouls - "A Million Miles Away"
- Depeche Mode - "Personal Jesus"
- R.E.M. - "It's the End Of the World As We Know It (and I Feel Fine)"
- Bruce Springsteen - "Tenth Avenue Freeze-Out"
- Billy Idol - "Hot In the City"

Scott Emerson

INTERSCOPE/GEFFEN/

A&M RECORDS

- Van Halen - "Jump!": The one song that really reminds me of summer. I remember walking on the beach the summer that hit. Every radio was tuned to the same radio station blasting "Jump!" as I walked past. It was everywhere. Five songs I'll be cranking this summer will be:
- The Crystal Method - "Name Of the Game"
- G. Love and Special Sauce - "Keep On Praising"

Love Ratings & Revenue

Delilah is AC radio at night.



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BarenakedLadies

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BDS Modern Adult: #21*-17* AIRPOWER

R&R Hot AC: #26*-22*



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WMBX/West Palm Bch 25x

KYSR/LA 16x

WBMX/Boston 25x

KPLZ/Seattle 23x

KRSK/Portland 27x

WSNE/Providence 17x

KQMB/Salt Lake 20x

WCPT/Albany 36x

CKEY/Buffalo 41x

WTMX/Chicago 33x

KFMB/San Diego 22x

WVRV/St. Louis 25x

KZZO/Sacramento 29x

WDVD/Detroit 35x

WPTE/Norfolk 25x

KALZ/Fresno 21x

And many more...

The new single from their platinum selling album Maroon

Produced by Don Was

www.repriserec.com/barenakedladies

www.barenakedladies.com

Management: Nettwerk Management

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Weezer - "Island In the Sun"
Ice Cube - "Today Was a Good Day"
Monster Magnet - "Space Lord" (a little driving fast music)

Doug Erickson

P.D., KATW-LEWISTON, IDAHO



Smash Mouth - "All Star"
The Cars - "Magic"
Journey - "Don't Stop Believin'"
Neil Young - "Rockin' In the Free World"
Collective Soul - "Shine"

Michael "Giff" Gifford

APD/MD, KIMN (MIX 100.3)-

DENVER

War - "Summer"
Boston - "Longtime"
Doobie Bros. - "China Grove"
Loggins & Messina - "Lahaina"
Janet Jackson - "Escapade"

Lisa Hackman

DIRECTOR, NATIONAL

PROMOTION, VIRGIN RECORDS

Style Council - "My Ever Changing Moods"

DJ Jazzy Jeff & the Fresh Prince - "Summertime"

Sly & the Family Stone - "Hot Fun In the Summertime"

The Sundays - "Alone Again" or "Love Here's Where the Story Ends"

Angie Handa

PD, KZPT (104.1 THE POINT)-

TUCSON

There is no way to pick just five songs...and by the way, the first warm summer day in Tucson was three months ago!

Don Henley - "The Boys Of Summer"

The Cranberries - "Linger"

Lynyrd Skynyrd - "Free Bird"

Natalie Merchant - "Wonder"

Slash - "Obsession Confession" (I can't sing along to this one because it's an instrumental, but I can do a mean air guitar in the car.)

Joe Hann



(CLASS OF '69) MD,
 WRCH-HARTFORD,
 CONN.

Everly Brothers - "All I Have To Do Is Dream." My first recollection of a record in a jukebox that someone

played over and over again at the lake in the summer. My first crush on two older sisters that I thought were beautiful. (Notice the romantic refrain in all of these.)

Rolling Stones - "(I Can't Get No) Satisfaction." I loved it the minute I heard it and still do. A 14-year old boy in love with any beauty...who needed J.D. Salinger when you had the Rolling Stones?

Paul Revere & the Raiders - "Hungry." The summer I met my first girlfriend, or should I say, city girl meets country hick?

Tommy James & the Shondells - "Crystal Blue Persuasion." Another crush on another girl that I didn't follow through on and looking back 30 years later...probably just as well.

Eric Burdon & War - "Spill the Wine." My all-time favorite party song that was popular the summer after my high school graduation. I met "the one" and then got drafted...bummer. The 'Dear John' letter came later. Fast-forward 26 years, I am now happily married to my soulmate Ceil and we're going on 10 years. Our song? **Nat "King"** and **Natalie Cole's** "Unforgettable."

Ron Harrell

OM/PD, KIMN (MIX 100.3)-

DENVER

Al Green - "Sha-La-La (Make Me Happy)": Reminds me of driving around New Orleans with my big brother in his very uncool '64 Rambler.

Wings - "Listen To What the Man Said"

Marvin Gaye - "Let's Get It On"

Lynyrd Skynyrd - "Saturday Night Special"

The Dramatics - "What You See Is What You Get"

Alisa Hashimoto

MD, KPLZ-SEATTLE



Here's to summer and summer songs...I love summer!

DJ Jazzy Jeff and the Fresh Prince - "Summertime." The ultimate #1 summer song...if this one doesn't get you into the

spirit of summer, I don't know what will!

Dave Matthews Band - "Ants Marching"

Absolutely any song by **Brian Setzer** or the **Stray Cats** to dance your butt off

to. Anything by the contemporary jazz group **The Rippingtons** that you can groove to. And of course, more **Will Smith**. Songs like "Boom, Shake the Room," "Men In Black," etc....perfect for cruising in the car.

Dusty Hayes

PD, WXPT-MINNEAPOLIS



What can I say? I'm a child of the '70s...

REO Speedwagon - "Roll With the Changes"

Bad Company - "Good Lovin' Gone Bad"

Doobie Brothers - "Without You"

Styx - "Crystal Ball"

April Wine - "Roller"

Kurt Johnson

PD, KVIL-DALLAS

Songs likely to be heard blaring from my car windows on a summer evening:

Summer Of 2001 (BMW 330i):

Christina Aguilera, Lil' Kim, Mya & Pink - "Lady Marmalade"

Steve Earle - "I Ain't Ever Satisfied"

Mark Morrison - "Return Of the Mack"

Fatboy Slim - "Weapon Of Choice"

Summer Of '76 (Volkswagen Beetle):

Thin Lizzy - "The Boys Are Back In Town"

Wild Cherry - "Play That Funky Music"

Starbuck - "Moonlight Feels Right"

Golden Earring - "Radar Love"

Kevin Kertes

DIRECTOR OF ADULT FORMATS,

EPIC RECORDS GROUP



Michael Jackson -

"Rock My World"

Depeche Mode -

"Dream On"

Christina Aguilera,

Lil' Kim, Mya & Pink

- "Lady Marmalade"

Mandy Moore - "You Remind Me"

Weezer - "Hash Pipe"

Cheryl Khaner

VP, ADULT RADIO FORMATS AND

INTERNET RADIO PROMOTION,

RCA RECORDS



Bob Marley -

"Jammin'"

Beach Boys - "Little

Deuce Coupe"

Jane's Addiction -

"Summertime Rolls"

Counting Crows -

"Mr. Jones"

Bruce Springsteen - "Rosalita"

Chuck Knight

PD, WSNY (SUNNY 95)-

COLUMBUS, OHIO

Bananarama - "Cruel Summer"



Katrina & the Waves

- "Walking On

Shinestone"

Diesel - "Sausalito

Summernight"

Billy Idol - "Hot In the

City"

Nick Gilder - "Hot

Child In the City"

Mark Laurence

MD, WMJX-BOSTON

Here are a few songs that really do make me think of summer:

Van Morrison - "Brown Eyed Girl": I have no idea after all these years if it really came out in the summertime, but is there any other time to be 'makin' love in the green grass? Not in New England!

Oasis - "Live Forever": Their whole CD *Definitely Maybe* was a mid-'90s favorite for summer road trips with the speakers turned up loud. That's my favorite song of a very good bunch...or at least it was before I blew the speakers out.

War - "Summer": Most great summer songs are more uptempo than this one, but this tune is perfect for when it gets too hot and muggy and you just want to relax in the shade.

Jerry Lembo

PRESIDENT, JERRY LEMBO

ENTERTAINMENT



As I'm cruisin' in my Mustang convertible with the stereo cranked up, these are the songs that bring back memories of summers past (by decade):

'50s, **Pat Boone** -

"Love Letters In the Sand"

'60s, **Percy Faith** - "Theme From 'A Summer Place'"

'70s, **John Denver** - "Sunshine On My Shoulders"

'80s, **Christopher Cross** - "Sailing"

'90s, **Ricky Martin** - "Livin' La Vida Loca"

Elaine Locatelli

VICE PRESIDENT, A/C

PROMOTION, COLUMBIA

RECORDS



Bruce Springsteen -

"Dancing In the Dark"

John Mellencamp -

"Jack & Diane"

Hall & Oates -

"Maneater"

Beach Boys -

"Wouldn't It Be Nice"

Bee Gees - "Stayin' Alive"

Dave Mann

WEBMASTER/MD/QPS., KMAS-

SHELTON/OLYMPIA, WASH.

I have just one song, "Summertime" by **DJ Jazzy Jeff & the Fresh Prince**. Just the "fam" having a good time...you



Jeffrey Gaines

ARTEMIS RECORDING ARTIST

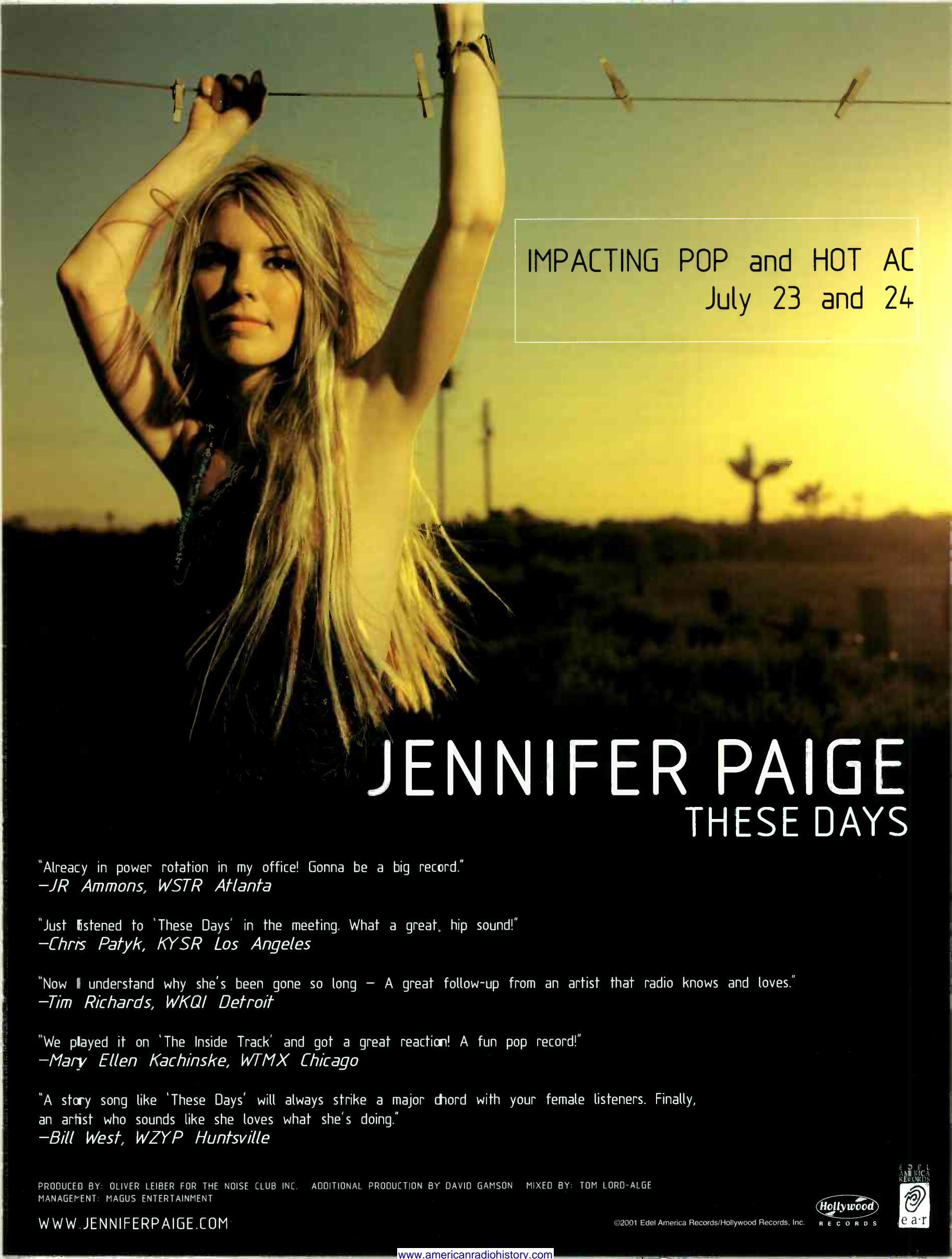
Cheap Trick - "I Want You To Want Me"

The Cult - "Wildflower"

Iggy Pop - "Lust For Life"

The Beatles - "I'm Only Sleeping"

The Cars - "Just What I Needed"



IMPACTING POP and HOT AC
July 23 and 24

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THESE DAYS

"Already in power rotation in my office! Gonna be a big record."
—JR Ammons, *WSTR Atlanta*

"Just listened to 'These Days' in the meeting. What a great, hip sound!"
—Chris Patyk, *KYSR Los Angeles*

"Now I understand why she's been gone so long — A great follow-up from an artist that radio knows and loves."
—Tim Richards, *WKQI Detroit*

"We played it on 'The Inside Track' and got a great reaction! A fun pop record!"
—Mary Ellen Kachinske, *WTMX Chicago*

"A story song like 'These Days' will always strike a major chord with your female listeners. Finally, an artist who sounds like she loves what she's doing."
—Bill West, *WZYP Huntsville*

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MANAGEMENT: MAGUS ENTERTAINMENT

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know, bar-b-que on a hot day, nice women, nice weather kinda jazz.

Neela Marnell

ASSOCIATE DIRECTOR, ADULT FORMATS, JEFF McCLUSKY & ASSOCIATES



Notorious B.I.G. - "Mo' Money, Mo' Problems"
Bob Dylan - "Like a Rolling Stone"
Dave Matthews Band - "What Would You Say?"

Lenny Kravitz - "Are You Gonna Go My Way?"
Hole - "Miss World"

Rick Martini

PD, KOSI-DENVER



Beach Boys - "Fun, Fun, Fun"
War - "Summer"
Katrina & the Waves - "Walking On Sunshine"
Mungo Jerry - "In the Summertime"

John Travolta and Olivia Newton-John - "Summer Nights"

Tony Mascaro

MD, WPLJ-NEW YORK CITY



Here are songs that remind me of summer...

Wild Cherry - "Play That Funky Music"
Def Leppard - "Pour Some Sugar On Me"
ZZ Top - "Legs"

Hanson - "Mmm Bop"
TLC - "Waterfalls"
Smash Mouth - "Walkin' On the Sun"
 And, I'd crank up either **Bruce Springsteen's** "Born To Run" or **First Class's** "Beach Baby" on the first day of summer.

Steve McKay

PD, WPTE (THE POINT)-NORFOLK

Hues Corporation - "Rock the Boat"
George McCrae - "Rock Your Baby"
Grand Funk Railroad - "The Locomotion" (I liked **Little Eva's** version, too!)
Silver Convention - "Get Up and Boogie"
John Sebastian - "Welcome Back"
 The best part of summer though was listening to **Ron Lundy**, "Hello Luv...in the Great City In the World!," **Dan Ingram**, "Roll Your Bod...Roll Your Bod," and **George Michael** on WABC with "The Weekend National Anthem," which was **Redbone's** "Come and Get Your Love." Dan, George, and Ron were New York radio. I'd sit on the porch listening to Dan, who is the best at delivering one-liners I have ever heard. These guys made radio magic. I remember reading my favorite radio quote of all-time. It came from Dan Ingram after he achieved a 20-share in

NYC. He said, 'I was never really impressed with that number. I always looked at it as 80 percent of the people were *not* listening to me.'

Jamie McKibbin

OM/PD, WKHM-JACKSON, MICH.

DJ Jazzy Jeff & the Fresh Prince - "Summertime": 'Cause basketball courts in the summer got girls there!
Beach Boys - "California Girls"
John Mellencamp - "Jack and Diane": It's the whole 'Suckin' on chili dogs outside the Tastee-Freeze' thing. All of the songs that come out of the ice cream man's truck...those are some jams!
Pras featuring Mya & ODB - "Ghetto Supastar (That Is What You Are)"
 Now, despite my list, I really do love 'NSync's music and that is what's most likely to be jamming from my shaggin' wagon this summer! I love that 'Pop' song!

Rob Miller

PD/MD, WALK-LONG ISLAND

Sly & the Family Stone - "Hot Fun In the Summertime": The quintessential summer song of all-time!
John Travolta and Olivia Newton-John "Summer Nights": Love those Pink Ladies!
War - "Summer": For when I'm cruisin' in my lowrider.
Beach Boys - "I Get Around": They're the godfathers of summer!
Bananarama - "Cruel Summer": All of these girls were hot!

Todd Mitchell

OM/PD, KFVR/KYYY (Y93)-

BISMARCK, N.D.
Jay Ferguson - "Thunder Island"
DJ Jazzy Jeff & the Fresh Prince - "Summertime"
Lighthouse - "Sunny Days"
Katrina & the Waves - "Walking On Sunshine"
The Suburbs - "Music For Boys"

Russ Morley

PD, WRMF-WEST PALM BEACH, FLA.



Well, since I'm in Florida...
Jimmy Buffett - "Fins"
War - "Summer"
Bananarama - "Cruel Summer"
 Anything by **Sugar Ray**

Bobby Bloom - "Montego Bay"

Patty Morris

NATIONAL DIRECTOR,

ADULT FORMATS, ISLAND DEF

JAM MUSIC GROUP

Bruce Springsteen - "Jersey Girl"
Bananarama - "Cruel Summer"
Don Henley - "Boys Of Summer"
 Anything by **Bob Marley**
 Anything by **The Jayhawks**

Dan Patrick

PD, KAFX-LUFKIN, TEXAS

LFO - "Summer Girls"
DJ Jazzy Jeff and The Fresh Prince - "Summertime"
Bananarama - "Cruel Summer"
Billy Idol - "Hot In The City"
Katrina & the Waves - "Walking On Sunshine"

Leighton Peck

OM/PD, KSTP/FM (KS95)-

MINNEAPOLIS/ST, PAUL



John Lee Hooker - "Boom Boom"
Santana with Rob Thomas - "Smooth"
Lenny Kravitz - "American Woman"
 Anything by **Muddy Waters**

My new favorites: **Michelle Branch** - "Everywhere" and **Fatboy Slim's** "Weapon Of Choice"

Steve Peck

PD, WSRW-WORCESTER, MASS.



In no particular order, here's the top five I'd blast out my car window on a hot summer day:
Jane's Addiction - "Been Caught Stealing"

Peter Gabriel - "In Your Eyes (live version)"
Dire Straits - "Money For Nothing"
Billy Idol - "Hot In the City"
Violent Femmes - "Blister In the Sun"

Dan Persigehl

PD, KRSK (ROSIE 105)-PORTLAND

OK, no laughing! Here are the songs I'd blast...
Nick Gilder - "Hot Child In the City"
Van Halen - "Jump!"

Bobby Brown - "My Prerogative"
Donna Summer - "Last Dance"
Jackson 5 - "I Want You Back"

Mark Rizzo

VP, ADULT FORMATS, CAPITOL RECORDS



Bruce Springsteen - "Born To Run"
Martha & the Vandellas - "Heatwave" and "Dancing In the Streets"
Don Henley - "The

Boys Of Summer"
Baha Men - "Who Let the Dogs Out" (The **Mets'** theme song...soon to be a classic!)
Nick Gilder - "Hot Child In the City"

Norman Henry Schmidt

APD/MD, WAFY-FREDERICK, MD.

I'm having trouble limiting this list to five songs...
Bob Seger - "Night Moves"
The Drifters - "Up On the Roof"
John Mellencamp - "Under the Boardwalk"
Eddie Cochran - "Summertime Blues"
The Rascals - "Groovin'"
 Also on Norman's list...
Billy Stewart - "Summertime"
Lovin' Spoonful - "Summer In the City"
Bananarama - "Cruel Summer"
The Go-Go's - "Vacation"
 ...and lots more!

Greg Seese

RYKOPALM

OK, I cheated a bit on this list, but I always do with these "high fidelity" type lists...
Sly & the Family Stone - "Thank You (Falettinme Be Mice Elf Agin)"
Stevie Wonder - "Master Blaster (Jammin)"
Jorge Ben - "Ponta de Lanca Africano (Umbabarauma)"

Suzy K

VELLUM ENTERTAINMENT

RECORDING ARTIST

I'm picturing images of myself driving down the coast with my car top down, all the different moods I could possibly have, and what songs I would listen to:

Santana w/Rob Thomas - "Smooth." This song is always a good one for that hot, hot beach day...you can't go wrong. I think this one will stay with me forever!



Creed - "With Arms Wide Open." On that same note, I get such a powerful combination of feelings from this song: spiritual, sensual, tender, wild, and just beautiful!

matchbox twenty - "If You're Gone." I just love their eclectic mix of sounds, yet again gentle in nature. I always feel like Rob Thomas is nearby (of course, with my man by my side!).

Celine Dion - "I Want You To Need Me." When I want to feel romantic this summer, I'll be listening to this song. I just love her voice. What else can I say?

Marc Anthony - "My Baby You." I had no idea who was singing this until the end of the song and after I rubbed down my goosebumps, I realized it was Marc Anthony...lyrics, voice, intensity, and style. Now, I just hope no one stares at me while I'm driving and singing all these songs to myself...but then again, I guess I don't care.

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Modern Adult Monitor 30*-24* +128
Adult Top 40 Monitor 35*-30* +156



Produced by Adam Schlesinger Mixed by Chris Shaw
Management: Doug Buttleman for DBMI
www.thevervepipe.com

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Sophie B. Hawkins

RYKODISC/TRUMPETS/WAN RECORDING ARTIST
Bob Dylan - "Positively 4th Street"
Van Morrison - "Madame George"
Stevie Wonder - "Golden Lady"
The Beatles - "Strawberry Fields"
David Bowie - "Life On Mars?"

Bob Marley & the Wailers - "Kaya"
Various Artists - *Café Del Mar, Volumen Seis*

Katie Seidel

ASSOCIATE DIRECTOR OF ADULT CONTEMPORARY, REPRISE RECORDS



Beach Boys - "Good Vibrations"
Katrina & the Waves - "Walking On Sunshine"
Steely Dan - "FM" (This song was everywhere when I was in

summer school!)

Frank Sinatra - "Summer Wind"

Andy Kim - "Rock Me Gently" (another teenage summer!)

Jen Sewell

APD/MD, KFMB/FM (STAR 100.7)- SAN DIEGO



Mr. Lenny Kravitz - "Are You Gonna Go My Way": Delicious.
Nikka Costa - "Everybody's Got Their Somethin'": She's one of my new favorite artists and this song

will put anyone in a good mood!

U2 - *All That You Can't Leave Behind*: I am still in awe as to how great this CD is, so since I can't pick just one song, I wouldn't get out of my car until I finished the whole CD!

Moby - "Bodyrock": Summertime for me means trips down to Mexico and one summer trip in particular reminds me of this song...say no more, 'cuz if I did, I'd have to kill ya!

Parliament - "Tear the Roof Off the Sucker": A perfect summer day in San Diego wouldn't be all that perfect without a little bit of disco magic.

Jack Stevens

DIRECTOR OF PROGRAMMING, KHMJ-HOUSTON

Len - "Steal My Sunshine"

Sugar Ray - "Fly"

Lenny Kravitz - "American Woman"

Barenaked Ladies - "The Old Apartment"
 Anything by **Stevie Ray Vaughan**

Gavin Tanouye

PD/MD, KWXX-HILO, HAWAII

Van Halen - "Love Walks In"

Frankie Smith - "Double Dutch Bus"

Depeche Mode - "Personal Jesus"

War - "Low Rider"

Bob Marley - "Redemption Song"

Scott Taylor

VP, PROGRAMMING, RADIO ONE NETWORKS



My favorite summer song would have to be "Hang On In There Baby" by **Johnny Bristol**. This song was on the charts my first year of college and we used to blast it driving

back and forth from New York to Virginia. It brings back memories of the greatly anticipated nights to come and of what wild college life was going to be. Unfortunately the dreams and anticipation are always bigger than the reality. I know, it's kinda weird, but that hi-hat cymbal riff still gets to me. Thanks for the opportunity to relive it.

Bob Walker

PD, WKTI-MILWAUKEE

Songs that remind me most of summers past (total honesty!):

Huey Lewis & the News - "Power Of Love"

Lovin' Spoonful - "Summer In the City"

Hues Corporation - "Rock the Boat"

Elton John - "Mama Can't Buy You Love"

Billy Joel - "It's Still Rock 'n Roll To Me"
 Songs I'll be crankin' over the summer...

John Mellencamp - "Pink Houses"
matchbox twenty - "3 am"

Anita Baker - "Same Ol' Love"

Real McCoy - "Another Night"

Bryan Adams - "This Time"

Paul Wilson

PD, KSSK-HONOLULU



In no particular order...

First Class - "Beach Baby"

Beach Boys - "Fun, Fun, Fun"

Golden Earring - "Radar Love"

Chicago - "Feelin' Stronger Every Day"

Patrick Hernandez - "Born To Be Alive"

Etoile Zisselman

VP, ADULT FORMATS, ARISTA RECORDS

Santana with Rob Thomas - "Smooth"

Jermaine Stewart - "We Don't Have To Take Our Clothes Off"

Wilson Phillips - "Hold On"

Van Morrison - "Brown Eyed Girl"

Jon Secada - "Just Another Day" ■

FRIENDS OF RADIO

BY ANNETTE M. LAI

Jonathan Little

VICE PRESIDENT OF SALES, TROY RESEARCH AND RADIORESEARCH.COM



Hometown: I grew up in Montello, Wis., but for the past 35 years Madison has been my home.
What radio stations did you grow up listening to? My VW had an excellent

radio. I could pick up WABC-New York, WLS and WCFL-Chicago, WBZ-Boston, KDKA-Pittsburgh, CKLW-Windsor/Detroit, KAAY-Little Rock, and KOMA-Oklahoma City. The powerhouse AMs of the '60s had great personalities, killer jingles, plenty of creative production, and got on the best releases early to share the excitement of fresh music.

What stations do you listen to now? For music, personalities, and local connectedness, WMGN (Magic 98.). For Smooth Jazz, Magic Smooth (online). For personalities and standards, WIBU ("Music of Your Life") for Charlie Tuna, Wink Martindale, Peter Marshall, Gary Owens, and Chuck Southcott. For news, WTMJ and WBBM.

What are you most looking forward to at this year's Conclave? I've never missed a Conclave. As always, I look forward to reconnecting with friends and to "the learning."

Briefly describe what radioresearch.com is all about: Troy Research, through RadioResearch.com, provides online music and perceptual research for radio that's coupled with an email marketing system. We test up to 30 songs per week for client stations, get open-ended "verbatim" perceptual comments by the hundreds and thousands, and provide stations unlimited email marketing capability. Troy Research is the division of our company that does online focus group research and online in-depth perceptual studies.

If you could program one legendary station, past or present, which one? How could someone born to program radio select just one? Past: WLS-Chicago. It was the station that made the greatest impression on me as I was "growing up in radio." Present: I'd love to program a major market Smooth Jazz station since it's my music of choice and the format could benefit significantly from a healthy shot of Top 40 formatics.

Best career moment so far: Not a moment but an assignment. When I left WISM to program Z104 in 1980, the challenge was to complete the station's move from automation to live programming. (And here we are today going the other way!). My GM Rog Russell handed me my budget with these words, "Here's your budget. If you need more money come and see me. Your assignment is simple. Make Z104 a winner. I can't stand this damn rock & roll music so I won't be listening. Just stop in once a week and fill me in on how it's going." That "moment" lasted 10 years!

Check it out: gavin.com



The JMA Adult Top 40 Department



B r e a k i n g A r t i s t s

Jeff McClusky & Associates



Steve Gordon 773.938.1222 sgordon@jmapromo.com

Neela Marnell 773.938.1209 nmarnell@jmapromo.com

Chicago
773.938.1212
chicago@jmapromo.com

Los Angeles
310.550.5599
la@jmapromo.com

Atlanta
404.816.9766
atlanta@jmapromo.com

New York
646.414.1280
ny@jmapromo.com

www.jmapromo.com

Introducing Maverick's Rising Star... Michelle Branch

By Annette M. Lai

Back in May, Scott Chase, PD at Star 95.7 (WSSR)-Tampa was the first to mention rising Maverick recording star Michelle Branch and her debut song "Everywhere" to me. To quote Chase: "She's a 17-year old who writes her own music and performs it outstandingly!" It didn't take long before other Hot and Modern A/C programmers such as KZZO-Sacramento APD/MD Jim Matthews, WMBZ (The Buzz)-Memphis OM Jerry Dean and PD Kramer, WLNK-Charlotte PD Neal Sharpe, and a host of others began echoing Chase's raves.

I recently caught up with the now-18-year-old Branch (who celebrated her birthday on July 2nd) while she was in the midst of a four-week radio promo blitz. We spoke by phone while she waited for a delayed plane in Indianapolis en route to the Big Apple. On top of the promo junket, Branch recently played several club dates across the country as the opening act for Columbia Records' duo Evan and Jaron. I've seen her perform twice, and I can tell you that Branch displays star quality, complete with a maturity and professionalism that few her age can match.

Not a bad start in rock & roll for this talented singer/songwriter from Arizona who only started playing the guitar a few years ago. The middle child of three (one older brother, one younger sister), Branch tells GAVIN about her love of music: "Singing was something that has always been a part of my life ever since I was little—I started singing when I could talk. But just before my 11th birthday I got it in my head that I wanted to play the guitar. I think it was because I was constantly humming melodies and making up songs. I wanted to have some way to express the music I was coming up with, loved the guitar, and wanted to play that over anything else."

Well, the guitar and some old-fashioned deter-

mination obviously helped those melodies and songs transform themselves into Branch's new CD, *The Spirit Room*, which will be released next month.

The debut single "Everywhere" is making a big impression nationwide, and there are definitely more hits to follow. Some favorite tracks include "You Set Me Free," "You Set Me Free," and "Sweet Misery."

Branch wrote all of the songs on the album, some with the help of producer John Shanks (whose credits include Stevie Nicks, Melissa Etheridge, The Corrs, and Dexter Freebish), as well as a couple with her best friend, Jenifer Hagio. Branch says she tries to write songs that everyone can relate to. "People ask me if I'm writing about something personal and yes, there is a piece of me in each song, but I try to make my songs something that everyone can relate to. I don't really write about personal experiences."

Being able to collaborate with Hagio, and have their work end up on her album, was a cool experience, too. The two co-wrote "Something To Sleep To" and "Drop In the Ocean." Branch says of her friend, "Jen and I have been best friends for about five years. She actually has the same birthday as Paul McCartney and is just an amazing lyricist. We're normal teenagers but when we'd get invited to parties and stuff, we'd usually say, 'No thanks, this weekend we're getting together and writing songs instead.' The other kids would be like, 'OK, that's kind of weird,' but it was something we really had fun doing."

Initially, the idea was for Branch to work with several different producers on the project, but after an initial meeting with Shanks, the two decided to co-write some material for the project. The collaboration clicked automatically. "The first day we got together we wrote 'You Set Me Free' and ended up recording it for the

CD. We just had this amazing chemistry." From there the two agreed to book a month of studio time and set a goal of writing/producing three songs. Branch exclaims: "In the first week we worked together, we ended up with *seven* songs! And they all made it onto the album. So we said, 'Why stop a good thing?' We ended up doing the record in 35 days and I think the excitement we felt as we were recording it really comes across. That's why I think the process was so speedy. Everyone involved in this project had this great energy and had a fun time with it."

Life has been a whirlwind for Branch ever since. She recalls the "moment"—the first time she heard "Everywhere" on the radio: "I was in Detroit visiting with Q95FM [WKQI]. PD Tim Richards and I talked forever and we totally got along. Then, we drove off and about five minutes later he called us up, 'Has Michelle heard her song on the radio yet?' I said, 'No' and he said to stick around in the car because they were gonna play it next. It was like I finally had a chance to think about why I've been working so hard and this moment was like 'yeah, you're on the right track. Keep doing what you're doing.' It was a really cool moment for me."

"Up until now, Michelle really hasn't been outside of Sedona," says Maverick VP, Promotion Tommy Nappi, Branch's escort for a good portion of her promo blitz. "After being with her on this promo tour where we did like 16 cities in just the first week, I knew she was the real deal. You can't teach songwriting and for someone that's just turned 18 to write an album that impressive is just an amazing story. Maverick is blessed to have her."

So, what's the question *everyone* asks Branch these days? She laughs and finishes my sentence for me, "Have I met Madonna?" Well, the answer is no—not yet, but Branch says of her label founder/co-CEO: "I feel so honored to be associated with her and this label. As a female artist she is the ultimate—an incredible businesswoman and a smart entertainer. I really do look up to her. I do know that she heard my record and loves it...I never even thought that would happen, I'm very flattered." ■

FOR MORE INFORMATION ON MICHELLE BRANCH, PLEASE VISIT HER WEBSITE AT WWW.MICHELLEBRANCH.NET.

Mix 94.1-Las Vegas' Mark & Mercedes On Their Rise (& Shine)

By **Annette M. Lai**

“S hhhh, don't tell anyone, but the real secret to Mark & Mercedes' success is being able to slam me [“The Boss”] on their show, every day. That gives them the motivation they need to make it through all five hours!” laughs KMXB (Mix 94.1)-Las Vegas OM/PD Duncan Payton, about his highly rated morning duo, Mark & Mercedes.

Mark DiCiero and Mercedes Martinez first came to Vegas via a career stop in Denver at a rhythmic Top 40 and have been doing wake-up duty at the Infinity Modern A/C for the past four-and-a-half years. “Seriously though,” Payton says, “the key to their success is their ability to relate to our core audience. Whether they're doing a topic or just chattering, they almost always hit the nail on the head.”

The duo takes a humble approach to their success. Mark tells GAVIN: “I think the secret to our success—as far as the show goes—is you hear a lot about morning shows doing ‘real radio.’ I think that's something we've really tried to adopt...I'm not the star of show, Mercedes isn't the star, we make our listeners the stars. Our show is very interactive and we talk about just about anything and everything...no rules, anything goes, and that's probably the underlying philosophy that's made the situation work for us.” Mercedes agrees. “The listeners are really our supporting cast...they're the ones that keep it rolling,” she says.

Among their “regulars” is “Psycho Craig,” “That's the name we gave him,” DiCiero explains. “‘Craig’ is a fan of the sauce and is always drunk when he calls in, but he loves to philosophize on whatever the topic of the morning is and our listeners have gotten to know him pretty well.” Then there are those callers that might not be as colorful as ‘Craig’ but are just as important. “We also get calls from working moms who are busy taking their kids to school [while listening to the show] and we know most of them by name because they call-in so often,” says Mark.

In studio, producer Chad and Metro Traffic reporter Debbie Hall round out the morning team. “Chad is a huge help to us, primarily off the air, in booking guests for us and keeping us

organized. Debbie has done traffic with us for the entire time we've been here and does an excellent job,” Mark says.

One of the reasons the two say they love doing mornings in Vegas is the built-in entertainment value they get from the stars that come through town. “This is a really fun market to do radio in because of all the stars that come through here so often. It's a great opportunity to put some big names on the radio that you really can't do in every city. For instance, Ray Romano [of *Everybody Loves Raymond*] is a regular on our show because he's always here doing stand-up and visiting us is a great opportunity for him if he wants to do the locals. The built-in celebrity factor really works well for us,” says Mark, who adds that Romano showed his appreciation to Mark & Mercedes last year when he invited them to be extras on an episode of his TV show.

The two describe their working relationship as having a brother-sister vibe to it. “We're both pretty close in age, and I'm pretty protective of Mercedes, but I think she's also looks out for me, too. So sometimes I feel like a big brother, but at the same time she probably feels like the big sister quite a bit.” Then he laughs, “But hopefully our show isn't like that TV show *Brother* because that show really sucks!”

Another factor that helps make Mark & Mercedes a success are the bonds they've built with their listening community beyond the studio walls. Mercedes started her own “Book Club,” *la* Oprah Winfrey: “One day we were talking about

Oprah's book club and I nonchalantly mentioned that I would like to have my own book club. Listeners started calling and emailing me saying, ‘If you ever do put something together let me know.’ So I just decided to do it to see if it turned out. When we first started there were about 10 people that showed up and now I think we're up to about 30 or 35 members. I go out once a month on a Tuesday evening and we talk about the book we've read and choose one for the next month. What's neat though is that now it's turned into a big girlfriend type of thing where we also go out on Friday nights and do stuff together, which is really fun.”

The two are also very proud of their Four Corners food drive, which has grown every year. Last year's drive netted over 250,000 cans of food for the needy of Las Vegas. DiCiero says, “Las Vegas gets a bad rap as being a town where people just come to make a buck and then move on and that there's no sense of community here. That's completely not true because we see it displayed year after year—both Mercedes and I usually end up crying on the air at the end of the drive every year. It's a really moving experience that keeps us grounded and keeps our perspective very fresh.”

Perhaps what Mark & Mercedes are most appreciative of is the freedom their OM/PD Duncan Payton gives them in creating their show. Says Mark: “Duncan is a phenomenal program director and he gives us a lot of freedom with our show—that's really something we don't take for granted because we've been in situations before where we haven't always had that. He's there for support when we need him and beyond that he gives us a lot of freedom to do what we want between 5 and 10 a.m.”

“He really cares about giving us that freedom, but we know he's also aware of what we're doing, so we don't cross the line,” Mercedes adds.

Payton says, “Mark & Mercedes get all the freedom they can handle...and believe me, that's a lot. They know just how far they can go before I tug on the rope; and since no one wants that I rarely have to tug. I am one of the luckiest program directors in America. I wake-up everyday to one of the best morning shows in the country...and they're great people, too!” ■

TO FIND OUT ABOUT MORE ABOUT MARK & MERCEDES' ANTICS, LOG ONTO KMXB'S WEBSITE AT WWW.MIX941.FM.



The Political Side of Michelle St. Clair: She's No Geek.

By Richard Sands

How many people in this industry have a deep interest in politics? Probably a few, like me, but none are quite so serious about it as Michelle St. Clair. You probably know from her successful run at MCA, but did you know she was involved in the John McCain bid for president? And what's Michelle up to these days? Just read on, baby.

Richard Sands: For those who don't know everything about you, a 50 word bio, please.

MICHELLE ST. CLAIR: After graduating from Cal State Long Beach, I became an intern in the college radio department at Enigma Records (where Brian MacDonald and Sherri Trahan worked before me). Stints at Morgan Creek and Priority were the gigs I had before MCA. Yeah, there was a brief hiccup with a label involving a small insect and the color red, but I choose not to elaborate. After a regime change and a monetary gift that provided me with a self-imposed sabbatical from MCA, I interviewed at a few companies, and honestly I liked the one I'm at now the best.

Tell me a little bit about that label, Immergent.

Immergent struck me as a real forward-thinking company upon my first meeting with the CEO. It's actually owned and run by a company called 5.1 Entertainment which, along with the WEA family, are the forerunners of introducing the DVD audio format to consumers. The 5.1 company handles lots of DVD audio production work for other labels as well as Immergent.

Your first Alternative project is a cool one—what can you tell me about it?

Bird3 (usually pronounced Bird) is the first pop/rock release on Immergent, and it might take more than a minute, but eventually I will be able to prove that just because a lead singer wears feathered wings doesn't mean he can't kick ass and drive a powerful rock band. Anyone who either has seen them in the past weeks with the Cult, or who'll catch them in the next few weeks on the Warped Tour, will get it. I can use all the usual superlatives and adjectives galore, but you really have to see them first hand to know how well it really works.



What else is set to bust out for you in the second half of 2001?

Within the next six months I'm most excited about the Rambient record. It's a fun, vibey/ambient record that's a joint project with Peter DiStefano (Porno For Pyros) and Harry Gregson-Williams (film scorer for Lion King, Crimson Tide, and Enemy of the State). It also has many great collaborators familiar to our format—Peter Murphy, Flea, and Miho from Cibo Matto. On the pop side, I'm also really excited about the new Dishwalla record. I haven't heard all of it, but what I've heard from the studio, it sounds like it's full of gorgeous hits.

Other than your own records, what are you liking these days?

My favorite record right now is Five For Fighting. Hands down, there's nothing even close to being a runner-up, except Powder, a local band from L.A. John's songs (Five For Fighting) make melancholy feelings a state of mind you never want to leave.

Not too many people know this, but you worked for John McCain, right?

Yes, I did quite a bit of work for the McCain primary campaign. I don't reveal it that much because some of my fellow pinko, liberal friends thought I temporarily sold-out for that period of time. I'm rarely in the middle on any issue—usually always to the very left of whatever the status quo is. However, besides being a genuine American hero, I really believe McCain would have been the best person for the job—particularly considering what we were offered. I first took notice of him when he went against his own party on the issue of big tobacco and campaign finance reform. During the work I did on the campaign I actually discovered a lot of people in his party really have a problem with his stance on many traditional Republican issues—including a woman's right to choose. Remember, this was a guy who endured torture for five years, and at one point almost died, because he refused early



ALTERNATIVE
EDITOR
RICHARD SANDS
richard@gavln.com

release by his captors so as not to violate the first captured/first release military code of honor. Lobbyist and conventional political pressure pale by comparison.

So you really have an interest in politics—how does that compare with what you do now?

One of my guilty pleasures is the way I revel in being such a geek about politics and follow the beltway gossip in general. (I'm always asking the 'HFS' guys for the scoop.) Not that I'm necessarily proud of the comparison, but promotion people really do have a lot in common with lobbyists. It's just that, as much as some of us behave otherwise, we don't deal with life and death issues that impact every American's life. I know this sounds so corny, but whenever I travel to different countries, it always gets reinforced to me how amazing our American experiment of democracy thrives and sets an example for the rest of the world. Yes, I am a geek after all. ■

PROGRAMMER'S CORNER:

Don't Be Afraid To Be Proactive

Do you know that scene in The Matrix where Keanu Reeves dodges bullets coming right at him? That scene pretty much sums up what's it like to be a Program Director—bullets are always coming our way. Sooner or later, one of those bullets will hit its target, and when it does, you'll be out of a job.

When I was programming, a question I constantly used to ask myself was this: "If they hired someone new to replace me, what changes would that person recommend making?" And then I'd say to myself, "Well, you don't have to wait until that happens, let's make the changes right now!"

When I was out of town recently, I played golf with a PD who couldn't keep dodging bullets—he had been fired the week before. I asked him the question I used to ask myself: "What would you do with the station if you were taking it over right now?" Not surprisingly, he had a few suggestions, and a few things he lamented not doing himself. Such as (see if this rings a bell with you): "I really wish I had tightened up the morning show—they were getting pretty full of themselves, and I should have reined them in harder."

The reality is, you don't have to wait until you are out of a job to make changes. Don't be afraid to shake things up. The music. The airstaff. Production. Be proactive—make the changes you think are good for the station right now, before someone else does it for you.

Oh I know what you're thinking. You can't. You probably even have the excuse already to go in your head. "The GM won't let me." Or "The consultant doesn't think it's a good idea." Or "It wouldn't be good for our cluster."

But look at it this way, if they do bring in a new guy or gal (and one day they will, trust me), most likely that person is going to recommend the changes anyway. And who would you rather be making that call—a new PD, or you? That my friend, is a rhetorical question. So get to it. And dodge one more bullet that has your name on it.

—Richard Sands

Central Valley's Newest Crop:

ADEMA

*Arista Newcomers Launch
Into The Limelight*

By Kathleen Richards

Just a little over a year ago, Marky Chavez was bumming around the desolate, strip mall-infested town of Bakersfield, Calif., hopeful, but unaware that very shortly he would become the center of an all out major label frenzy. His band Adema, formed a year ago from the timely breakups of several CV (Central Valley) bands including Videodrone, Juice, and SexArt, produced a demo that eventually landed on the desk of Arista Records, resulting in a bidding frenzy. After signing with their initial pursuers, the quintet retreated to a cabin in Northern California to write songs that have lived up to the expectations, including the momentous single "Giving In."

Now on their first tour with Staind, Chavez and fellow bandmates, guitarists Mike Ransom and Tim Fluckey, bassist Dave DeRoo, and drummer Kris Kohls are riding high on success and the possibilities of the future.

GAVIN: So what was your initial idea in forming Adema?

Chavez: We just wanted to write melodic music so that's what we did, we just started playing. It really started in my apartment. I had this recorder that I had bought, this pretty nice little digital recorder. After we got off work, we'd go to my apartment, drink beer, and record. We wrote some songs and then we needed a drummer so we called Kris to do the demos as a favor. He ended up hearing the music and was like, "Fuck this man, I'm quitting Videodrone." So he quit Videodrone and we started Adema and three months later we were signed.

How did it all come together? How did you get signed?

Well, we made a demo and the guy that helped us with our demo, one of his associates was a PR radio rep for Arista Records. He got a hold of the demo, took it to them and then this big huge heat started when other labels found out about it. We had about two dozen labels after us in about three weeks. We flew to New York and met with a bunch of different people. It was cool.

So when you signed with Arista, did you already have songs laid out or did you have to write them?

We had about three songs written and it was funny because we kinda lied to the label, told them we had more songs. I told them, "Hey we need to get away from all this hype and get out of Los Angeles." So there's this little town that I used to go to as a kid up in Northern California and I picked that spot and the location to get away and write some more songs. We went up there and wrote about 20 songs in six weeks, that was the record, and then we went back to LA to track it and get it right.

Did you have a concept for the record? Is there a theme?

To me, I wanted to make the most personal thing I could so that people could be introduced to me and know me 'cause the whole record is just a diary of what I've been through. It's kinda like my own therapy. The last two years of my life was pretty rough. I went through almost having a baby with

my fiancée and then having our relationship split up because of that and other things. It was just crazy, you know. Lost my house, all kinds of crazy things happened. So it was an emotional time and I wrote about it.

Can you talk a little bit about your single "Giving In"?

Yeah, "Giving In" is just like once I went into that big depression I started giving in to all kinds of things, like dating a bunch of different girls, doing a bunch of different drugs, fucking up, and that song is all about giving in to the worst things you can do in life. It's like giving in to your personal demons and things that you know you shouldn't be doing but you do anyway. The end's positive—it's just like it's a therapy—get it over with.

Whose you're biggest influence?

My biggest influence? Hmm. I'll tell you a little bit about my home life. When I was a kid growing up my dad was spinning records all day so I was listening to everything from like Aretha Franklin to The Beach Boys, The Doors, Jimi Hendrix, Van Halen. I was listening to all this stuff. My brothers and

sisters were all into New Wave and all that shit when it was coming up. I'm very, very seasoned when it came to what I listened to. So I have to say a bunch of different stuff. My dad was a really hip dude so we were always listening to cool stuff and it was just really good I had a family that listened to music.

What was it like growing up in Bakersfield and how did it influence your music?

What it did do was harden me. I mean, living out there is, it takes all creativity out of you. There's nothing to do. They think the answer to everyone's problem is to build more malls and more movie theaters. Everyone wants to put you down for everything you wanna do out there so I'm just glad and very happy and very fortunate to be able to live my dream. I mean, I'm looking outside of a window, looking at my tour bus and I'm stoked. I'm in Albany, New York. All the way across the country. So I'm very positive, very focused, and ready to take on the world. ■



Mic Patrol

By The Poetess

SUPERWOMAN ATTACKED!

Queens, New York sweetheart Lil Mo' was attacked after her performance at the Warfield Theater in San Francisco a few weeks ago. The ghetto songbird had just wrapped up an outstanding show, and when walking from the venue's backstage door toward her limo, some idiot called out her name and threw a bottle at Mo'. She was struck in the head and had to receive 22 stitches. Two men who were accompanying the singer chased the



assailant on foot but the scumbag got away and is still on the loose. Her people are offering a reward of \$1000 for anyone

who has information leading to an arrest and conviction. An unnamed source says the situation may have occurred due to the recent firing of her bodyguard, but Mo's camp is denying such rumors. The tragic incident left the singer traumatized and unable to complete her promotional tour. All this comes at a time when her career is starting to really bubble. She has just released her debut album *Based On A True Story* on Elektra Records and has sold more than 75,000 units in its first week out. She's also gracing the airwaves with her single "Superwoman Pt. 2" featuring newcomer Fabolous on the rhyme. Mo' has also put it down on Ja Rule's current smash "I Cry." The hip-hop songstress has taken a little time off to recover from this senseless act of violence. We wish you a speedy recovery Lil Mo.

MACY GRAY GETS SLICK

Epic Records superstar Macy Gray has hired the services of hip-hop legend Slick Rick- The Ruler to spit rhymes on a remake of his classic cut called "The World Is Yours" for her forthcoming sophomore album *The Id* due out September 18th. The project was co-produced by Rick Ruben, co-founder of the legendary rap label Def

Jam Records. Mos Def, Erykah Badu, and Angie Stone are a few of the talented folks that have touched down on *The Id*. The first single to drop from that joint is a song called "Sweet Baby." Her duet with The Ruler can also be found on the *Rush Hour 2* soundtrack on Def Jam. That drops July 31st and has already been serviced to radio. In addition to putting the finishing touches on the follow up to her 1999 triple platinum debut *On How Life Is*, Gray has completed her first movie role in a flick called *Training Day* which stars Denzel Washington. She's also made an appearance in the forthcoming "Spiderman" movie that's expected to come out in 2002.

K-CI GETS EXPOSED

R&B singer K-Ci of K-Ci & Jo Jo was given 2 years probation in Los Angeles Superior Court on June 29th. The soulful crooner was charged with misdemeanor lewd conduct after allegedly pulling his "you know what" out and exposing himself to thousands of young concert-goers at the KIIS-FM Jingle Ball in Los Angeles last December. K-Ci, whose real name is Cedric Hailey, denies the allegations but pled no contest in May. In addition to 2 years probation, he also had to pay nearly \$1000 in fines. K-Ci & Jo Jo started out in the early 90's in the R&B group Jodeci. Jodeci's 1991 debut album *Forever My Lady* cemented them



a nice little spot in Black music. The four man singing crew hasn't recorded an album together since their 1995 release *The Show, The After Party, The Hotel*. After several promises of a new Jodeci release, they've announced during the airing of the BET Awards that they are definitely coming with a new joint in 2002. They claim to have some songs already recorded. I won't hold my



THE POETESS
poetess92@aol.com

breath but I'll be checking for it once it finally comes out.

MJ HEATS UP SUMMER JAM

Ja Rule, R. Kelly, Destiny's Child, Ludacris, Eve, Nelly, and Outkast were just a few of the big stars that came out to shine at New York's Hot 97's Summer Jam 2001. The huge mass of music lovers enjoyed the performances for the most part but was left wanting a whole lot more from R. Kelly. He came out with his short but sweet performance by hittin' the crowd with only 3 tunes including "Home Alone," for which he brought out rapper Keith Murray. Things got hectic when Destiny's Child was introduced. Thousands of Summer Jam attendees booed the trio. East coast fans may still be upset at the girls for sporting Los Angeles Lakers gear during the NBA playoffs in Philly last June. Who knows? They handled it like the professionals they are. DC continued to perform, gave thanks and exited the stage. Rap superstar, Jay-Z stirred up a little drama himself when he dissed Prodigy of Mobb Deep by placing a photo of him as a youth in leotards and a glittering jacket on the huge monitors at the coliseum. Even that incident didn't out shine what was to come next. Although some of hip-hop and R&B's biggest names were in the house, no one person moved the audience like Jay did when he brought out the king of pop, Michael Jackson. The gloved-one hesitated when Jay-Z first called him to the stage and folks began to think it was some kind of joke after about 2 minutes of waiting. Jiggaman ended up having to go backstage and bring MJ out himself. They both walked out and the capacity crowd went bananas. Jackson didn't perform but Jay Z's new single "H to the Izzo" played in the background. That cut contains a sample of the Jackson 5's "I Want You Back" — same sample Master P's son, Lil Romeo used for his hit "My Baby." Jacko hung out on stage just long enough to send love to his excited fans and take a few snapshots. Michael Jackson is expected to make an appearance on H to the Izzo's forthcoming project on Roc-a-Fella Records. Also joining him on stage was Beanie Sigel, Memphis Bleek, Missy Elliott, and EPMD.

That's it for this episode...catch you back here in a minute. For the Mic Patrol...I'm The Poetess and I'm up out this piece!

SHADOW MARKET WRNR-Annapolis BETS ON "LOCALISM"



TRIPLE A
EDITOR
DAVE EINSTEIN
einstein@gavin.com

By Dave Einstein

The studios of WRNR are a block from the city docks of Annapolis, on the outskirts of both Baltimore and Washington, D.C.

Being in Annapolis is like a mini-vacation for most Marylanders. It offers a relaxed atmosphere, a flotilla of sailboats at the city docks, and great restaurants featuring the Chesapeake Bay delicacy—steamed crabs. It's also the Maryland State capital and the home of the Naval Academy and, for a brief moment in history, the seat of government for the entire country.

It's All About Location

While WRNR's signal reaches the larger Arbitron markets of Baltimore and D.C., the station is having success differentiating itself from the bigger boys to the east and north by adjusting its image to be, first and foremost, *local*. The station is now billing itself as "Radio Annapolis."

Arbitron sends its diaries for Baltimore to Anne Arundel County, where Annapolis sits, and up until recently, 'RNR has battled for Baltimore numbers. In recent days, however WRNR has decided to focus its imaging and marketing on being an

Annapolis-based station that responds to the local market first.

View from the Top

"The use of syndicated programming has given our competition a generic, predictable sound that leaves an opportunity for a station that's locally programmed," says General Manager Alan Hay. Hay should know: even though he's only been on board for a month, he's a veteran of both the Baltimore and Washington markets, coming to town in 1988 as the GM of the now-Alternative rocker WHFS.

Hay was at the helm in the early '90s when WHFS [Progressive] took advantage of an existing programming "hole" in Baltimore and Washington to score an unprecedented 4-share in both those markets simultaneously. He also presided over the development of the mother of all radio promotional vehicles, the annual "HFStival." Hay also has history in upper management positions at various Baltimore stations including WOCT, WQSR, and WJFK/AM.

With all of this major market experience behind him, Hay says, "I'm a great supporter of local radio and how effective it can be with the audience. We have an opportunity to build on the groundwork that WHFS laid in the '80s before they made the

complete switch to Alternative as well as our recent past. We want to be a great Triple A station that's a strong supporter of the local music scene. That's what we want people to think of when they hear 'Radio Annapolis' or see our logo."

Programming Philosophy

"We have to expand on our existing heritage," observes operations manager Jon Peterson. "We need to remember that it wasn't too long ago that we were basically a Freeform station. We can't forget where we were, but we have to bring more people into the fold. We can't hang our hat on being the old 'HFS; we just have to be the new 'RNR. The hard part will be getting the mix just right and keeping it right."

One of the tricks, Peterson says, is to put in new music that the younger audience likes that older audience also can relate to. "Take the Dandy Warhols: they are a young, hip band that sounds like the Rolling Stones, but the surrounding stations are so locked into stylized formats that they can miss a band like," he says. Our very immediate goal is to become #1 in the 25-plus demo in Anne Arundel County, and by getting it right locally we feel that we have a similar situation to KBCO-Boulder, where people in Denver want to vicariously identify with the lifestyle in Boulder. We want to give the people



Damien Einstein with Bonnie Raitt

WRNR O.M. Jon Peterson

WRNR PD Alex Cortright with Dave Matthews

who visit Annapolis on the weekends a chance to revisit on the radio during the week. We want to be #1 in our own home town."

The Morning Show

"First and foremost a music-intensive station, and that philosophy carries into the morning show as well," says 'RNR's PD and morning show host Alex Cortright. "We try to provide an alternative to the constant prattle that some listeners find amusing, but many don't. We're trying to appeal to a 25-54 demo that isn't looking for constant news, or giddy morning show nonsense. We like to think that we provide a good, diverse, tightly structured music show that provides the audience with time, weather, traffic, and minimal national and especially local news.

"At 'RNR music is our message," Cortright contin-

ues. "If we break from the music flow we try to tie in Annapolis to it somehow. We give away a lot of tickets to local events to reinforce our position as 'Radio Annapolis.'"

Damian's Dinner

WRNR takes on its most individual personality and loosens the tie of it's Triple A format when *Damian's Diner* takes over the air 7 p.m.-midnight Monday-Friday. Music Director Damian Einstein, who has 30 years of broadcasting history in the market, hosts the show. His reputation for being directly involved with the local and national music scene began building in 1970 when he was one of the original air personalities of WHFS when it was considered a progressive outlet. Damian's specialty is blues, and every

Wednesday night he dedicates his show to it. Interviews and live on-air performances increase the depth of the show. In June, WRNR launched Damian's promotional and NTR winner, the Blues Cruise. The first one sold out, and now it's a regular monthly image-builder and money maker for the station. The Blues Cruise involves chartering boat, booking a nationally or locally known blues band to play on-board, and inviting listeners to cruise the Chesapeake Bay and have a great time, while creating a reverse stream.

"We play more than just the hit-makers—we play all types of music and try to relate to our audience as though we are all part of the same family. We want to create the atmosphere of 'Radio Annapolis.'"

We wish WRNR 'Radio Annapolis' good fortune as they go down a road less traveled these days.

Reviews

Ben Folds

"Rockin' The Suburbs" (EPIC)

Ben Folds is back without the Five (who were actually three), but with his clever songcraft and signature wit still intact. In fact, I'm convinced that if Mr. Folds were so inclined, he could make a good living on the stand-up circuit—Case in point: "Rockin' The Suburbs." The single from the album of the same name begins with Folds' childish voice as he deadpans, "Let me tell y'all what it's like, being male, middle class & white." A pseudo hip-hop groove ensues before the crunchy rock chorus, "I'm rockin' the suburbs just like Quiet Riot did... and some producer with computers fixes all my shitty tracks." By the time Folds hits the last verse he's way over the top on a mock Rage Against The Machine trip. Smile and cheer — "Go white boy, go white boy, go!" Contact Cheryl Valentine, (212) 833-4994. —Jimmy Leslie



Grant-Lee Phillips

Mobilize (ZOE/ROUNDER)

It's been two-plus years since the last Grant-Lee Buffalo album, and its founder and lead singer is releasing his second solo album. The first single to go to radio, "Spring Released," is an up-tempo tune that especially showcases Phillips' crystalline voice. Phillips also portrays realistic vignettes such as on the song "Beautiful Dreamers," which tells the story of "Betty and Marco" against the backdrop of the summer inner cityscape. The opener, "See America," shows Phillips' constant questioning and idealism juxtaposing the harsh realities of big city culture from the vantage point of a runaway cab. That's different. Intense lyrics and beautiful melodies are everywhere on *Mobilize*, which was co-produced with Carmen Rizzo. Phillips plays every instrument and sings every note on the album. Contact Katrinka Sudyam, (617) 218-4477.



—Dave Einstein

Ron Sexsmith

Blue Boy (SPINART/COOKING VINYL)

Sexsmith writes about reality and his sensitivity to it. In the first single and opening track, "This Song," he talks about his fears that what he writes will not survive. Sexsmith's cathartic writing

has been compared to Ray Davies, Harry Nilsson, and Tim Hardin, and here his fragile, elegant lyrics are laid over simple but very memorable tunes. *Blue Boy* was produced by Steve Earle and is less thematic than his previous three releases; each song seems to have been approached differently, making for an enjoyable listen from start to finish. Contact Sean Coakley, (914) 241-3669. —Dave Einstein



The Webb Brothers

Maroon (ATLANTIC)

The Webb Brothers' lead single "I Can't Believe You're Gone" sounds like something that Apple Records would put out if Apple still put out records. Nice harmonies, hooky songwriting, and weird little keyboard sounds are always welcomed on the pop-rock landscape; and before they knew it, Justin and Christian Webb were stars in England. The sons of Jimmy Webb had cut an indie record called *Beyond The Biosphere* while working as bartenders in Chicago. A copy made its way to England's Easy! Tiger Records, which linked them with Warner and a deal with Atlantic. *Maroon* chronicles the brothers' time in Chicago. Other stand-out tracks include the up-beat, jangly "Summer People" and the campfire rock & roll of "In a Fashion." Stephen Street (Blur, Cranberries) provides great production. Contact Erica Linderholm, (212) 707-2263. —Jimmy Leslie



Habib Koité & Bamada

Baro (PUTUMAYO)

There's a freshness about the new Koité album, *Baro* that comes from a mixture of the old and the new, African and Cuban. The opening song, "Batoumambe," is a fine example of the fusion of Latin rhythms and the distinct style of Keletiu Diabate, Mali's undisputed king of balafon (West African wooden-keyed xylophone) who recorded with Lionel Hampton in the 1960s. The acoustic arrangements reflect the Malian tradition and the Western influences blend naturally to create a unique style with a universal appeal. *Baro* also includes an updated Latin-style version of "Cigarette A Bana," the song that made him a star in



West Africa and earned him the prestigious Radio France International Discoveries Prize. Contact Jennifer Daunt, (415) 788-2781. —Dave Einstein

Built To Spill

"Strange" (WARNER BROS.)

"This strange plan is random at best..." sings Doug Martsch in his youthful tenor over a backdrop of fuzzy guitars and brash drums on the new Built To Spill single "Strange." The plan, however strange it may be, appears to be working for the trio from that famous rock & roll mecca of Boise, Idaho. The band attracts an ever-growing faction of followers hungry for great songs, which can turn into lengthy jams in a very Neil Young and Crazy Horse-like manner. "Strange" is the first single from their most focused recording to-date, *Ancient Melodies of the Future*. The band's sixth recording will continue to build on their considerable critical and musical reputation. It also threatens to break Built To Spill over to a more mainstream audience. Contact Julie Muncy, (818) 953-3567.



—Jimmy Leslie

Miranda Lee Richards

The Hereafter (VIRGIN)

Miranda Lee Richards hails from San Francisco and her first recordings were cut in the basement studio of Metallica's Kirk Hammett, but you'd never know it from listening to her Virgin debut, *The Hereafter*. Miranda's sound combines the singer-songwriter sensibilities of the early '70s with the psychedelic production values of the late '60s. The lead single, "The Beginner," does a nice job of updating those influences with hip-hop and alternative elements. Her look is, well, real good, but she's a true musician. Richards plays guitar, keyboards, harmonica, percussion and even did some of the string arrangements for *The Hereafter*. Jon Brion (of Fiona Apple fame) helped out with production and bass on "I Know What It's Like." I like "Folkin' Hell" with its Paul Simon-like melody and Eddie Brickell-like delivery. Contact Ray Gmeiner, (310) 288-2730. —Jimmy Leslie



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Whew! Is it July already? It seems that because so much has happened since New Year's Day, the passing of time is hardly noticeable. But, indeed, much has transpired in the parallel realms of Jazz and Smooth Jazz, and along the way we've said "goodbye" to a number of notables as well as some pre-conceived notions. We've also said hello to fresh faces and watched as some of us discover new places and spaces in which to create and practice our craft. This special edition of GAVIN Jazz/Smooth Jazz will make an attempt to recover some of the memories that make up the first half of 2001 and we'll glance at some of the people who show great promise in the next six months and perhaps years to come. I hope you enjoy reading the next few pages as much as I enjoyed having a part in bringing them to you. I'd also like to mention that by the time you read this, the Jazz and Smooth Jazz sections of Gavin will have come to an end as a result of a number of changes in the magazine's strategy for the future. The regret I feel is surpassed only by the enormous debt of gratitude I owe to the entire GAVIN staff, as well as Keith and Kent Zimmerman, for their support, counsel, guidance, and encouragement during my brief but wonderful, unforgettable tenure with one of the world's best publications. It was an honor to be a part of something so special. Thank you. —Steve Williams

JASON OLAINE

The A&Rgonaut

By Steve Williams

To describe the swashbuckling and perpetually resourceful lead character in the mid-'60s sci-fi/fantasy classic *Jason & the Argonauts* would be pretty close to nailing the qualities of Mr. Jason Olaine, A&R specialist for the Verve Music Group. Since joining the company at the beginning of the year, Olaine has become the key figure contributing to the recent success of two of the label's rising stars; saxophonist Chris Potter and guitarist Kurt Rosenwinkle. Olaine can also claim saxophone colossus Joshua Redman as a close friend and influence, as well.

Anyone who has become familiar with Olaine over the last six months can plainly see that he, much like his silver screen namesake, is destined for an incredible journey toward embarrassing riches as a true record man.

GAVIN: What type of music excites you?

Jason Olaine: Music that feels soulful...any



Working at New York City's Avatar Studios on acclaimed saxophonist Chris Potter's new disc, *Gratitude*, are (left to right): Verve A&R manproducer Jason Olaine, Chris Potter, and engineer Joe Ferla.

genre. It could be a ballad, a burnin' tune, or something as large as an orchestra, straight-ahead or a bit out, electronica or pop or R&B. I used to be a snob of sorts; it's been over the last 10 years or so that I've begun to open up my ears to the point where I just like music that feels good.

How did you get your start in the music biz?

I have to blame it on my parents for playing music around the house all the time. My dad was a jazz fan—his mother said, "I'll continue

your piano lessons but you've gotta play classical music," so he said, "I guess you're not paying for my lessons because I'm playin' jazz." So we had Oscar Peterson and Brubeck and Miles playin' in the house, as well as the Crusaders and Michael Franks. My mom would play Billie and Ella and *Tom Jones*, *The Sound of Music*, and *West Side Story*. I got star struck and then I found a trumpet at a neighborhood garage sale when I was in fourth grade. I continued playing through high school and then went to college at U.C. Santa Cruz. While I majored in econ and politics I continued playing in a band, Jazz on the Line, and then another band called 2 a.m.

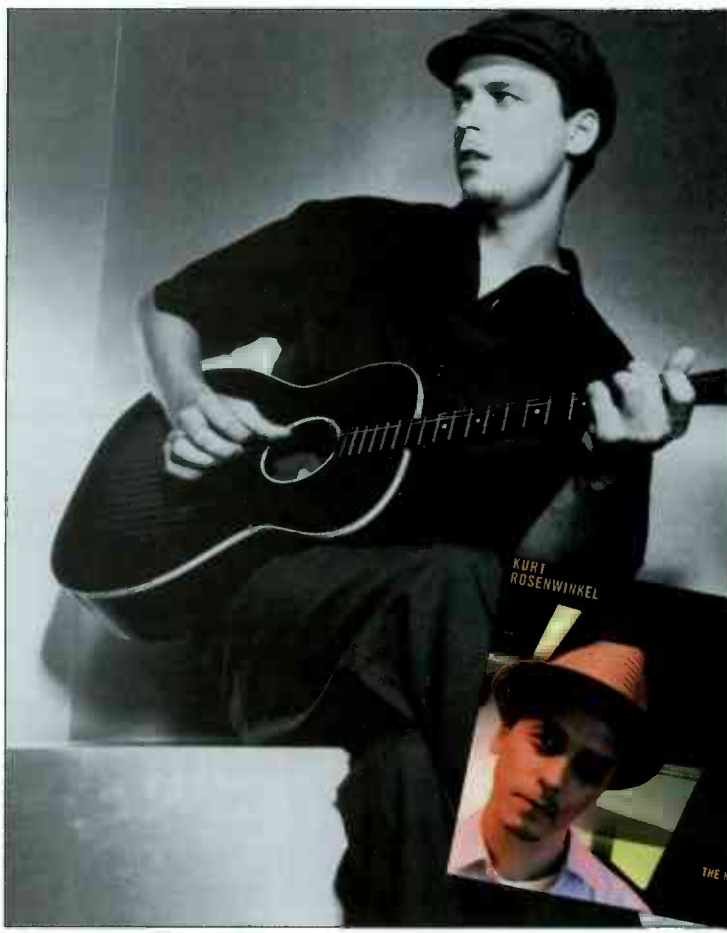
Who had the biggest influence on your outlook on music?

Wynton Marsalis made me take my instrument and this music seriously. I was in high school when an older trumpet student turned me on

to the Hayden concerto that Wynton had played on his first classical record, and it just blew me away. And this student who was a lead player, who used to play at Tangelwood every year, gave me the sheet music and I start *shedding* on this classical shit. He also turned me on to this jazz stuff. That's when I started going to the music bins at Tower looking for Wynton's records. And then over the next year I got a chance to meet Wynton and hang with him a bit. I found out about his generosity of spirit and the way he made time for students, and people in general. That shaped my outlook quite a bit. While he and I don't agree about everything in music, he's certainly had a profound impact on me as musician.

Did you meet Joshua Redman in the Bay Area?

I actually met him at the Telluride Jazz Festival. He had just done the monk competition and my buddy Stefano from my band, who was also there, introduced us. Later, another friend told me that Joshua had just bought a house for his mom in Oakland and that she was looking for somebody to move upstairs. So I moved in, and when Joshua came to town he would stay upstairs with me. He would come and play Yoshi's and I would pay him rent. At this point Josh and I are close



friends. I count him as somebody I admire and somebody I enjoy hangin' with, as well.

Yoshi's in Oakland is probably the best live jazz venue in the country, if not the world. Some would say that much of its reputation was the result of your tenure there. How did you get the Yoshi's gig?

After college. I'd been working in my hometown, Palo Alto, in the Recreation Dept. I had the chance to put together a couple of music festivals for teenagers while I worked there and I decided then that I needed to find a job in music. I was spending all of my money at Tower, being a nerd and calling KCMS and KJAZ at two in the morning as the only caller trying to win free tickets to obscure jazz shows. I figured I had a problem and that I needed to either start working at something I was passionate

Klips On The Vine

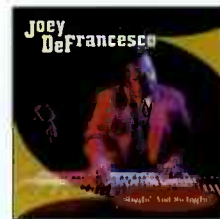
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about or get stuff for free. So I called my friend, Connine McKinley, who was working at KJAZ. I asked her to recommend a way to find a job in jazz. She told me about GAVIN. She said it was a trade magazine. I said "what's a trade magazine?" She turned me in the direction of GAVIN's Keith and Kent Zimmerman and she told me that Wynton was the keynote speaker at the upcoming GAVIN convention. I said "perfect! I know Wynton!"

I was determined to get the gig, and that began my tenure at GAVIN. So I moved up to Berkeley because our band had migrated from Santa Cruz and I got an internship with KJAZ, the San Francisco Jazz Festival, and continued to work at GAVIN.

I called the best jazz club in town, Yoshi's, and spoke to a woman in publicity there, Louisa Speer, and asked her if she had anything that I could do—for free—and she said "sure." I began waiting for one of those gigs to pay me

something. It turned out that GAVIN was the first one to pay me something. I had a great time at GAVIN with Keith and Kent, talking to so many different radio people around the country for six years. That actu-

I was spending all of my money at Tower, being a nerd and calling KCSM and KJAZ at two in the morning as the only caller trying to win free tickets to obscure jazz shows. I figured I had a problem.

ally led to Joshua Redman's wife Gabby hiring me to work in the promotion department at Columbia, which I did for two years.

Oh, yeah—the Yoshi's gig! The guy who was doing the booking, Todd Barkan, moved on, and the publicist also moved on at the same time. I got the gig as publicist in '93.

I did the publicity for a little over a year then the guy who was doing the booking moved on and I got a chance. The owners of Yoshi's expressed a great deal of faith and courage—or stupidity—and I got the chance to do the job from '94-'96.

They gave me a lot of latitude and flexibility to book music that was viable both commercially and artistically. There was a lot of pressure—if I made poor decisions it could really set the club back, if not put it out of business. It was amazing and stressful at the same time. Working at Yoshi's was quite valuable in me getting the job at Verve

How did that happen?

I got a phone call from [Verve A&R Director] Richard Seidel who I got to know during the various conventions. We found we had a common love for the music and similar ideas. He asked me if I had any interest in an A&R job at Verve, and I said I'd love to be considered, although I was pretty happy with what I was doing. Anyway, I met

with Richard and waited for the call

The phone at the Olaine domicile did indeed ring, and after hanging up, Jason the A & Ronaut was on his way to what has become a priceless set of experiences; foremost among those was meeting with the two men who have guided the various imprints that comprise the Verve Music group to industry-leading prominence: Ron Goldstein and the mega-award winning producer and label head Tommy Li Puma. In fact, Li Puma took rookie Olaine under his wing, helping him become a full-fledged producer with successful releases featuring Chris Potter and Kurt Rosenwinkel to his credit.

The second half of this year will most certainly be the time for Olaine to capture his golden fleece with projects ("I can't talk about it now, but it's huge..") that will surface just in time for his first anniversary. Happy adventures, Jason, and thanks for being you. ■

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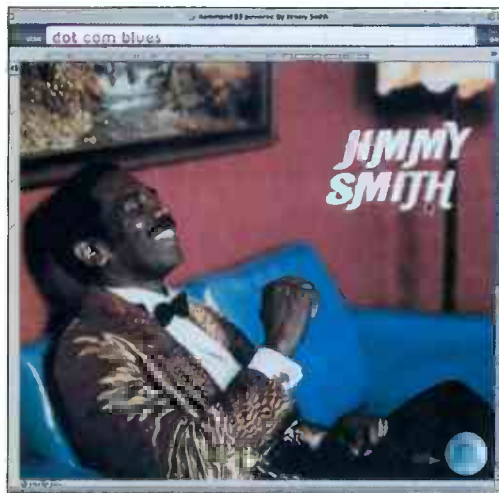
Jazz & Smooth Music Steps Forward

By **Steve Williams**

The first six months of this year have borne the fruits of the enormous potential seen in the development of new jazz and Smooth artists as well revealing the staying power of some of the most venerable. Here's a look at Jazz and Smooth Jazz's leading young artists, in what may be the biggest and most prolific creative boom in 40 years.

Jimmy Smith

Smith's *Dot Com Blues* on Verve sur-



prised everybody, except Smith | And this year it was the same proj-

himself. In fact, when the project was released a few months ago, Smith expressed a confidence in the record's success. He must have had a crystal ball: not only is *Dot Com Blues* the top-ranking release year to date, but he's also got his best-selling record in many years appealing to new fans and long-time devotees who have followed Smith for much of his 50-plus year career.

ect that garnered Cook (who is close friends with violinist and fellow Detroiter Regina Carter) the



Carla Cook

Most who have become acquainted with the work of Carla Cook would be offended at the notion of her being a new artist. But for many, last year's release of her second CD *Dem Bones* on MaxJazz was the first opportunity to hear what present and former New Yorkers, as well as fans in her hometown of Detroit, have known for years (including me on both accounts).

first of what surely will be many Grammy nominations for her work as a singer songwriter and recording artist. Says Carla by phone from her New York apartment: "My job is to sing. It's up to other people to choose whatever they want to honor me with. That's not my place. My thing is to try to do my best music every time I step on a stage or behind a microphone."

Jason Miles

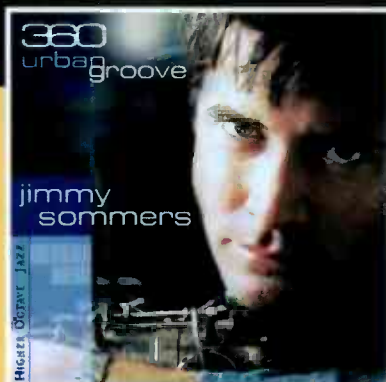
It's an amazing feat, reserved for pop, rock, and Urban artists, but

never in Smooth Jazz. Two releases, *A Love Affair-The Music of Ivan Lins* and *To Grover With Love*, high on the charts and both conceived and produced by one guy from New York, Jason Miles. By now, you should know his résumé: Miles, Luther Vandross, Sting, and many, many others for whom he was the dependable programmer and keyboardist. There isn't one performer in the world that wouldn't share the studio with J. Miles, and he's probably played with most of them already, anyway. Look for his stock to increase even further in the years to come.

Michael McDonald

The remarkable resurrection happening in the career of Michael McDonald couldn't happen to a nicer guy. *Blue Obsession*, his CD from last year, still has lots of steam left. Among the Top 20 titles year to date and his nationwide tour with Dave Koz, Brain Culbertson, and Norman Brown should do wonders for his next project, due at the end of the year. By then McDonald should have regained his status as one of the premier soul singers on the planet. ■

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Interview with Pat Martino

By Steve Meicke

When I heard Pat Martino was coming to Yoshi's I knew I had to be there. I'd seen the guitarist the year before at the Blue Note in NYC, and he blew me away. And I knew that with Joey DeFrancesco and Billy Hart joining him, I was in for a treat. When I got to Yoshi's that night, I was pleasantly surprised to find out that the show was being recorded for Blue Note.

Of course, the performance was great, as you can hear on the new CD, *Live at Yoshi's*. But I was equally struck by the audience reaction: the crowd was completely engaged, hanging on every note coming from his guitar. It was an incredibly intimate show.

A true master of jazz guitar, Pat Martino has evolved into a player who is not only respected, but routinely studied by other musicians. His trademark linear soloing technique has been a major stylistic contribution to the jazz idiom and to the guitar in general. While still relatively obscure except to jazz lovers, his name is right up there with the likes of Wes Montgomery, Joe Pass, and Charlie Christian. Even with all he's accomplished, Martino is still putting out great recordings and collaborating with some of the best players out there. I was recently lucky enough to have a word with him.

GAVIN: Tell us about the live recording experience at Yoshi's.

Pat Martino: I can't tell you how much I enjoyed it. It was just a pleasure. The entire tour, in fact, was great. Yoshi's is one of the finest establishments here in the States. It was a really rewarding experience.

Did you set it up with Yoshi's and Blue

Note to record the live album, or did you record a bunch of shows and choose that performance for the CD?

We had a tour coming up. I made a decision for Blue Note to take advantage of the opportunity to photograph, audio-wise, this particular trio at the end of the tour, since it was the last series of performances. And it worked out to be the best decision for the project, due to the fact that we had a chance to really build a rapport.

Was there any significance to the tunes you picked for the album?

Yeah, I chose songs we had never recorded in a live setting before. The difference between experiencing them in a studio, comparable to live



performance with the interaction of the audience, is completely different. I wanted to experience that. It was a great opportunity because of the audience, a truly great experience.

Joey D. and Billy Hart are both such dynamic players that it's hard to think of them as side men. Did you hand pick these guys for the sound that you wanted?

Billy and I go back to the mid-'70s. At that time I was with Warner Bros., but I was still recording some sessions with Muse Records, and we had a chance to collaborate in one of those sessions. The album was called *Exit*. As for Joey, we had the pleasure of collaborating in a project that unfortunately was brought up after the pass-

ing of Jack McDuff. That project was finally titled *Brotherly Love*, on Concord Records. So Joey and I had the first opportunity of playing together. We were very stimulated, each of us, in terms of the rapport that existed between us. And we had intentions of furthering that at some point if the opportunity did come up, and it did.

OK, now some guitar questions. Who were your big guitar influences coming up?

The heaviest influence upon me, in the early years, was Johnny Smith. He was very romantic and extremely precise in terms of his dexterity as well as his fluidity—his choice and clarity of line forms. That led me further on

a decision later on in my career, in the late 60's, to put my own ensembles together, and to be a leader, I did so with regards to the use of piano rhythm sections. And that was basically on the grounds of having the opportunity of leading the band as a soloist. Same thing with Lloyd Price's big band; the Turrentine brothers and Slide Hampton were in the band, Charlie Persip were the drummer, Julian Priester was in that band as well... all of them really great players. I always had a rapport with those particular instrumentalists, and they taught me a lot. They really helped me out. That had a great deal to do with a more linear approach to soloistic contributions, working with horn

“As a guitarist, I always, envied the tenor players. They had no responsibility to have to supply comping, to literally play chords.”

—Pat Martino

down the line. I became deeply interested in players like Hank Garland and Joe Pass, and of course Wes Montgomery. These were players that became very close friends through the years. And of course there was influence coming from every direction, in terms of all the major guitar players. Later, 20 years into being a performer, younger players started to come to me...that became influential to a great degree.

How did your approach to guitar, and specifically, your linear soloing technique, come about?

As a guitarist, I always envied the tenor players. They had no responsibility to have to supply comping, to literally play chords. So when I made

players. But in the long run, what affects my playing as a linear player has a great deal to do with all of the different experiences I've had throughout my career.

Your guitar style has been described as a virtuoso, yet soulful. Do you agree?

I happen to be a Virgo, and because of that, precision has a great deal to do with my own pleasure in life. Things have to be in the right place in order for me to enjoy them. I love to see things that way. I think that has something to do with the way I play as well as what pleases me about dexterity on the instrument, which is second nature at this point. I find that to be very rewarding. ■

JOE HENDERSON: *Impossible to Forget*

By Steve Williams

“R ecordame...remember me.” Those were the words chosen as the title for the early ‘60s classic recording that marked the beginning of an astonishing career, once and for all exposing to the world the genius of Joe Henderson. Those words also became a ironic epitaph upon the news of Henderson’s death in San Francisco following a long bout with emphysema. He was 64.

Joe Henderson was born in the time of classic jazz, but was always on the edge of the avant-garde as an artist in its idiom. Always the eclectic, he said that he knew as much about Johnny Cash as Charlie Parker. An older brother sparked his interest in jazz, and helped him to transcribe solos by Lester Young from *Jazz at the Philharmonic* records when he was still a beginner on the saxophone. The radio played a great deal of country music, which he

listened to, and one of his sisters introduced him to composers like Stravinsky and Hindemith.

Henderson spent a lifetime eschewing the limelight, but won more awards and accolades for his unmistakable art than many of his peers, regardless of genre. Joe Henderson was inscrutable, very low key, but found a valve for his deep passion via his saxophone.



Henderson was intensely loyal to his craft. Once, after his precious Selmer horn was stolen, recovered, and then lost in a fiery auto crash, Henderson—who, by the way,

walked away from the accident—wanted nothing to do with playing for an entire year.

“His heart just failed out on him,” said his sister Phyllis Henderson McGee of Lima, Ohio. “He had gotten sick at home, and by the time he got to the hospital, he was gone.”

Henderson was born in Lima on April 24, 1937, one of 15 in his family. He studied at Kentucky State College and Wayne State University in Detroit where locals still call him one of their own. After serving in the military from 1960 to 1962, Henderson moved to New York where he quickly became a first call player on the session scene before making his first record for Blue Note in 1963.

In the early ‘70s he put down roots in San Francisco, where he became a long-time resident, making records, playing concerts, and teaching music. In 1992 he signed with Verve and began the third and most celebrated stage of his story; the

one that many fans who have yet to be born will remember the most. Henderson selflessly recorded tributes to Miles and Strayhorn and Antonio Carlos Jobim, which in turn rewarded Henderson with three Grammys and the international attention true jazz fans had given him for forty years.

When asked if he regretted that his breakthrough had arrived so late in his career, Henderson would simply say that he was having too much fun to think about it.

Henderson was known to friends and fellow musicians as “The Phantom,” due to his habit of disappearing from view. Now, his influence on the sound of jazz is forever indelible, inescapable, and impossible to forget.

The first six months of the true new millennium has been rather devastating to the ranks of legendary improvisers. Also passing on so far this year are Chet Atkins, Harold McKinney, John Lee Hooker, Chico O’Farrell, Billy Higgins, Suzanne McCorkle, Al Hibbler, Joe Viola, John Lewis, JJ Johnson, and Norris Turney.



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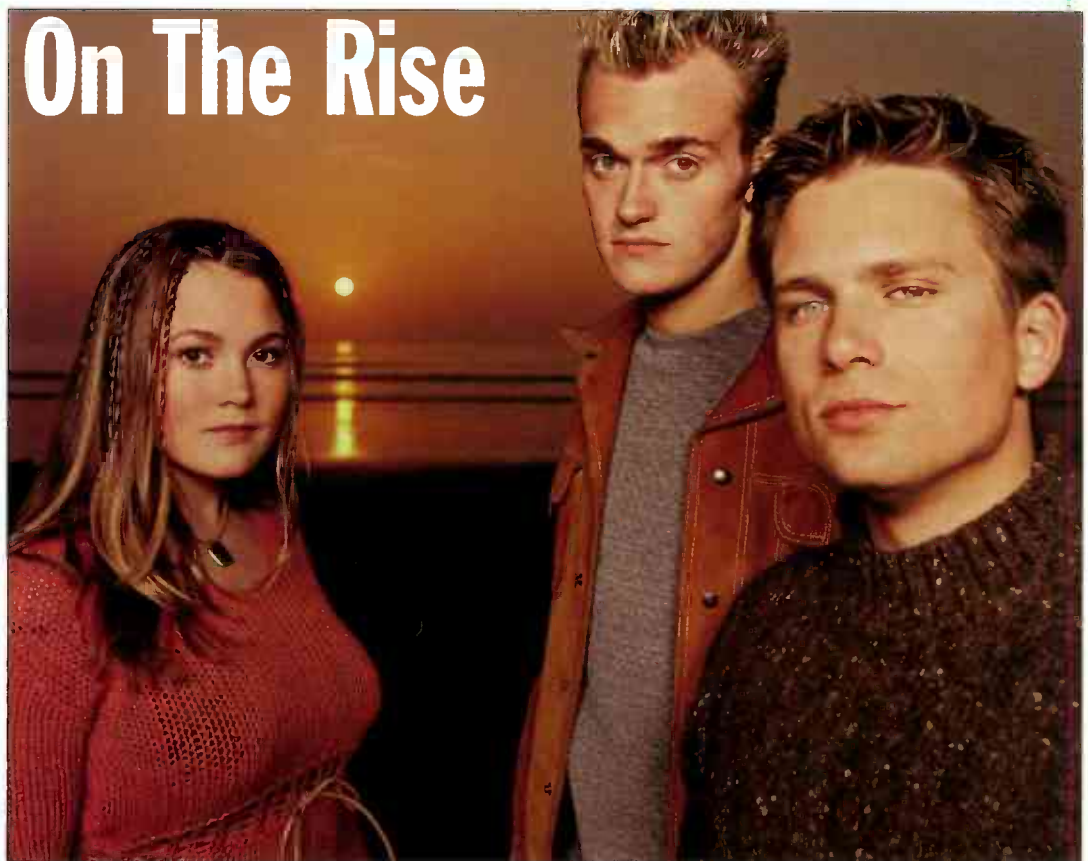
Get the Sandbags— Nickel Creek's On The Rise

By Jamie Matteson

It seems everyone involved with Country music these days is wondering what or who will be the next sound, style or artist that will come along to reinvigorate the format and re-energize our less than desirable sales as of late. There have been some sparks with the Texas music scene that's beginning to migrate outside the Southwest. And with the platinum-plus success of the *O Brother, Where Art Thou?* soundtrack, some people have given a nod towards a Bluegrass-infused sound as Country music's next big wave. To that end, Nickel Creek, a trio of young, profoundly accomplished musicians whose roots are based in Bluegrass music, recently caught my attention. The three—sister Sara (20), brother Sean (24) and childhood friend Chris (20) have been playing the Bluegrass Festival circuit together for a decade—yes, they started very young! While I've seen the group's videos on CMT, I was astonished to find out that with very little Country radio airplay, their debut self-titled album has sold more than 200,000 units in the 18 months since its release. I decided to talk with Bev Paul, general manager of Sugar Hill, Nickel Creek's label, about the trio's broad appeal and sales success.

Marketing That Makes Sense

"When we first signed Nickel Creek, they had already developed a core base of Bluegrass fans who had come to know their music through their many performances at Bluegrass festivals. Although they were high school students, they had toured in the summertime. So in setting up the release of this record, our goal was to target that core audience first. Because Country radio specifically has been so far beyond our reach in the past, we tend to not think in terms of 'singles' or any of those things you normally think of when you're going through a media campaign. In that respect, the video choices are driving what we're sending out to radio. That's simply because those are the songs that are getting heard and seen by the general public. From



the very beginning, we felt there was potential way beyond that core audience because they're young, attractive, wholesome, yet cool kids. We felt we had a great story here—really talented kids that look great and weren't 'in trouble.' The virtuoso aspect of it is that they play way beyond their years, and the fact that they've been together for so long."

Setting The Stage For Success

"Initially, we went after our traditional markets for Bluegrass and Americana music. We also felt strongly that a video would work well for these kids. We wanted a video director, who could come in with a look that was not a 'standard' Nashville country music video. We didn't want to sell stories, we wanted a lot of images, and we wanted something that could conceivably cross over to VH-1 if we got really lucky. We chose Brent Hedgecock, who is based in LA but works in Nashville a lot. Brent did a great job, he established a "look" for the band that we like. Luckily for us, Chris Parr, Program Director at CMT, loved the video for 'Reasons Why' and decided to take a chance on us. I feel comfort-

able in saying that if he hadn't, we would not be seeing the success we are today.

We knew the album's sound was not something that Country radio would feel was necessarily right for their format. It didn't have drums, it was rather slow and dreamy and although the Alison Krauss connection—as the album's producer—was certainly a nice stamp of approval, we never felt that would be enough to convince Country radio to take a chance on it. Nor did we have the promotional budget at that point to take that chance. We did well with the first video, and from that point it was kind of 'off to the races,' and the album began to take off sales-wise. We showcased the band in Nashville and invited agents and management people. We were lucky in that the William Morris Agency became interested and got on board early on. Our agent, Jay Williams, was very insightful on how to position the band in terms of touring. He knew they needed to get exposure outside the festival circuit and he also understood we were looking to get in front of performing arts audiences as well. He started booking them at 'listening room' clubs and

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looked for gigs in the cities where we had strength already.

"CMT stayed on 'Reasons Why' for quite awhile, so teens started seeing the video and writing to Nickel Creek's website. Their messages really hit home with a lot of kids, as did their music. "Reasons Why" ran through the summer of 2000. They did a Christmas special for CMT as well as their "On the Verge" feature this past March. We then shot a video for "When You

Come Back Down' last Fall. Being in the indie business and also developing artists, the common thinking is to get things out ahead of the release to set it up. We have found that investment pays off a lot better if you have product in the stores already."

Sales Story

"Somewhat surprisingly, the hot sales markets are the bigger metros like New York and Washington DC.

ON THE CMT SCENE:



Chris Parr

VP OF MUSIC & TALENT RELATIONS, CMT

"I think a lot of what impressed us with Nickel Creek was how fresh the music sounded, a contemporary spin on a traditional style of music. We talked about it and coined it 'Jazz-Grass,' a term that's been floating around lately. It seemed like something our audience would like and we could push the envelope. Even though our core may not initially embrace it as much as they would LoneStar or Faith Hill, they'd find it interesting and yet we felt that non P1 and P2 fans flipping channels might see Nickel Creek and want to know more about them.

"We've had a huge response to the videos. Not only has "When You Come Back Down" repeatedly been our #1 Most Requested Video, but we've seen this project really connect with the consumer, selling near 10,000 units per week. It real-

ly comes down to pure musicianship. They've had so many diverse influences. These kids remind me of the first time I saw the Dixie Chicks.

"As we've all seen the pendulum swing to the Pop/Country side, many have been wondering when the next Randy Travis will come along to swing us back to the traditionalist side. It hasn't really happened yet. There are several artists to come out—like Darryl Worley. I really like what he'd doing and it sounds great on the radio, but it hasn't really struck a chord with the consumer yet. I find it interesting, in this Pop/Country world we're living in, that Bluegrass-derived artists like Nickel Creek are working. And you can put Dolly Parton's "Shine" record in there too. We've gotten a huge initial response to it. Traditional sounding instruments and phrasing seem to be making a comeback through artists like these and the new Patty Loveless record, and of course the *O Brother, Where Art Thou?* soundtrack. We're anxious to see if this trend continues."

WHAT RADIO SAYS

Based on current Mediabase-monitored data, we asked several radio stations who are playing "When You Come Back Down" at 10+ spins, what it was about this talented trio that first caught their attention.

Mike Kennedy,

PD, KBEQ-KANSAS CITY

"Honestly, it didn't take more than one listen for us to get a real good feeling about Nickel Creek. The musicianship is great, the vocals are smooth as can be, and the lyrics are real. And who can argue with the strong sales performance with limited radio exposure? As I listened, I was totally swept away—it reminded me of listening to America or Seals & Crofts. The female response has been excellent. There wasn't a huge groundswell, but based on the time we have been playing the song, I'm very impressed with our listeners' interest in the group and the song "When You Come Back Down." Their sound fits great with our station."

Mark McGrantin,

PD, WWQM-MADISON, WIS.

"We try to have a feel for our market and program for Madison. Nickel Creek's "When You Come Back Down" is just a great song. It's gotten a lot of

exposure on CMT. The group also played two shows here and is selling with very little radio airplay. We do local testing every two weeks, and this song is our #4 testing song in our target demo, females (age 30-50 years). Our young females' scores are also solid. This song has a really cool message—personally I think of my daughter, but you can relate it to your wife, husband, or child. I think that's why it scores so well for us with women. The CD is selling pretty well here. I think if people weren't interested in hearing their music, they wouldn't be selling so many albums."

Bill Hagy,

PD, WXBQ-BRISTOL, TENN.

"What originally caught my attention was the album sales. We also had listeners who'd seen the video on CMT and wanted to know more about the group. I think it works really well in this part of the world. In my market, five or six months of the year, "Rocky Top" is the best selling single, so there is a demand and our listeners like and appreciate music with a Bluegrass feel. The reaction on this song at first was younger females, but at this point, it's pretty much even between younger men and women. We've also noticed it's easy to get a discussion going from our listeners about how much they like this group and this sound."

For Bluegrass, our traditional biggest markets are Denver, New York, DC, Portland, Seattle, the San Francisco Bay Area and Knoxville. Although Nashville is not a traditional hot market for us, it's been great for this project. Other markets where we're seeing sales include Madison, Wis., Pittsburgh, and Houston. KIKK just started playing the track 'A Lighthouse's Tale' on their own. To me, that's amazing. The one market that has really knocked my socks off is Austin, which has never been considered a hot bluegrass market. We started getting airplay on (Triple A) KGSR, which is a really influential station there. Nickel Creek doesn't seem to fit their profile, but they took it, loved it, and ran with it. We've sent the band there to play twice."

Country Connection

"We are hearing from some Country programmers because they are getting response from their listeners on 'When You Come Back Down.' We're not pressuring anybody at Country radio to play this record, but several who are playing the record have told us they're getting great reaction.

We certainly wouldn't want to alienate radio at all, but we're also not chasing it. We don't want to buttonhole this band into a particular format, because the audience isn't locked into a format. We have

an audience that crosses a lot of musical lines. It's been an interesting case study. The fact is that Nickel Creek didn't come from Country. Their idols include Toad the Wet Sprocket and Dave Matthews Band. They are trying to attract a youth audience to this music, and not stick a label on it.

"We promised the band when they first signed with us that we would not compromise them, not make them wear halter tops or boots or any of that stuff. I feel like we've stayed true to our word. We would not ask them to compromise their music or their personal values and just see how far we could go with this. So far, so good."

Looking Ahead

"The current plan is for them to record in the fall once again with Alison Krauss as producer. Hopefully we'll have a new release out by Spring of 2002. We thought of doing something sooner, but this record is still being discovered by a lot of people. They just played with Vince Gill at the Greek Theater in Los Angeles and recently made their first appearance on the *Tonight Show*. We have tons of mileage left and things to do with Nickel Creek. Right now, there's really no big new trend or fad that's happening in music. We're hoping that gives us a window to sneak in." ■



Kenny Chesney Fan Club Members? During a recent gambling trip to Lake Tahoe, KMLE-Phoenix APD Chris "My Winnings Were A Total" Loss (!) and WYRK-Buffalo PD John "I Thought A Five Card Charlie Was Legal" Paul decide to use their return airline tickets to help cover their substantial gambling losses and travel home the old-fashioned way! How're them butts feeling, boys?

PROMORAMA

GIVE IT AWAY, GIVE IT AWAY NOW.

Here's gmail frequent flyer Leslie Fram, PD of WNNX-Atlanta: "We've been averaging 50,000 people a week for our 'On the Bricks' concert series, which is free for 99X card-holding 'Freeloaders,'" she says. The Friday night shows are held at Centennial Olympic Park. "Cake will play on July 27, and Ben Folds Five plays on August 10," notes Fram.

NO IFS, ANDS...JUST BUTTS.

KMXV-Kansas City somehow survived the barrage of high frequency screaming attached to your average 'NSync concert...not to mention temps hovering over 100°. "There were 50,000 sweaty fans at Arrowhead Stadium," OM/DP Jon Zellner tells gmail. "About 10,000 of them came to our pre-show party at the Pavilion next door. Eden's Crush, Dante Thomas, and Samantha Mumba also stopped by—but I think the biggest attraction was that the place was air conditioned," he says. "This morning we have five people sitting on 100 lb. blocks of ice to score front row Janet tickets." The most talented derriere that melts the ice first, wins. "We're also doing challenges that could get you a blowtorch, a hairdryer, or boiling water to melt the ice faster," says Zellner.

FILTHY MINDS

"We're Wet & Wild all month long...insert your own joke here," laughs Thomas, referring to a popular local water park—we think. "It's 173° here in the shade and it's normally \$25 to get in, so we're blowing out tickets every hour, 24 hours a day, all month long," he tells gmail. "We're also broadcasting live from the park." So...how 'bout that scenery? "Oh, dude!" he exclaims. "Lots of good-looking tourists, so every week is 'love 'em and leave 'em week."

TRULY COMMITTED

WPST-Trenton proudly presents "Live In It To Win It, III—Separation Island." "We wanted someone to give us two cars to trash...I mean give away," PD Dave McKay tells gmail. Enter Pontiac, who ponied up two Azteks. Four "committed" couples were inserted in the cars—boys in one, girls in the other...without communication. "We'll test their knowledge of each other, like The Newlywed Game," says McKay. The couple who knows the least, gets the boot. The last surviving duo scores the Azteks. Expect "car vs. car" challenges—the winning guys or girls get a night out on the town. McKay will also offer some sneaky enticements to bail out early. "We'll quietly offer one of the guys say, Flyers' season tickets, or one of the girls a Bon Jovi meet-and-greet, or a diamond necklace," he says. "We're already getting TV coverage, and I'm taking full credit. This was all my idea! But feel free to steal it—just send me like 10 bucks to cover my costs," he laughs.



Taste Buds

"The recordings do not in any way reflect my current musical taste and where I am as an artist. The growth and vocal development I experienced as I matured into young adulthood is not reflected in the recordings." —CHRISTINA AGUILERA, DENOUNCING THE ALBUM JUST BE FREE, COMPILED OF DEMOS RECORDED WHEN SHE WAS 14 AND 15

Vox Populi

"The emergence and popularity of artists like Eminem may evidence the fact that this country has reached a cultural crossroads, as when Ed Sullivan decreed that Elvis be shown only from the waist up [or when] the Doors refused to alter their lyrics for appearances on national television." —CITADEL COMMUNICATIONS ATTORNEY KATHLEEN KIRBY, DEFENDING THE COMPANY'S APPEAL OF AN FCC INDECENCY FINE ISSUED AGAINST KKM-G-COLORADO SPRINGS FOR PLAYING THE RADIO EDIT OF EMINEM'S "THE REAL SLIM SHADY"

Penile Code

"It's one of those things where he didn't realize there would be so many young people out in the audience. Even then, it would've been going too far, but it was never meant to offend anybody or shock people." —ATTORNEY KENNETH MARKMAN, REPRESENTING K-CI'S CEDRIX HAILEY, WHO RECEIVED PROBATION AFTER EXPOSING HIMSELF DURING KIIS/FM-L.A.'S JNGLE BALL LAST DECEMBER

Life's A Beach

"The entire premise of the Beach Boys has been to promote love, harmony, and music. But right now the 'Beach Boys' are taking the financial rather than the creative route, and Mike Love is making an end run to grab all of the income. This is a moral issue." —FORMER BEACH BOY AL JARDINE, WHO IS SUING HIS FORMER BANDMATES FOR ALLEGEDLY EXCLUDING HIM FROM BEACH BOY APPEARANCES AND USE OF THE BEACH BOYS NAME

Could it Be...Satan?

"The UK press are Satan's love child. I used to get so angry, but I've been trying to pray for them, though as you can tell I'm still quite resentful." —BRITISH ARTIST ROBBIE WILLIAMS, TAKING A SHOT AT THE U.K. PRESS



Make Love, Not Law

"I could end up being the music industry's worst nightmare: a smart gal with a fat bank account who is unafraid to go down in flames fighting for a principle." —COURNEY LOVE, PRIOR TO HAVING 11 OF 15 LEGAL "FREE AGENCY" CLAIMS AGAINST THE RECORDING INDUSTRY THROWN OUT BY A SUPERIOR COURT JUDGE

IMPACT DATES (SUBJECT TO CHANGE)

JULY 23 & 24, 2001

Mary J. Blige "Family Affair" (MCA), Rhythm
Alana Davis "I Want You" (Elektra/EEG), Hot A/C
Neil Diamond "You Are the Best Part Of Me" (Columbia/CRG), Mainstream A/C
Fabolous "Can't Deny It" (Elektra/EEG), Crossover
The Go-Go's "Apology" (Beyoncé), Hot/Modern A/C
Janet "Someone To Call My Lover" (Virgin), Hot/Modern A/C
Huey Lewis & the News "Let Her Go and Start Over" (Silvertone), Mainstream A/C
Little T and One Track Mike "Shanique" (MIC/Lava/Atlantic), Top 40 & Rhythm
Damian Marley "Still Searchin'" (Motown/Universal), Rhythm
Christina Milian "AM to PM" (Island/IDJMG), Top 40 & Rhythm
Natural "Put Your Arms Around Me" (Transcontinental), Top 40
Jennifer Paige "These Days" (Hollywood), Top 40 & Hot A/C
Rasheeda "Get It On" (Motown/Universal), Rhythm
Stone Temple Pilots "Days Of The Week" (Atlantic), Top 40 & Hot/Modern A/C
Turk "Freak Da Girls" (Universal), Rhythm
Lucinda Williams "Essence" (Lost Highway/IDJMG), Hot/Modern A/C

JULY 30TH & 31, 2001

3-6 Mafia "Baby Mama" (Universal), Rhythm
AZ "Everything's Everything" (Motown/Universal), Rhythm
Jim Brickman f/Rebecca Lynn Howard - "The Simple Things" (Windham Hill), Mainstream A/C
Coldplay "Trouble" (Capitol), Hot/Modern A/C
Color "Are You With Me?" (Arista), Top 40
Eden's Crush "Love This Way" (London-Sire/143), Top 40
Gorillaz "Clint Eastwood" (Virgin), Top 40 & Modern A/C
Macy Gray "Sweet Baby" (Epic), Top 40 & Hot/Modern A/C
Carty Hennessy "I'm Gonna Blow Your Mind" (MCA), Top 40
Kristy Kay "Who's That Loving You Now" (Universal), Top 40 & Rhythm
Maxwell "Lifetime"/remixes by Rockwilder & Jermaine Dupri (Columbia/CRG), Rhythm
Leona Naess "I Tried To Rock You..." (Outpost/MCA), Hot/Modern A/C
Nelly "Batter Up" (Universal), Top 40
Roland Orzabal "Low Life" (Gold Circle Entertainment), Hot/Modern A/C
Pastor Troy "Can You Stand the Game?" (Motown/Universal), Rhythm
Karen Ramirez "Looking For Love" (MCA), Rhythm
Semisonic "Over My Head" (Hollywood) (from new Freddie Prinze flick, *Summer Catch*), Hot/Modern A/C

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